

Guideline for adapting the SECE Curriculum within the ESA

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Suzuki Early Childhood Education - A brief Introduction

Suzuki Early Childhood Education (further called SECE) is a musical program for babies/toddlers (0-3 years) and their parents developed by Dorothy Jones with support of Dr. Shinichi Suzuki. It is designed as a three year program.

Suzuki ECE consists on a weekly group class of one hour length, where parents together with their children from age zero to three are experiencing music and language through diverse activities, such as singing songs, reciting nursery rhymes, dancing to music and more. The lesson is always team-taught.

In order to achieve the best balance between diversity (big repertory) and consistency (most repetition possible) there is a week A and a week B program. Those have some differences in the actual activities, but are most similar in their structures. The goals of the respective activities are also comparable. The order of the activities is of utmost importance.

The Suzuki ECE is the implementation of the Suzuki philosophy and pedagogy within a program designed for children up to three years old. Therefore three beliefs of Dr. Suzuki can be considered as the foundation of the course:

- Every child can learn.
- Ability develops early.
- Environment nurtures growth.

In the Suzuki ECE course, the educational part of the parents and the development of the character are as important as the growth of musical, language acquisition and social skills.

SECE in Europe - Unity and diversity within Suzuki

In the SECE curriculum the language is part of the actual teaching material (unlike with instrumental approach (special case: Voice)). As the original SECE curriculum uses English as only language, the ESA is challenged figuring out how to deal with the SECE curriculum:

- a) **Take the original curriculum as it is and make no changes.**
The mother tongue and the environment (culture, tradition and customs) are crucial in education. This fact seems to be even more obvious in the "Mother-tongue approach". Therefore taking the original SECE curriculum may not be the best solution to deal with the SECE curriculum in most cases (more information below).
- b) **Translate the activity from the original curriculum into the respective language.**
As every language has its very own characteristics, it is not possible to guarantee, that good translation for all activities are possible for ALL languages. Additionally, the richness and specific cultural environment may not be well enough reflected. Therefore translating the activities may not be the best solution to deal with the SECE curriculum.
- c) **Adapting the activities into the respective language/culture.**
To adapt the SECE curriculum into another language means to respect the cultural environment as well as to fulfil all teaching points and key elements from the original curriculum (see below). As the teaching points and key elements are as important as the mother-tongue and the cultural environment, this seems to be the best possible way to guarantee the quality and the success of SECE.

The ESA has decided that adapting the activities into the respective language is how SECE in the ESA should be treated (see c).

Adapting the curriculum from the original English version is a very delicate task with various points to consider.

For **being as united as a Suzuki community as possible**, but still honouring the true meaning of “mother tongue method” and, consequentially, **bringing the languages spoken in the region into focus** and taking care of the cultural roots, the ESA board of directors agreed with the following proposals from the SECE subcommittee:

- There can only be **one adapted version** of the original SECE curriculum for each “language-region” (“language-region” to be defined by the ESA)
- Any SECE teacher **can use the original (English) version**, if it makes sense where he/she is teaching (e.g. teaching in International schools).
In the same way, existing SECE curricula may be used for teaching in a special language/culture setting.
- New Curricula are developed in **close collaboration** with the ESA SECE Subcommittee

Procedure for new Curricula

SECE teachers interested in starting a SECE class in a language region where there is no curriculum available should get in contact to the ESA SECE subcommittee in order to work on adapting the SECE curriculum into their language.

To work most efficiently the ESA SECE subcommittee will nominate a person or a team to act as liaison between the SECE teachers in the respective language region and the ESA SECE subcommittee. This teacher (or team) works in close contact to the ESA SECE subcommittee during the whole process.

- Before starting a first SECE class in the respective language region the SECE teachers should prepare a **first draft** with adaptations of all activities.
The teachers should not hesitate to contact the ESA SECE subcommittee at any point to get support in the process.
- At the latest after one year of trying out with first classes, there should be a curriculum ready to **hand in to the ESA SECE subcommittee**. It is important that ALL trained SECE teachers from the language region have the possibility to make any suggestions to the curriculum.
If more time is needed, teachers are requested to contact the ESA SECE subcommittee.
- Once a good version of the curriculum is ready, prepare the following to hand in to the ESA SECE subcommittee:
 - Application form (please fill the document provided)
 - Overview of adapted SECE curriculum (see document provided)
 - Video showing every activity and all actions (to be done by teachers/helper and not in class. Please contact the ESA SECE subcommittee for further details)
- Once the documents are received, the subcommittee will contact **all SECE Teachers** in (and from) the language region and **ask for a comment** on the curriculum.
- The ESA SECE Subcommittee **evaluates** the documents presented and the feedback of the other teachers. The Subcommittee will decide either to accept it as the official Trial Curriculum or will suggest reviewing it.

