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TEACHER'S MANUAL



Teaching Jazz Chants[®] to Young Learners

***An English Language Teacher Training Video
with Carolyn Graham***

Teaching *JAZZ CHANTS*[®] to Young Learners

An English Language Teacher Training Video
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Teacher's Manual



UNITED STATES DEPARTMENT OF STATE
Bureau of Educational and Cultural Affairs
Office of English Language Programs

Teaching *Jazz Chants*® To Young Learners

An English Language Teacher Training Video with Carolyn Graham

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FOREWORD

ABOUT THIS TEACHER TRAINING VIDEO AND MANUAL

THIS MANUAL accompanies the video *Teaching Jazz Chants® to Young Learners* which demonstrates the techniques employed by the creator of *Jazz Chants®*, Carolyn Graham, in teaching English to non-native speakers. The video is meant to be a supplement to regular classroom teaching material. It can be used with any age or level of language learner, but the target audience is English language teacher trainers or teachers of young children. In this manual we refer to the teachers as “participants” since they are participating in a teacher-training session. The videotape is 27 minutes long.

In the video, Carolyn Graham first introduces jazz chant methodology to English language teachers in a training session, instructing and practicing along with them. She then models the chants in the teachers’ classrooms with their students. Finally, the English language teachers adapt and create new chants with their students in their classrooms.

We suggest that you – the teacher trainer – plan for a training session of about two hours (see Appendix 1 for suggested plan). In that period of time, the participants will have time to learn and practice some jazz chants, discuss the technique, create their own new chants, and demonstrate their chants to each other.

This manual is divided into the following sections for each part of the video:

Synopsis

Main Points and Video Examples

Extended Activities

The sections called “Main Points and Video Examples” repeat and emphasize what is demonstrated in the video, while the sections called “Extended Activities” give suggestions of additional activities that you might do if it is appropriate for the participants or for their students.

If you are new to teaching jazz chants we suggest the following steps before you begin a training session:

- 1) View the entire video.
- 2) Read through this manual.
- 3) View the video again, stopping it and repeating parts as necessary to become familiar with the main points and the jazz chants that are presented.
- 4) Practice all chants out loud, clapping or tapping the rhythm until you feel comfortable with the vocabulary, rhythm, and beat.
- 5) Plan your training session, using the suggested outline in Appendix 1 if desired.

The video *Teaching Jazz Chants® to Young Learners* contains the following Oxford Jazz Chants® which are also referred to in this manual. Complete references are on page 26.

Introduction

- *One, Two, I Like You*
- *Hi, How Are You?*
- *Shoes and Socks*

Part One

- *Have a Nice Weekend*
- *The Yellow Chair Chant*
- *I Like It A Lot*

Part Two

- *Hi, How Are You?*
- *The Hungry Boy Chant*

Part Three

- *The Happy Weekend Song*
- *Monkeys Swing*
- *I Wish I Had a Crocodile/New Year's Dream*

This manual and the video *Teaching Jazz Chants® to Young Learners* will help you – as a teacher trainer – guide other teachers of English in how to use chants in the English language classroom. We hope you have fun.

Office of English Language Programs
December 2006

INTRODUCTION

TEACHING JAZZ CHANTS® TO YOUNG LEARNERS

*"A jazz chant is really just spoken American English
with an awareness of the natural rhythm."*

Jazz Chants® Creator, Carolyn Graham

SYNOPSIS

In the Introduction segment of the video, Carolyn Graham and a classroom teacher practice a jazz chant with a class of young children. The advantages of this technique are emphasized: it can be done with any sized classroom; and no blackboard or equipment is needed. As Ms. Graham says, "all you need is yourself and rhythm." She points out that when you use this technique, you are not creating new forms of language; you are using natural spoken language that you might hear around you. She explains that the video shows parts of a workshop where she teaches jazz chants to a group of teachers in the same way that she would teach a class of young learners. We hear the story of the creation of *Jazz Chants®*.

MAIN POINTS AND VIDEO EXAMPLES

1. Definition of a Jazz Chant

Jazz chanting is a rhythmic presentation of natural language, linking the rhythms of spoken American English to the rhythms of traditional American jazz.

A jazz chant is a fragment of *authentic* language presented with special attention to its natural rhythm. It is important to remember that jazz chanting is not like rapping, nursery rhymes, or songs, which distort the spoken language for poetic effect. The rhythm, stress, and intonation pattern of the chant should be a model of what the student would hear from a native speaker in natural conversation. A jazz chant can be constructed by anyone and is taught by emphasizing natural stress and intonation.

2. Jazz Chants are Versatile

- Chants use natural spoken American English
- Chants can be used in classes of any size
- Chants don't require any special materials
- Chants can be used with all age groups

3. Musical Talent is Not Necessary

Teachers and students don't have to be musicians or know how to play an instrument to chant. Rhythm can be acquired by practice. Jazz chants are

designed to be easy and simple. Chants can be done in groups with interaction and role-playing opportunities. Once teachers learn to chant and begin to practice chants, they discover that it is a fun and easy way to teach English.

