

# Boogie Mites & Dingley's Promise SEND Project

March – Jun 2025

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## 1. Executive Summary

The Spring/Summer 2025 Boogie Mites pilot project at Dingley's Promise West Berkshire offered a powerful demonstration of how inclusive, multi-sensory music-making can support children with special educational needs and disabilities (SEND), strengthen practitioner confidence, and empower families.

The project combined practitioner training, in-setting music sessions, as well as parent and child workshops. The impact was seen in increased confidence, participation and joy in music activities among children – many of whom displayed new or unexpected behaviours during the music activities.

Practitioners and parents described moments where children who typically struggled to engage in group settings became animated, vocal, or participatory when Boogie Mites activities were introduced. This included children who are usually quiet or disengaged, but who began to join in, take turns, or even lead elements of the sessions.

One child became so engaged with a resonant tongue drum that his parent purchased one to continue the experience at home. Others began initiating group activities or responding verbally for the first time within a musical context.

These outcomes are significant not only for specialist SEND environments, but also for mainstream early years settings, where neurodivergent or less verbal children may find traditional group activities challenging. The familiar structure, rhythmic predictability, and sensory-rich delivery of Boogie Mites music created accessible entry points—supporting children to anticipate, regulate, and participate. As such, the project offers valuable insights for inclusive practice across all early years contexts.

The project proved that Boogie Mites music programmes are adaptable, inclusive, and impactful. Practitioners reported improved confidence and the pilot has led to lasting changes at Dingley's Promise West Berkshire, where Boogie Mites is now embedded into weekly routines.

## 2. Project Overview

Aims:

- Deliver inclusive music-making experiences for children with SEND.
- Provide practical, neuroscience-informed training to early years practitioners.
- Engage families through interactive, accessible music workshops.
- Embed sustainable musical routines into the setting's curriculum.

Partners:

- Boogie Mites UK (programme design and delivery)
- Dingley's Promise West Berkshire (host setting)
- Local families of children with SEND

## 3. Delivery and Activities

Practitioner Training

- 2.5-hour in-person workshop in March 2025
- Focused on Boogie Mites' "Sticks and Sounds" and "School Ready" programmes
- Covered neuroscience behind music, adapting for diverse needs, and practical demos

In-Setting Sessions

- 6 sessions delivered by Boogie Mites
- 3 sessions for children with complex physical needs (afternoons)
- 3 sessions for children with developmental conditions (mornings)
- One session led entirely by practitioners, observed by the tutor

Family Workshops

- 3 inclusive workshops held on Fridays
- Attendees included families already accessing the centre and those on waitlists
- Activities included drumming, singing, sensory play, and storytelling through music

#### **4. Observed Impact**

Children with limited mobility engaged via soundboard vibrations, drumming, and scarves. Children with ASD showed increased participation and anticipation during repeated musical structures. Some children began to initiate actions, gestures, or vocalisations during sessions, including calling out "Ready, steady, GO!" to lead the group.

Children responded particularly well to high-energy songs like Bangedy Bang Bang and more calming sensory songs like Twinkle Twinkle (with starry lycra). A strong adult-to-child ratio and practitioner enthusiasm were key to success.

#### **5. Feedback from Practitioners**

Practitioners unanimously reported increased confidence in delivering music sessions. They praised the interactive training, observed improved outcomes for their children, and expressed strong motivation to continue using the Boogie Mites approach weekly:

*"I feel confident doing the sessions and catering them to the children in my setting."* - **Charlotte Johnson, Nursery Practitioner**

*"[We have] gained confidence throughout Lizzie's sessions, and sessions we have completed in between. We have got some new ideas from the sessions, such as small props to go with the songs"* - **Zoe Cox, Manager**

*"More children paying interest in it as a group time including some who very rarely partake."* - **Jemma, EYP**

#### **6. Feedback from Families**

All parent respondents agreed the workshops were enjoyable, educational, and emotionally rewarding. They appreciated the opportunity to take part in their child's learning.

*"Such a lovely class. Very happy to come along to another."* - **Katie, Parent**

*"I learnt how to interact in different ways with my child."* - **Charnell, Parent**

One child's newfound interest in the tongue drum inspired his parent to buy one for home use, where it became a daily favourite. Other families noted how sensory elements like scarves, bubbles, and drums encouraged their children to express themselves in new ways.

#### **7. Feedback and Learning from Boogie Mites Teacher, Lizzie Lock**

Through delivering this project, Lizzie Lock, Boogie Mites tutor and trainer, gained valuable insights into how music can be meaningfully adapted to support children with a wide range of special educational needs and disabilities (SEND).

Lizzie found that predictable structure, repetition, and exaggerated physical cues were especially effective in supporting engagement. For example, children with limited mobility or hearing impairments were able to connect with the beat and rhythm through the use of soundboards and tactile drumming, while pre-verbal children responded to voice play, gesture, and facial expression, particularly during songs like Peekaboo or I Hear Thunder.