Trial Curriculum:

- The **Trial Curriculum** is the provisional Official Curriculum for that language Region. Therefore, it is the curriculum **to be used by all teachers**.
- The Trial Curriculum is to be used during **2-5 years** (depending on the region's characteristics and needs).
- If during this period something **needs to be changed**, all SECE teachers of the respective language region should work together discussing, trying out and finding solutions to improve the curriculum.
Note: all SECE teachers can get directly in contact with the SECE subcommittee if necessary
- After 2 - 5 years, the responsible teacher should get in contact with the ESA SECE subcommittee to **re-evaluate the situation**.
- *Note: for teaching a SECE group, **SECE teachers** have to be able **to provide a CD for the families** with the curriculum's activities. The ESA SECE Subcommittee encourages teachers to collaborate on this.*

General Considerations for developing new SECE curricula

The activities where language is used need to be replaced with an activity in the respective language (exceptions: Wee Willie Winkie, Skip to my Lou. See below).

In order to develop a new curriculum there are basically three ways to select the activities:

- a) Finding a traditional song/rhyme which fulfils the teaching points
- b) Making a good translation of the original one
- c) Making up a new one in order to fulfil the criteria

Even if it might be nicer to have traditional songs, very often they do not fulfil the criteria enough. It is about finding the balance between good, traditional well-known songs and fulfilling the criterions perfectly.

- All Curricula have the same structure. To have a more logical structure between week 1 and week 2, the order of the activities in week 2 is slightly changed compared to the original Version (see *overview*). **This order is mandatory for all new curricula in the ESA region.**
- **Non verbal activities** must not be changed (ball rolling, walking drum, up & down, dances with scarves and shakers)
- Please familiarize yourself with the **other European curricula** to see if you can use any of their activities (especially when same languages are used).
- The **energetic flow** is most relevant in the SECE curricula. New curricula must globally guarantee the same energetic flow as the original (English) one. The elements that shape the energetic level of each activity are:
 - Tempo and rhythm
 - Melody or not (rhymes or songs)
 - General position: standing, sitting, circle songs...
 - Character (Busy/active/exciting vs. Quiet/calm/relaxing)
 - Type of interactions (social or baby-parent)
 - Solos and waiting times
 - Volume (loud or quiet)
 - Instruments or not
 - Pitch (voice and instrument)
 - Freedom vs. Routine (creative / repetition opportunities)

- **Good quality** of songs and rhymes is essential. It is wise to use the material that has stood the test of time.
- Where possible, the **length of each activity** should be similar to the original version. The overall length of week 1 (resp. week 2) has to be approx. the same as the original version.
- For countries with **more than one language**, it is suggested to integrate at least one song or rhyme in the other language(s). Wherever possible, these activities are to be shared between the different curricula of the respective language regions.
- To have one activity in common all over Europe, the activity **“Wee Willie Winkie”** is **mandatory for all curricula**.
- The activities in week one and two need to be chosen in a way that **ALL teaching points and key elements** (see below) are covered.
- Even if some songs and rhymes are more known in one part of a country, in its total, the **whole language region** should feel represented by the curriculum.
- Very often it is not possible to consider every difference in pronunciation in order to have all songs and rhymes actually rhymes. However, where ever possible **very regional specific words** should be eliminated.

Energetic flow of the SECE Curriculum¹

The SECE curriculum can be structured into five main sections. These sections and their peculiarities are crucial for any adapted curriculum.

Introduction

The Introduction provides a calm and consistent beginning, where parent and child are close together. This helps to make everyone comfortable in the group.

Development 1

Language acquisition and learning melodies is one of the main focuses in this section. These songs are sustained with actions, which are fun to do for the parents together with their children (both at the lesson and at home).

Creativity

This section allows great freedom in expressing oneself to music and gives another opportunity for constant listening.

Acquisition of vocabulary and creativity with language is here trained with speech patterns.

For the teacher another focus in this section is helping the parents understand how they can work at home with their children.

Development 2

Apart from language and counting skills, the social skills are stressed out in this section: waiting, sharing etc.