In the chants below the beats are written under the stressed (clapped or tapped) word. The stressed words are in bold capital letters.

Example

Video/Part One *One, Two, I Like You*

ONE **TWO** **I** like **YOU**
1 2 3 4

ONE **TWO** **I** like **YOU**
1 2 3 4

ONE two **THREE** **YOU** like **ME** and
1 2 3 4

I **LIKE** **YOU** (clap)
1 2 3 4

Example

Video/Part One *Hi, How Are You?*

HI, how **ARE** you? **FINE,** how are **YOU?**
1 2 3 4

HI, how **ARE** you? **FINE,** how are **YOU?**
1 2 3 4

Example

Video/Part One *Shoes and Socks*

WHAT do you **WEAR** on your **HEAD?** A **HAT.**
1 2 3 4

WHAT do you **WEAR** on your **HANDS?** **GLOVES.**
1 2 3 4

WHAT do you **WEAR** on your **FEET?** **SOCKS.**
1 2 3 4

SHOES and **SOCKS,** **SHOES** and **SOCKS.**
1 2 3 4

EXTENDED ACTIVITIES

Stop the video after the Introduction segment to check for comprehension of the main points (page 1) and to practice jazz chanting. Demonstrate the chants to the participants. Begin by counting the four beats – 1, 2, 3, 4 – as you clap your hands or tap on a desk in order to set the rhythm and tempo. Be sure to include four beats, even if there is no word to accompany the beat (as in the final beat in the chant *One, Two, I Like You*).

Activity 1

Chant *Hi, How Are You?*

Use *Hi, How Are You* for a conversation. Divide the participants into two groups. One group chants the question in unison while looking at the other group; the second group chants the answer.

(Group A)	HI, 1	how	ARE 2	you?
(Group B)	FINE, 3	how are	YOU? 4	
(Group A)	HI, 1	how	ARE 2	you?
(Group B)	FINE, 3	how are	YOU? 4	

Chant *Shoes and Socks*

Option 2 Divide the participants into three groups. The first group asks the question (Line 1: “What do you wear on your head?”), and the second group answers the question (also Line 1: “A hat.”). The first and second groups repeat the same pattern, as in Lines 2 and 3. Then the third group repeats the answers (Line 4: “shoes and socks; shoes and socks”).

If you are leading a group chant in the above way, it helps to lead the class as you might lead an orchestra, demonstrating the beat and indicating to each group when it is their time to chant.

Group A **Group B**

WHAT do you **WEAR** on your **HEAD?** **A HAT.**

1 2 3 4

Group A

WHAT do you **WEAR** on your **HANDS?**

1 2 3

Group A **Group B**

WHAT do you **WEAR** on your **FEET?** **SOCKS.**

1 2 3 4

Group C

SHOES 1	and	SOCKS, 2	SHOES 3	and	SOCKS. 4
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Be creative and think of more ways that you might divide into groups.

PART ONE

AN INNOVATIVE WAY TO TEACH SPOKEN ENGLISH

SYNOPSIS

In Part One of the video, Carolyn Graham introduces a simple jazz chant (*Have a Nice Weekend*). She lists the basic criteria needed to make a jazz chant. She outlines a four-step formula to create a chant and demonstrates a vocabulary chant using classroom items: ruler, eraser, chair. As she explains, with this pattern you can create hundreds of chants using language that is appropriate and relevant to the age of your students. She practices with one of the teachers, adding adjectives of color. Ms. Graham also shows an example of a simple grammar chant, emphasizing that the chant has useful, real language that uses the four-beat rhythm of jazz.

MAIN POINTS AND VIDEO EXAMPLES

1. Three Points to Remember about a Jazz Chant

- A jazz chant must use **real** language.
- A jazz chant must have **useful** language.
- A jazz chant must be **appropriate** language (relevant to the age group and its level)

2. Keeping the Rhythm is Crucial

- A jazz chant has to have four-beat rhythm: 1, 2, 3, 4
(Sometimes there is no word spoken on a beat, but a clap, tap, or pause will indicate the beat.)
- The first beat is the first stressed word, which is not always the first word of the line. In the example below, the first beat is *like*, not *do* or *you*.

Example

Do	you	LIKE	it?	(clap)	YES,	I	DO.
		1		2	3		4

3. A Ritual Chant Uses Common Exchanges in Everyday Talk

You can follow the clapping and stamping that is demonstrated in the video.

Example

Video/Part One *Have a Nice Weekend*

HAVE	a nice	WEEKend.
1		2

THANKS,	you	TOO!
3		4

HAVE	a nice	WEEKend.
1		2

THANKS,	you	TOO!
3		4

4. A Vocabulary Chant Can Be Created with a Formula

These are the easiest kind of chants to learn. When working with young learners, teachers should include things the children are familiar with such as animals, food, and classroom items. The following example is of a vocabulary chant. [See Parts Two and Three for examples of animal and food chants.]