She noted that flexibility was essential—modifying pace, simplifying actions, and sometimes removing backing tracks allowed space for children to process and participate. In several

cases, she observed that when songs were slowed down and practitioners emphasised key sounds, children began to anticipate changes, join in actions, or initiate communication.

Practitioners observed that some children, particularly those with shorter attention spans or sensory sensitivities, responded better when transitions between songs were kept brisk. In one session, they noted that moving more swiftly between activities helped sustain engagement for children who might otherwise disengage.

At the same time, the Boogie Mites approach emphasizes the value of pausing, preparing children for what's coming next, and allowing space for imagination—all of which deepen the learning experience. Striking the right balance between pacing and pausing depends on understanding the group's needs and remaining flexible in delivery. This insight is especially valuable for both specialist and mainstream settings looking to create inclusive and effective music sessions.

A key learning point was how much the practitioners' existing relationships and deep understanding of the children enhanced the music experience. Lizzie observed that the most sustained engagement often came when familiar adults led sessions, using known songs in a consistent order. This reinforced the importance of empowering practitioners to lead rather than relying on external delivery.

Additionally, Lizzie saw firsthand how multi-sensory elements (e.g. scarves, lycra, shakers, bubbles) helped children regulate, explore, and express themselves. These tools made music accessible across physical and developmental barriers, offering a bridge to communication and shared joy.

Lizzie also reflected that while certain elements of the Boogie Mites School Ready programme (e.g. alliteration or oral blending) were developmentally out of reach for many of the children, the core musical elements—rhythm, repetition, and sensory play—remained powerful tools for development.

In summary, Lizzie's experience reaffirmed that music is not only inclusive—it can be transformative when thoughtfully adapted and delivered with care. The project also highlighted the need for flexibility, practitioner ownership, and sensory-rich engagement when working with children with SEND.

## **8. Sustainability and Next Steps**

### **Dingley's Promise**

Practitioners at the West Berkshire centre have already embedded Boogie Mites activities into their weekly routines and feel confident tailoring sessions to the varied developmental needs of the children. Building on the success of this pilot, the team plans to:

- Continue using familiar songs for structured transitions and inclusive group play.
- Integrate multi-sensory props, such as lycra, scarves, shakers and drums, into daily practice.
- Train new staff using the knowledge gained during this project, supported by Boogie Mites' online training materials.
- Invite parents to future Boogie Mites sessions periodically, strengthening the home-setting connection

Given the positive outcomes, there is strong potential to replicate this model across other Dingley's Promise centres or within similar early years SEND settings.

## **Boogie Mites**

The learning from this project is also informing Boogie Mites' broader practice and professional development. The insights gained about adapting music for children with SEND will be shared with educators and families through a number of channels:

- Lizzie Lock will be guest presenter on the July 2025 Boogie Mites webinar, attended by early years educators working at nurseries and schools that hold a license for Boogie Mites music programmes.
- Lizzie will also present her findings at the Boogie Mites Teacher Training Day on 19<sup>th</sup> July 2025.
- Practitioner notes accompanying Boogie Mites music programmes will be updated to include tips on inclusive group music-making and strategies for adapting activities for children with diverse needs.
- Boogie Mites will expand the "C" in its ABCD Music Methodology (C = Community Cohesion) to include specific reference to inclusive practice for children with SEND.

These actions will help ensure that the learning from this project extends beyond the pilot site, enhancing inclusive practice in early years settings nationally.

## **9. Extending the Learning to Mainstream Settings**

While this pilot was delivered in a specialist setting, the outcomes strongly suggest that Boogie Mites music activities can offer powerful benefits for children with SEND in mainstream environments. Practitioners and parents observed moments where children who typically found it difficult to engage began to respond actively and joyfully during music sessions.

For example, one practitioner noted that some children "who tend to be wanderers" were more involved with the Boogie Mites music sessions. Another reported that some children "who rarely partake" were more engaged with the music sessions since using the Boogie Mites music programme. This aligns with recurring observations that music often served as a bridge, enabling children to connect, focus, or communicate where other methods had not succeeded.

In family sessions, parents expressed surprise at their child's level of involvement—particularly in stop/start drumming games or during interactive scarf and parachute activities. One child, usually quiet in group situations, took the lead with musical cues and confidently directed others with a "Ready, steady... GO!"

These examples point to the potential for music to reveal capabilities in children that may not otherwise be visible—particularly in mainstream classrooms where group activities can be difficult for neurodivergent or less verbal children.