As during class the parent and child got more comfortable, solo opportunities and demonstrations for others are asked in this section.

Conclusion

Everyone is drawn together again and the calm environment returns for the story and the end of the class.

¹"SECE Curriculum Flow and Balance Chart" :ISA SECE Subcommittee

Description of each activity of the SECE curriculum

1) Ball rolling

General description

- Sitting in a circle, rolling the ball
- Music in the back ground
(Suggestion: W. A. Mozart “Eine kleine Nachtmusik”, first mov.)
- calm, gathering activity

Teaching point - Key elements

- Calmness
- Sharing
- Waiting
- Listening
- Observing

->No adaptation needed (no language).

1.1) Coucou

General description

- Sitting in a circle
- Ball rolling with a “Question-Answer” structure
- Melodic pattern: sol – mi (falling thirds)

Teaching point - Key elements

- Falling thirds
- Solo opportunity

->Adaptation: minimum. If possible, literal translation.

Words (in English): Coucou, where are you? Here I am, Here I am.

2) Good morning

General description

- Walking
- Greeting everybody while singing “Good morning song”.

Teaching point - Key elements

- Social interaction

->Adaptation: “Good morning song” needs to be sung in the own language. However, the melodic idea should be kept as well as possible and the structure and length must be respected. A version for the afternoon and/or evening should be created as well (for those languages/regions that differentiate between those concepts.)

Structure

Good morning, Good morning (falling thirds), (suspensive end)

Good morning, Good morning (falling thirds), (conclusive end)

3) Drum

General description

- Walking in the circle to the drumbeat
- Having a turn playing the drum in the circle, while the group walks to the beat
- Instrument used: drum

Teaching point - Key elements

- Listening
- Pulse

-> *No adaptation needed (no language).*

4) Up & Down

General description

- Moving up & down according to the melodic movement
- Some have a turn playing the Glockenspiel
- Instrument used: alt Glockenspiel

Teaching point - Key elements

- Listening
- Concept of up & down in space and musically

-> *No adaptation needed (no language).*

5a) Little Tommy Tucker

General description

- Nursery rhyme
- Sitting
- Instrument used: woodblock

Teaching points - Key element:

- Pulse
- Feel the difference between “Rhythm” and “Pulse”
- Vocabulary

5b) Hickety Pickety

General description

- Nursery rhyme
- Sitting
- Instrument used: woodblock

Teaching points - Key element:

- Pulse
- Difference between “Rhythm” and “Pulse”
- Combination of triplets and eight-notes

6a) Pop goes the weasel

General description

- Circle song
- Walking around the circle (pulse)

Teaching points - Key element:

- “Pop” (the baby feels the action).
- Left/right: follow indication to start
- Pitch
- Changing direction

6b) Ring around the roses

General description

- Circle song
- Singing standing and singing "on the floor"
- Walking around the circle (pulse)
- Stopping - Changing direction.

Teaching points - Key element:

- Left/right: follow indication to start
- Pitch
- Changing direction

7a) Michal Finnegan

General description

- Action song
- Walking in circle
- Story as introduction is told enthusiastically without the melody

Teaching points - Key element:

- Various actions
- Memory and vocabulary (long story)
- Through the story, the children dive into their imagination

7b) Muffin Man

General description

- Walking in to the circle and out again
- Clapping the pulse in the second verse
- Action song

Teaching points - Key element:

- Pitch

8a) Humpty Dumpty

General description

- Nursery rhyme
- Standing

- Instrument used: drum
- Good recognizable rhythm

Teaching points - Key element

- Opportunity to hit the drum (connecting to a particular word)
- Recognizing rhythmical pattern

8b) Hickory

General description

- Nursery rhyme
- Standing
- Instrument used: Triangle
- Clear pulse (clap pulse on the legs altering right and left)

Teaching points - Key element

- Opportunity to stroke the triangle (connecting to a particular word)
- Realizing pulse altering right and left

9a) Scarf Dance

General description

- Free movement and dancing to music
- Music succeeded: Boccherini Minuet
- It is suggested to sing a "tidy up song" at the end

Teaching points - Key element

- Creativity
- Child - parent bonding
- Expressing oneself freely

-> *Adaptation: taking the melodic idea of the "tidy up song" and put nice words in the respective language to it*

9b) Shaker Dance

General description

- Free movement and dancing to music
- Instrument used: Shakers
- Music succeeded: "Skip to my Lou"