To create a vocabulary chant:

Step One: Choose a topic.

Step Two: Write down 10 words that relate to the topic.

Step Three: Separate the words into sounds according to the number of syllables.

Step Four: Choose three of the words with different numbers of syllables. Keep it simple — now you are ready!

Example

Video/Part One *Ruler, Eraser, Chair*

Below are the words and the beats for the simple vocabulary chant shown in the video. Say the words and count the syllables:

Rul-er	(2 syllables)
E-ra-ser	(3 syllables)
Chair	(1 syllable)

To make a chant from the three classroom items, first put them in order of number of syllables. The first word should have 2 syllables, the second word 3 syllables, and the third word, 1 syllable, as demonstrated above. [Note the different word pattern in the third line below.]

RULer, 1	eRAser, 2	CHAIR 3	(clap) 4
RULer, 1	eRAser, 2	CHAIR 3	(clap) 4
RULer, 1	eRAser, 2	RULer, 3	eRAser 4
RULer, 1	eRAser, 2	CHAIR 3	(clap) 4

Example

Video/Part One *The Yellow Chair Chant*

A classroom vocabulary chant can be made more complex and engaging by adding colors and actions. Watch the teachers on the video as they learn the beat of this chant. Practice chanting and clapping along with the chant. Begin with four claps to set the tempo.

PURple 1	RULer 2	PINK 3	eRAser 4
PURple 1	RULer 2	PINK 3	eRAser 4
PURple 1	RULer 2	PINK 3	eRAser 4
YELLow 1	CHAIR 2	YELLow 3	CHAIR 4

Practice a clapping game along with the teacher training session. Pair the teachers and ask them to imitate the demonstration of this chant, adding hand movements as they say the words:

- **PUR-ple** Clap thighs with your hands two times
- **RU-ler** Clap your hands together two times
- **PINK** Clap right hand to your partner's one time
- **E-** Clap your hands once
- **RA-** Clap left hand to your partner's one time
- **ser** Clap your hands once
- **YELL-ow CHAIR** Raise arms and hands high up in the air
- **YELL-ow CHAIR** and shout words twice

5. A Grammar Chant Reinforces a Grammar Point
(i.e. a verb tense, a plural form, an article.)

In the example below, notice that the first beat is not the first word of the line.

Example

Video/Part One *I Like It A Lot*

I **LIKE** it. (clap) I **LIKE** it a **LOT**.
1 2 3 4

I **LIKE** it. (clap) I **LIKE** it a **LOT**.
1 2 3 4

I **LIKE** it. (clap) I **LIKE** it a **LOT**.
1 2 3 4

I **LOVE** it! (clap) (clap) (clap)
1 2 3 4

A simple sentence can easily be turned into a yes/no question practice pattern with a short response. You can divide the class in half, with one half chanting the question, and the other half chanting the answer.

Example

Video/Part One *I Like It A Lot*

(Group A) Do you **LIKE** it? (clap)
1 2

(Group B) **YES,** I **DO**.
3 4

(Group A) I do **TOO**.
1 2

(Group A) I do **TOO**.
3 4

EXTENDED ACTIVITIES

Activity 1

Syllable Practice

In order to incorporate the right stress, it is important that students are able to hear and count syllables. Practice the following activity with the participants as an example of what they can do with their students.

Ask participants to name the objects they see in the classroom. As they name them, write them on the blackboard in syllable groups. Examples might be:

chair	blackboard	eraser
desk	window	projector
door	pencil	recorder
bench	ceiling	computer
light	bookshelf	bulletin (board)

If participants (or their students) need practice in hearing the syllables, ask them how many syllables are in each word before you write it on the board. Have students count the syllables as you say the word.

Activity 2

A Variation of Syllable Practice

As the classroom objects are named, write them on the board in random order. Then have participants work in small groups to divide the words into categories by the number of syllables in each word. Once they have completed this task, ask one member from each group to write all the words with 1 syllable on the board. Continue with writing all the words with 2 syllables, and then write all the words with three syllables.

The word list that participants produce can be used to develop new jazz chants similar to *Ruler, Eraser, Chair*.

PART TWO

FINDING THE RHYTHM OF SPOKEN ENGLISH

SYNOPSIS

In Part Two of the video, Carolyn Graham stresses the importance of finding the first stressed word in a phrase. She demonstrates how to find the first stressed word with two examples: *Where Are You Going?* and *Hi, How Are You? Fine, How Are You?* Ms. Graham and the teachers “beat out” the stress pattern without saying anything. By having a “clapping conversation,” the teachers learn the stress pattern, and then they can teach it to their students. Only after the teachers “hear” the stress pattern does Ms. Graham include the words in the practice. The next time they practice, the teachers add movement (waving) as they say the chant. Ms. Graham then introduces the teachers to a vocabulary chant with food words to illustrate the connection between rhythm and memory (*Hungry Boy*) that she later uses with a class of 10-year olds.