The familiar, structured rhythms and melodies in Boogie Mites songs provide a reassuring framework that helps children anticipate what's coming next. This predictability supports emotional regulation and reduces anxiety, allowing children to engage more fully. Combined with sensory integration, repetition, and a focus on physical and vocal play, these elements create accessible entry points for children with diverse learning profiles—making Boogie Mites not only effective in specialist settings but a powerful inclusion tool in mainstream early years practice as well.

## 10. Conclusion

This pilot has demonstrated that accessible, inclusive music can be transformative for children with SEND. It supported engagement, communication, and joy. Practitioners gained valuable skills and confidence, and families left empowered to use music at home.

The legacy of the project lives on not only in musical routines embedded in daily practice, but in the strengthened relationships between staff, children, and families - and the moments of shared connection it fostered. It also continues through future educator and parent training sessions delivered by Boogie Mites, where the learning from this project will inform inclusive practice more widely.

Importantly, the pilot has also highlighted the relevance of Boogie Mites for **mainstream early years settings**. The structured melodies, predictable rhythms, and multi-sensory delivery helped neurodivergent children access group activities in ways that surprised even experienced practitioners. As such, this work contributes to a broader understanding of how music can be used not only as an enrichment activity, but as a core tool for inclusion in early years education.

**Boogie Mites would like to express sincere thanks to the Lanyado Fund for supporting this work and enabling such meaningful impact for children, families, and practitioners.**

## **Appendix A – Tutor Report**

### **Boogie Mites Project with Dingley's Promise West Berkshire (Spring / Summer 2025)**

*Report by Boogie Mites Tutor and Trainer Lizzie Lock*

My involvement in this project was to first deliver a training workshop for the practitioners at Dingley's Promise's West Berkshire nursery in Newbury, based on Boogie Mites' Sticks and Sounds programme, and School Ready programme. This would be followed by 6 sessions in the nursery with the children and 3 parent/carer-and-child sessions, modelling how the programmes can work in practice.

The team at Dingley's Promise West Berkshire have been using Boogie Mites Sticks and Sounds programme as the focus for some of their group time activities with the children. One of the team attended Boogie Mites training 7 years previously, and has shared their knowledge of the songs with the other practitioners. The team report that the children they care for enjoy using instruments (shaking and banging), and they tend to stick to the following songs as they have found the children enjoy these:

- Here Is Me
- One Man Band
- Bangedy Bang Bang
- Crocodile
- Jungles of Brazil
- Open Shut
- Shaker Rock
- Peek-a-Boo
- Lady Matilda
- Hickory Dickory dock
- Just Like Me

The West Berkshire centre have a morning and an afternoon session each day. The children attending in the morning are generally physically able, children who are generally physically able, often neurodivergent, including those with Autism Spectrum Disorder (ASD) or other developmental differences. The afternoon sessions are generally attended by those with physical disabilities and complex needs. We agreed 3 of my visits would be for the morning session, and 3 for the afternoon sessions, to observe how Boogie Mites programmes would work for children with different kinds of needs.

I have also been supported during this project by advice from Pauline Nixon, a Boogie Mites tutor who is particularly experienced in working with children with additional needs.

### **Morning session and 'music time' observation – Friday 7 March 2025**

Prior to this workshop, I observed part of the centre's morning session, which included a 15-minute 'music time' group activity at the end before the children went home. The team told me this was typical of one of their music sessions. It was led by one of the practitioners, and all of the other practitioners in the room actively participated. The music time began with children choosing an item from a song bag, to express their preference for the songs they'd like to sing (these were sung a capella by the practitioners). This was followed by favourite songs played through the interactive white board (with both audio and visual).

All of the practitioners joined in with very visible energy and enthusiasm throughout the session, which I could see ensured the children were highly motivated to join in. Some of the adults used

Makaton signs to support the lyrics of the songs. During all of my visits to the centre, there was generally a ratio of at least 1 adult to 2 children, which meant all of the children were well-supported to participate.

During the music time, 4-5 of the children were sitting in chairs (some children required this for physical support) or on the floor where the group activity was taking place, while 3 or 4 children moved around the rest of the room. I observed lots of different musical behaviours during the session, whether the children were sitting with the group or moving around, including:

- Walking to the beat of the songs
- Rocking or moving while sitting to a beat
- Physical actions related to the songs (e.g. hand symbolising a duck quacking or arms making wing-beating movements, hand movements for Incy Wincy Spider)

There were no instruments used during this particular music session, but the practitioners make use of instruments in other music time activities (tapping sticks, shakers, sound board, and drums). The practitioners told me they also planned to make more music-making resources.

The morning session was wrapped up with bubbles and a goodbye song. The practitioners explained afterwards that they keep to a consistent structure, as it helps the children with transitioning from one activity to another (e.g. going home time).