-> *Adaptation: It might be possible to pick another piece fitting good in the cultural context. Points to consider: length, lively character; opportunity for a calm listening moment. Instrument: shaker.*

10) Falling Thirds - sitting

General description

- Speech pattern on "sol-mi"
- Instrument used: alt xylophone
- clapping the rhythm crossing the middle line

Teaching points - Key element:

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- Listening
- Pitch
- Creativity
- Crossing the middle line (right & left)

11a) Criss Cross

General description

- Physical game between parent and child, where the rules eventually are interchangeable
- Calm activity

Teaching points - Key element:

- Bond between parent-child

11b) Pat a Cake

General description

- Nursery rhyme
- Sitting: parent and child facing each other

Teaching points - Key element:

- Stress parent-child relation with physical interaction
- Imagination
- Clapping pattern in the beginning
- Actions in the middle (physical. Involve touching)
- Opportunity at the end to “write” the letter of the child’s name in its hand

12a) Wee Willie Winkie

As this song is incredibly tense in key elements and teaching points and so appreciated by all children, this song stays in all curricula as it appears in the original curriculum in English.

- Instrument used: alt glockenspiel

12b) Peace porridge hot

General description

- Nursery rhyme
- Sitting
- Clear pulse
- Simple and repetitive rhythm

Teaching points - Key element

- Repetitive words
- Solo opportunity (number)
- Simple action repeated [e.g. blowing]

13a) Bow Wow Wow

General description

- Simple Song
- Sitting
- Calm
- Passing something around

Teaching points - Key element

- Singing the own/the child's name (solo opportunity)
- Pitch
- Sharing
- Question-answer

13b) Eency, Weency Spider

General description

- Finger actions (fin motor skills)
- Instrument used: soft rhythmical instrument as for example a rain stick

Teaching points - Key element

- Fin motor skills

14a) Six little ducks

General description

- Action song
- Introduction: counting opportunity/ pre-reading (at least, until 5)
- Character: very lively

Teaching points - Key element

- Counting: number and pre-reading skills (tracking left-right and up-down)
- Practicing skills
- Fun and enjoyment

14b) Little white duck

General description

- Action song

Teaching points - Key element:

- Actions
- Imagination
- Motoric skills
- [Sounds and onomatopoeias]

15a) Mulberry Bush

General description

- Song
- The first and last verses are a constant tutti, whereas the middle part are created as a solo by the parents/children each time

Teaching points - Key element:

- Solo opportunity
- Pitch
- Creativity

15b) Baa baa black sheep

General description

- Nursery rhyme
- Steady beat

Teaching points - Key element:

- Pulse
- Creativity
- Opportunity to spontaneously change the colour in the rhyme (layer);
- Counting opportunity

16a) To market

General description

- Nursery rhyme
- Sitting (child sits on parents lap; facing each other)
- Parent bounces to the beat
- Beginning and ending are some sort of a list (ex. shopping list) in triplets;
- In the middle is a little story while the children can have a “ride” on the parents lap

Teaching points - Key element

- Fun play between child-parent
- Vocabulary

16b) Pussy Cat

General description

- Dramatic nursery rhyme
- Sitting

Teaching points - Key element:

- Very clear pulse and rhythm
- Two times questions-answer
- Opportunity to put sth. at a particular spot (relation between language and action)
- Possibility of adding many layers (acting/theatre)

17a) This old man

General description

- Song
- Sitting
- Beating the rhythm on tube drums (hand-to-hand)
- "Instrument" used: tube drum

Teaching points - Key element:

- Counting opportunity
- Building tower together
- Helping (tidying up)
- Pitch

17b) One, two tie my shoe

General description

- Rhyme
- Sitting
- Beating the rhythm on the drums (with two hands)
- "Instrument" used: tube drum

Teaching points - Key element:

- Counting from one to ten
- Repetitive rhythm pattern
- Rhythm pattern

18) Story

General description

- A simple and short story is told/read at the end of class

Teaching points - Key element:

- Concentration
- Listening
- Imagination
- Pre-reading

-> Adaptation: The selection of the storybooks is not part of the curricula but of every single teacher (teacher team). The story is not every week the same but also is not changing every week.