MAIN POINTS AND VIDEO EXAMPLES

1. The Connection between Spoken American English and the Natural Rhythm of Jazz

Traditional American jazz has a basic 4-beat rhythm. Carolyn Graham developed the concept of *Jazz Chants*® after noticing that the rhythm of standard American English was also based on 4 beats. This 4-beat count is essential to the rhythm of jazz chanting.

2. Stress Patterns and Rhythm in the English Language

All languages have their own sound systems with their own rhythmic, stress, and intonation patterns. In English, stress is not given equally to every word in a phrase or sentence. Instead, as some words are stressed, other “little words” are shortened in order to fit between the stressed words and keep the rhythm. This can make the “little words” hard to hear and understand. As you practice the rhythm, be sure to emphasize to the teachers that they need to shorten the words that fall between the main stressed words so that the four-count beats stay in a regular pattern.

Look at the following examples from the video. The stressed syllables are written in capital letters. Ask the participants to clap or tap on the four beats as you say these words. Then have them say the words as they clap.

Example

Video/Part Two *Where Are You Going?*

WHERE	are you	GO ing?
1		2
I'm GO ing to the	BOOK store.	
3	4	

"Where" is the first beat, "go" is the second beat.

NOTE: Be sure to say the word "I'm" very quickly so that it falls before the third beat.

Example

Video/Part Two *Hi, How Are You?*

HI,	how	ARE	you?
1		2	
FINE,	how	are	YOU?
3			4

NOTE: In the first line, be sure to put the second stressed beat at the word "are," not "you."

3. Rhythm Is a Powerful Tool for Memory

An important reason for teaching jazz chanting is that rhythm is a powerful tool for memory. When vocabulary is presented to students with a beat, they easily remember the words.

Example

Video/Part Two *Hungry Boy Chant*

He wants:

ONE		EGG,	TWO	baNANas,
1		2	3	4
THREE		HOT dogs,	FOUR	HAM burgers,
1		2	3	4
FIVE		COOK ies,	SIX	SAND wiches,
1		2	3	4
(clap)	He's a	HUN gry	BOY!	(clap)
1		2	3	4

EXTENDED ACTIVITIES

Activity 1

Tapping Conversations

As demonstrated in the video, lead the participants in a tapping conversation. Divide the class in half. Half of the participants tap out the question, and the other half taps out the answer. Give them examples, first with speaking and clapping, and then clapping with no words. This is different than a jazz chant because you don't just clap the four stressed beats. For this activity, every word is tapped. This helps participants feel and hear the difference between the "little words" and the stressed words.

Under each word below is the rhythm for clapping: S=stressed; U=unstressed. The "S" words have a long clap; the "U" words have a short quick clap.

Example

Video-Intro/Part Two

Hi, How Are You?

Hi,	how	are	you?
S	U	S	U
Fine,	how	are	you?
S	U	U	S

Example

Video/Part One

Have a Nice Weekend

Have	a	nice	week-end.
S	U	U	S S
Thanks,	you	too!	
S	S	S	
Have	a	nice	week-end.
S	U	U	S S
Thanks,	you	too!	
S	S	S	

Activity 2

Video/Part Two Use the *Hungry Boy Chant* for Pronunciation Practice

In the video, the *Hungry Boy Chant* is presented as a vocabulary chant, but it can also be used to reinforce grammar and pronunciation. This chant gives an opportunity to practice the third-person and plural “s” sounds of /s/, /z/, /ez/ and /iyz/.

He wants one egg,
two bananas,
three hot dogs,
four hamburgers,
five cookies,
six sandwiches,
He’s a hungry boy!

While focusing on the beat and rhythm, it may be hard to also pay attention to the plural ending sounds. To practice these sounds, suggest that participants say each line slowly as they pause to let their students give the answers. They should listen for the correct ending pronunciation in the student responses.

Teacher: He wants one ____

Students: **egg**

Teacher: two _____

Students: **bananas**

[continue with chant]

Variations (for the actual classroom):

- Choose an individual student to say the entire food list by him- or herself (as shown in the video).
- Have students create their own chants with their favorite foods or personal items.
- Change the pronoun to *she* or *they* or *we* and try the chant that way.

Activity 3

More Practice with Stressed Beats

Finding the stressed words and beats can be difficult. In order to practice with stress, try saying the same sentence or phrase in more than one way. (This is commonly done in English to indicate meaning). Have participants say the sentence “I haven’t decided yet” with different stress patterns, as indicated below. Have participants clap and/or stamp while saying the sentence in order to help them feel the rhythm.

Example

I **HAVE**n’t de**CID**ed **YET** (clap)
 1 2 3 4

The first beat is “haven’t,” which is the second word.

Example

I **HAVE**n’t de**CID**ed **YET.**
1 2 3 4

The first beat is “I” which is the first word.

PART THREE

MODELS IN THE CLASSROOM

SYNOPSIS

Part Three begins with Carolyn Graham leading a class of young children as they practice a chant (*Happy Weekend*). Ms. Graham next demonstrates how to create a jazz chant using a student's name (*Samara*) in which the students spell out Samara, clapping as they say each letter. Next, using the example of an animal chant, she explains to the group of teachers how they can write their own vocabulary chant, repeating the four necessary steps of the process and the importance of creating a rhythmic pattern. In the classroom, we see the teacher leading her class in the chant *Monkey, Elephant, Fox*. We also see the students pretend to be animals as they practice the chant *Monkeys Swing* with Ms. Graham and their teacher. One of the teachers, Sarah Milford, remarks that chanting helps to integrate words the students already know (names of animals) with aspects of language that were new to them (verbs, sentence structure). Part Three ends with the children acting like crocodiles as they practice a chant (*I Wish I Had a Crocodile*).

MAIN POINTS AND VIDEO EXAMPLES

The video demonstrates various ways to use chants. Note how they can be used in the classroom.

1. Act out a Chant

Watch how Carolyn Graham leads this chant with the children. What does she do? What do the children do? How does the rhythm change as they say the words in the chant?

Example

Video/Part Three *The Happy Weekend Chant*

Monday, Tuesday, Wednesday, Thursday

Monday, Tuesday, Wednesday, Thursday

Monday, Tuesday, Wednesday, Thursday

Friday, Saturday, Sunday – Happy on the weekend!

2. Use Chants to Practice Names of Letters

Using students' names is an easy and interesting way to teach the names of letters. Even if students have not yet learned to spell, they can chant the names of their classmates when led by the teacher. This type of repetition will lead to learning the names of letters in a meaningful way. In addition, children feel important and special as they hear their names repeated by the other students.

Example

Video/Part Three *Samara*

In this example, the teacher uses Samara's name to make chants that practice pronunciation and spelling.

The name is spelled out with clapping to keep the beat:

S—A—M—A—R—A

The teacher asks students how to pronounce the name.

Samara

The teacher changes the rhythm and adds a stamping movement.

S—A—M A—R—A

3. Create Vocabulary Chants with the Names of Animals

Vocabulary chants are an excellent way to help young learners learn new words and stress patterns. It is important to incorporate words that the children already know (numbers or names of animals, food, classroom items) along with new vocabulary or language points (plurals, possessives, action verbs, etc.).

Example

Video/Part Three *Animal Vocabulary Chant*

In the video, the teacher has already asked the students for the names of animals, and has written them on the board in groups according to the number of syllables:

Teacher:	What animal name has two sounds?
Students:	Mon-key
Teacher:	Three sounds?
Students:	El-e-phant
Teacher:	One sound?
Students:	Fox
All chant together:	Mon-key, el-e-phant, fox

Now add the 4-beat rhythm:

MON key	EL e phant	FOX	(clap)
1	2	3	4

4. Add a Repetition Pattern: AABA

A repetition pattern such as A, A, B, A makes a chant rhythmical and interesting. A, A, B, A means that the first two lines are the same (A), the third line is different (B), and the fourth line repeats the pattern of the first two lines (A), as in the following example:

Example

A:	Monkey,	elephant,	fox	(clap)
	1	2	3	4
A:	Monkey,	elephant,	fox	(clap)
	1	2	3	4
B:	Monkey,	elephant,	monkey,	elephant
	1	2	3	4
A:	Monkey,	elephant,	fox	(clap)
	1	2	3	4

NOTE: This is the same pattern as *Ruler, Eraser, Chair* as demonstrated on page 7 in Part One.

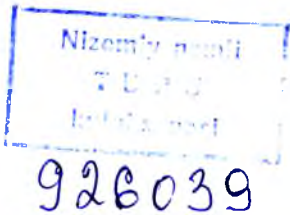
5. Combine Old and New Vocabulary with Action

In the video, this chant uses the names of animals (previously learned vocabulary) with action verbs (introduction of new language). Discuss the presentation of this chant on the video. How did the children act as they practiced this chant? How might you adapt the chant with your own students?

Example

Video/Part Three *Monkeys Swing*

Monkeys swing, up and down,
Monkeys swing all around.
Monkeys swing, tigers bite,
but crocodiles crawl all night.



6. Write a Grammar Chant

A grammar chant reinforces a grammatical structure, such as a verb tense, a plural form, or the use of an article. These kinds of chants can be used to either to introduce or to review a particular structure. What is important is that the stress pattern coincides with or complements the pattern of the grammar point. Examples of grammar chants include yes/no practice with *I Like It A Lot* (Part One, page 8) and the *Hungry Boy Chant* (Part Two, page 11) which offers examples of third person **s**, plural **es** and **ies** and the contraction with the subject pronoun **he + verb = he's**.

Part Three demonstrates a grammar chant that gives practice in the use of *wish*.

Example

Video/Part Three *I Wish I Had a Crocodile/ New Year's Dream*

I wish 1	(clap) 2	I wish 3	(clap) 4
I wish 1	I had 2	a crocodile with a 3 4	
green 1	and purple 2	tail. 3	(clap) 4
I wish 1	I had 2	a crocodile with a 3 4	
green 1	and purple 2	tail. 3	(clap) 4

In the video, note how the words in the phrase “with a green and purple tail” are lengthened and said more slowly for emphasis. They are also accompanied by hand movements that mimic a long tail.