19) Parents Journal

General description

- Parents are writing positive observation about the class
- The teacher(s) share specific observation about the child/parent
- Meanwhile the children are looking at books (together and with their parents)

Teaching points - Key element:

- Observation skills
- One step at a time
- Seeing not only the proper child
- Etc. ("parent education")

-> Adaptation: There is no special adaptation necessary. The observation part at the end how ever is a fundamental and non-optional part of every SECE class.

Appendix

Basic SECE Curriculum Overview

	WEEK ONE	Original (E)	Original (E)	WEEK TWO
Introduction	Song	Ball rolling, Cuckoo	Ball rolling, Cuckoo	Song
	Song	Good Morning	Good Morning	Song
	Drum	Walking Drum	Walking Drum	Drum
	Up & Down	Up & Down	Up & Down	Up & Down
Development 1	Nursery Rhyme	Little Tommy Tucker	Hickety Pickety	Nursery Rhyme
	Circle Song	Pop Goes the Weasel	Ring Around the Rosies	Circle Song
	Action Song	Michael Finnegan	Muffin Man	Action Song
	Nursery Rhyme	Humpty Dumpty	Hickory Dickory Dock	Nursery Rhyme
Creativity	Scarf Dance	Scarf Dance	Shaker Dance	Shaker Dance
	Falling Thirds	Falling Thirds	Falling Thirds	Falling Thirds
Development 2	Finger Play	Criss Cross	Pat-A-Cake	Nursery Rhyme
	Nursery Rhyme	Wee Willie Winkie	Pease Porridge Hot	Nursery Rhyme
	Song	Bow Wow Wow	Eency, Weency, Spider	Finger Play
	Action Song	Six Little Ducks	Little White Duck	Action Song
	Circle Song	Mulberry Bush	Baa Baa Black Sheep	Nursery Rhyme
	Nursery Rhyme	To Market	Pussy Cat	Dramatic Nursery Rhyme
Conclusion	Song	This Old Man	One Two Tie My Shoe	Song
	Story	Story Book	Story Book	Story
	Parent's Observation	Parent's Observation	Parent's Observation	Parent's Observation

Application form

Name / Surname (teacher liaison)

Name(s) / Surname(s) (other trained SECE teachers in the language region)

Country / Language region / Language

Brief description of the language(s) used in the Country (usage in daily life)

Date / Signature

Please attach the Overview of the curriculum (see form below) as well as a description of all activities including the following:

- Words of the activity in the original language*
- A short translation/summary*
- How the activity is performed in class (actions etc.)*
- May add some ideas for variations to do once in a while*

Please send this for to the ESA Office, 45 Main Street, Upper Benefield, Peterborough PE8 5AN England or esa@europeansuzuki.org

Overview adapted SECE Curriculum

Please fill out all gaps

	WEEK ONE	Original (E)	Original (E)	WEEK TWO
Introduction	(1/1.1)	Ball rolling,, (Cuckoo)	Ball rolling,, (Cuckoo)	(1/1.1)
	(2)	Good Morning	Good Morning	(2)
	<i>Drum</i> (3)	Walking Drum	Walking Drum	<i>Drum</i> (3)
	<i>Up & Down</i> (4)	Up & Down	Up & Down	<i>Up & Down</i> (4)
Development 1	(5a)	Little Tommy Tucker	Hickety Pickety	(5b)
	(6a)	Pop Goes the Weasel	Ring Around the Rosies	(6b)
	(7a)	Michael Finnegan	Muffin Man	(7b)
	(8a)	Humpty Dumpty	Hickory Dickory Dock	(8b)
Creativity	<i>Scarf Dance</i> (9a)	Scarf Dance	Shaker Dance	<i>Shaker Dance</i> (9b)
	<i>Falling Thirds</i> (10)	Falling Thirds	Falling Thirds	<i>Falling Thirds</i> (10)
Development 2	(11a)	Criss Cross	Pat-A-Cake	(11b)
	<i>Wee Willie Winkie</i>	Wee Willie Winkie	Pease Porridge Hot	(12b)
	(13a)	Bow Wow Wow	Eeency, Weency, Spider	(13b)
	(14a)	Six Little Ducks	Little White Duck	(14b)
	(15a)	Mulberry Bush	Baa Baa Black Sheep	(15b)
	(16a)	To Market	Pussy Cat	(16b)
Conclusion	(17a)	This Old Man	One Two Tie My Shoe	(17b)
	<i>Story Book</i>	Story Book	Story Book	<i>Story Book</i>
	<i>Parent's Observation</i>	Parent's Observation	Parent's Observation	<i>Parent's Observation</i>