7. Ritual and Greetings Chants

Ritual chants can help learners remember both the rhythm and the vocabulary. Everyday speech and common exchanges can be transformed into chants that are easy to learn. Examples from the video are *Hi, How Are You?* (Introduction, page 3 and Part Two, page 11) and *Have a Nice Weekend* (Part One, page 6).

EXTENDED ACTIVITIES

Activity 1

Personalized Name Chants

There are many possibilities for developing name chants for students. A simple one is:

Group A **WHAT'S** his **NAME?**
 1 2

Group B His **NAME** is **BILL.**
 3 4

Group A **WHAT'S** her **NAME?**
 1 2

Group B Her **NAME** is **MARY.**
 3 4

Use the participants' own names, and have them point to (or look at) the person whose name is being chanted.

Another name chant idea is to use rhyming names of your participants (or their students). In English, examples of names that rhyme are Bill/Jill or Mary/Harry. If your language has names that rhyme, you can make simple chants such as:

Group A **WHERE** is **BILL?**
 1 2

Group B **He's** with **JILL.**
 3 4

Individual My **NAME** is **MARY.** **I** like **HARRY.**
 1 2 3 4

You could also think of words or phrases that rhyme with your participants' (or their students') names. In English, one might use Dan/man; Bill/hill; Mary/scary; Patricia/ I miss ya; Maria/Korea.

Have participants make up short chants using the rhyming words, such as:

Group A **WHERE** is **BILL?**
 1 2

Group B He's **OVER** the **HILL.**
 3 4

Individual My **NAME** is **MARY.** **I LIKE** things **SCARY.**
 1 2 3 4

Have the groups teach their chants to each other, ask them:

- What other activities related to name chants might you include?
- What kinds of movement might you ask your students to do once they have learned the rhythm and words in a chant?

Activity 2

More Syllable Practice with Animals

Ask participants for names of animals that would be known by their students. Write the animal names on the board in three groups according to the number of sounds in each word.

Example

One syllable:	cat, dog
Two syllables:	mon-key, li-on
Three syllables:	el-e-phant, croc-o-dile

Ask the participants to create chants by selecting three words which follow the pattern of 2 3 1. First say the word with two syllables. Next say the word with three syllables. And lastly, say the word with one syllable. This is an easy formula for creating a simple vocabulary chant and can be used with any topic. (See page 6.)

Activity 3

An Adaptation of *Monkeys Swing*

Divide the participants into small groups. Ask them to make a list of animals and write down the number of syllables each animal name has. After that, tell the groups to write one or two adjectives that describe each animal on their lists. The third step is to write a list of verbs used to describe how the animals move or act.

Have two or three of the smaller groups form a larger group. Ask the participants to compare lists. After this discussion, ask the groups to think about the rhythm and rhyming words used in *Monkeys Swing* (page 17) and to use some of the words from their lists to create their own chant that they might use in their classroom.

Have the groups share their chants with the rest of the participants.

Ask the participants what other activities they might get their own students to do to reinforce learning the new vocabulary in the chant. Some examples:

- draw pictures of the animals;
- act like the animals as they repeat the chant;
- take turns – half will say the chant while the rest of the class acts like the animals in the chant, and then reverse roles;
- think of words that rhyme with the names of the animals or the action verbs or adjectives;
- pantomime how the animals act or move;
- pretend to be the animal while the other students guess who they are;

- categorize the animals – pets, jungle animals, desert animals, sea creatures, birds, etc.
- say which animal they would like to have as a pet, which they would like to see in person, which one is scary or lovable or pretty, etc.

Activity 4

Focused Grammar Chants

Divide the participants into groups of 4 or 5. Give each group a topic along with one grammar focus and ask them to create a grammar chant. Remind them that the best chants are short and simple. Look again at the video examples that are on pages 8 and 18, and use these as models. Some examples of grammar topics:

- Group A: items of clothing – want and/or wish
third person singular, present tense
- Group B: kinds of food – like and/or hate
Q & A, present tense
- Group C: weather – to be
present continuous
- Group D: habits or routines
adverbs of frequency
- Group E: travel and/or transportation
should and/or ought to

Tell the participants that chants are an excellent way to combine action verbs with movement exercises. Have the groups come up with a list of the top five or ten action verbs that their students will learn in the classroom. Ask them to use at least three of those verbs in a grammar chant. Have the groups teach the others and then discuss the process and the results of the group work.

Activity 5

Using Ritual Language and Short Dialogues as Chants

Ask the participants to think about statements or questions they commonly teach or would like their students to learn. Tell them to write down examples of short conversations, no more than two lines for each speaker, and then select one or two of their examples to use for creating their own ritual chants. Ask them to consider the following questions as they work in groups: what is the context for using this conversation? What is the stress pattern for each line of the conversation? When might the stress pattern change if the context were different? What repetition pattern would be appropriate?

Make sure the groups think about how to clap out the rhythm pattern for each line. Have some of the groups teach their chants to the rest of the class.

Examples

This is my **friend.** Her **name** is **Sue.**
1 2 3 4

Hi, **Sue.** How do **you** do?
1 2 3 4

I'm **fine,** **thanks.** **How** are **you?**
1 2 3 4

What **time** is **it?** It's **half-past two.**
1 2 3 4

Half-past two? **What'll** we **do?**
1 2 3 4

I **want** to **play.** I **want** to **play.**
1 2 3 4

I **want** to **play** **all** **day.**
1 2 3 4

Can you **sing?** **Yes,** I **can.**
1 2 3 4

Can you **dance?** **Yes,** I **can.**
1 2 3 4

Can you **fly?** **No,** I **can't.**
1 2 3 4

But I **want** **to.** (clap)
1 2 3 4

PART FOUR

CREATING AND ADAPTING CHANTS WITH YOUR STUDENTS

*“Give the students the possibility of becoming something else.
Becoming huge, becoming tiny...becoming very funny,
becoming an animal, being anything they want...”*

Jazz Chants® Creator, Carolyn Graham

SYNOPSIS

In Part Four of the video, Carolyn Graham repeats some of the main points for teaching jazz chants: that they are very easy to create; that the best chants are simple and short; that the language should be real and appropriate to the age of the students; that it is important to have a focus and a purpose for the chant. This part demonstrates some of the chants that teachers developed with their students. *What's in a Word* uses the spelling of “dog” and “hat.” The *Hungry Boy Chant* substitutes names of food with other food from the students' countries. The *Hungry Boy Chant* is also adapted to reinforce vocabulary the students learned on a recent trip to an exhibit on ancient Egypt at the Museum of Natural History. One class demonstrates an adapted version of *Monkeys Swing* that they call *Mosquitoes Bite*. The children say what they like about the chant. The video ends with Carolyn Graham expressing her hopes that other people will find interesting things to do with chanting and the rhythm of English.

MAIN POINTS AND VIDEO EXAMPLES

1. Reminder: Make your Jazz Chants Simple and Short.

The best chants use a minimal number of words. Don't write long sentences.

2. Reminder: Have a Focus and Purpose

When you write a chant, decide on the type of chant (vocabulary, grammar, etc.) and have a specific focus (animal words, household words, names, past tense, etc.)

3. Involve Your Students

Young learners can create their own list of animal names and related drawings and then practice chanting the names in their new chant.

Example

Video/Part Four *Mosquitoes Bite (Adapted from Monkeys Swing)*

Mosquitoes bite.
Bees sting.
Cats sleep.
Birds sing.
Bunnies hop.
Tigers fight.
Turtles swim.
Frogs hop all around.
Bats hang upside down.

4. Use Chants to Reinforce Learning

Chants can reinforce the learning of topics from the curriculum. In the video the students and teacher create a chant using the words from their studies of ancient Egypt. They adapted it from the *Hungry Boy Chant* and added the names of things that ancient Egyptians might have seen.

EXTENDED ACTIVITIES

Activity 1

Review, Discuss, and Adapt

Watch parts of the video again, listening to the chants to see how participants and students created their own chants. Stop the video and discuss what occurred in each video segment. Ask the participants how they might adapt a chant to create one that is relevant to what their own students are learning.

Activity 2

Personalize the Experience

Choose topics that students are familiar with, such as names, animals, foods and classroom items. Personalize the experience by asking the students to come up with things about themselves and about things they know.

Activity 3

Add Role Playing

Children learn by acting out a chant. View the video again and notice the various ways that movement is added. Think of ways that students might demonstrate the action that is described in a chant. (See page 20 for some suggestions.)

REFERENCES AND RESOURCES

The following OXFORD *Jazz Chants*®, published by Oxford University Press, are used in the video and manual and are written by Carolyn Graham. They are reproduced here by permission of Oxford University Press.

***Children's Jazz Chants® Old and New* (2002)**

Shoes and Socks, page 2

The Happy Weekend Song, page 65

Monkeys Swing, page 33

***First Verses – Counting Rhymes* (1997)**

One, Two, I Like You, page 8

***Holiday Jazz Chants®* (1999)**

I Wish I Had a Crocodile/New Year's Dream, page 12

***Let's Chant, Let's Sing (Volume One)* (1994)**

Hi, How Are You?, page 8

The Yellow Chair Chant, page 11

***Let's Chant, Let's Sing (Volume Two)* (1995)**

Hungry Boy Chant, page 25

***Small Talk: More Jazz Chants®* (1986)**

Have a Nice Weekend, page 12

I Like It a Lot, page 28

Other OXFORD *Jazz Chants*® by Carolyn Graham, published by Oxford University Press:

***Creating Chants and Songs* (2006)**

***Grammarchants – More Jazz Chants®* (1993)**

***Jazz Chants® Old and New* (2001)**

Oxford University Press is the owner of the OXFORD *Jazz Chants*® used in the video. For more information on OXFORD *Jazz Chants*® and where you can buy books and/or audio CDs, contact your local Oxford University Press Office or visit their website:

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APPENDIX 1

SUGGESTED FORMAT FOR A TWO-HOUR TEACHER-TRAINING SESSION

1. Begin with a warm-up (10 minutes)

Explain to the participants (we assume they are teachers of young children) that they will be viewing a videotape of Carolyn Graham's method of teaching English using *Jazz Chants*®. To get the participants thinking about their teaching and their students, ask questions such as the following:

- How do you teach pronunciation and intonation in your classes — what techniques do you already incorporate in your lessons? Are these methods effective? Explain the advantages or disadvantages.
- How much time do you spend in class on developing your students' speaking skills? Is it an appropriate amount?
- How many of you use songs, rhymes, chants, or other musical games in your classrooms? Which ones? Do music-related activities motivate language learning with your young learners? What makes songs a rich source of language learning opportunities?
- How many of you are already familiar with Carolyn Graham and *Jazz Chants*®? If you know about this technique, when/how might you use it? How often would you use a jazz chant or song in your lessons? What age group or level might enjoy learning English this way?

Tell participants that the technique that they are about to see assists students in learning stress and intonation patterns of English through playful chants, often accompanied by physical movement. The video will show them the technique and demonstrate examples of jazz chants.

2. View the video (30 minutes)

For your training session, you may choose to show the complete video without stopping or you may decide to stop it after each part to check for comprehension and to practice the chants. If you stop the video to allow for practice, then allow about an hour for the viewing and the practice.

3. Practice the chants that are demonstrated in the video (30 minutes)

- Use the main points in the manual to guide your discussion and practice.
- Have everyone in your training session participate in performing the chants out loud. Practicing out loud together will help participants learn the rhythmic pattern of a jazz chant so they will be prepared to teach their students.
- Always begin by tapping or clapping the four beats before you start the chant. This gives the tempo so that everyone begins together and chants together.

- The simple *one, two, three, four* pattern can be practiced by using a table or desk top as a drum, tapping out the rhythm on one's lap, or snapping fingers to the four beats.
- You can put the participants in pairs, or divide the group in two so that a chant becomes a 2-part conversation. One group chants the question, and the other chants the answer.
- It is crucial that the participants become aware of the stress pattern in the chants, and that they tap or clap only on the four designated beats.
- Participants may find themselves practicing chants in their heads when they are at home or walking down a street.

4. Create original chants (30 minutes)

Give the participants time to create their own chants, using the jazz chants in the video as a guide. They might do this in pairs or small groups. Encourage participants to add variations to the chants:

- They should pick topics and vocabulary that relate to their own students' interests, ages, and language levels.
- They might adapt the words of a chant to extend or review a curriculum topic.
- They can vary the repetition format, sometimes having the whole class chant as a group, sometimes dividing the class into two groups, and other times dividing the class into three groups.
- Add movement. Stand and stamp or clap the rhythm.

5. Mini-demonstrations (20 minutes)

After creating original chants, ask participants (maybe in groups or pairs) to present and teach them to the other participants. When they present a chant, they should also tell others what type of chant it is (vocabulary, grammar, etc.) and what the particular focus is (animal words, past tense, etc.).

6. Tips and Reminders

When participants recite the chants:

- ask them to listen carefully to where they are placing the stress
- have them always clap or tap the beats
- remind them that Beat One is not always the first word of a line
- emphasize that the rhythm of the four beats remains constant

APPENDIX 2

AFTER THE TRAINING SESSION: BACK IN THE CLASSROOM

This video is for use in teacher training sessions, not in the regular classroom. When participants are teaching chants to their students in their own classrooms, give them the following guidelines:

Before you try teaching jazz chants in your classroom:

- Choose a chant from the video or use your own variation.
- Practice saying and tapping the rhythm of the chant to yourself before introducing it to your class.

In your classroom, before you start the chant:

- Write the words to the chant on a blackboard (optional).
- Explain, demonstrate, or show pictures of key vocabulary words that students may not be familiar with (optional).

To teach the chant:

- First say the chant to the students while clapping the rhythmic pattern.
- Ask the students to repeat it after you. Start with only the first line if the chant is several lines long.
- Repeat until the students are able to follow along.
- Add movement, if desired.
- Divide into groups, if desired.

Be creative:

- You, as the teacher, do not need to always be the one to lead a chant. Let your students try leading a chant that they know and like.
- Give your students the option of writing their own chants (but give them careful guidelines so that the chants are short with simple language).
- You and your students can create supplemental materials to broaden the value of chanting; e.g., matching exercises, fill-in-the-blank exercises, drawing pictures that demonstrate the meaning.
- If a tape recorder is available, record your students chanting.
- Practice some chants and demonstrate them to another class.
- Have fun!

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