### **Practitioner Training Workshop – Friday 7 March 2025**

All of the Dingley's Promise practitioners from the West Berkshire centre attended this 2.5 hour training workshop, including their Family Support Worker and Dingley's Head of Quality, Meggie Fisher. During the workshop, all the practitioners were highly engaged and we discussed as a group their experience of how the children they work with respond to and engage with music-making, and how we can adapt our practise to be inclusive of different types of need.

As the practitioners were already familiar with some of the songs from the Sticks and Sounds programme, the training focused on songs from both Sticks and Sounds, and School Ready programmes that the team are not using currently.

The workshop began with a vocal and physical warm-up, before giving an overview of some of the neuroscientific research around the impact the music-making can have on children's brain development. The majority of the workshop was focussed on practical opportunities to try out the songs as a group, and discuss how they might be applied when working with the children, thinking about different strategies for ensuring music-making is accessible for all different levels of need.

- **Welcome Song:** Dingley's already have a song they use consistently at the start and the end of each session with the children, which is a very valuable audio cue to support transition times (and therefore they would be reluctant to change). The Boogie Mites' Welcome Song could be a useful audio signal for the start of music time.
- **Singing Hellos:** We talked about how these could be used to encourage voice play with the children, and recognised that some of their children are pre-verbal and/or have low mobility, which could present some challenges.
- **Clap Clap Clap:** we discussed this in relation to access for children with low mobility, as the song moves quite quickly from one action to the next. Children could still benefit from the up-beat melody, incorporating keeping the beat, and joining in with some of the actions.

- **Choo Choo Choo:** we talked about focussing on voice sounds, with some discussion about whether this would be limited for pre-verbal children (or potentially could help encourage some children to play with non-verbal voice sounds: ch ch ch, woووو, neeeeeow, whoooshhhh). We looked at how Makaton signs (for transport) could support this, and also transport toys
- **Tap Rap:** while we recognised that the rhyming aspect of this song might be beyond the developmental stage of many of the children, the practitioners liked the strong beat and felt that many of their current children would enjoy tapping sticks or moving along to this, as well as the big gestures / actions.
- **I Hear Thunder:** We talked about creating drums from recycled materials, as a low-cost sustainable way to provide access for all children to instruments. I introduced this song by showing some start & stop games with the drums, using long, slow, exaggerated gesture to 'stop' with sticks on my head. We talked about how it was important to give children a chance to anticipate the start and stop, using big gestures and making use of the pitch of our voice to support the verbal instructions. We also discussed using 'start and stop' games to let the children take the lead, using either (or both) verbal or physical gestures to communicate. The practitioners felt this song would work really well with their Sound Board, for those children with limited mobility, or for those that enjoy the physical sensation of sound against their body.
- **Let's Tap A Word:** The practitioners felt this song would be too much of a stretch for most of their children, as many are pre-verbal. We discussed adapting it by singing it without the backing track, to give more flexibility and time for children to join in. Some of the practitioners suggested using children's or staff's names could work, or favourite key words (exaggerating voice sound / pitch to bring humour to the words).
- **C'mon Everyone:** Again, there was a feeling this song could be difficult for pre-verbal children to access. We talked about focusing on exposing children to the key sound in each C'mon Everyone version, using this as an opportunity to play with voice sounds, with plenty of time before the song to explore the voice sound, supported by visual props / toys (e.g. sssssssssssssssssssss with sock puppet snakes).
- **Chocolate Cake:** For pre-verbal children, we discussed focussing on the rhythm, using the song without backing music so that the song can be slowed down as needed, or using the instrumental version. As with Let's Tap A Word, the practitioners felt it could work if focusing on children's / staff's names, and key favourite words (e.g. pancake is a favourite with some of the children at the moment!). Again, we talked about how we can model exaggerating our voice pitches to bring humour and playfulness to the song.
- **Tap Tap Tap:** The big physical gestures of this song are likely to appeal to many of the children (up & down, under & over e.g.) We all agreed there is a lot to pack in during the last verse, but this presents an opportunity to exaggerate speed and make a joke of trying to keep up!
- **Gonna Tap:** The practitioners really liked this one, and felt it would work well for all of the children as there is a lot of repetition, and opportunities for sound-making with instruments.
- **Shakey Shakey:** I showed different repurposed containers I had used to create the shakers, which the Dingley's team are planning to use to create their own. We discussed how resources need to be very robust, as many of the children find it soothing to chew and mouth objects. The practitioners felt the big physical movements of this song, combined with shakers would be engaging for the children and accessible for many of them to join in with.

- **5 Little Fish:** We discussed different ways to use this song – this time we used a big sheet of 4-way stretch lycra, with 5 padded fabric fish. As a group we first explored using the lycra to create little and big waves (with a simple a capella melody to encourage the children to join in, and emphasise the movements). I explained that the lycra can help adults support children's movement to feel and synchronise with a pulse. We also played a game to support timing and anticipation using a simple song (I Had A Little Turtle), stretching the lycra out & out, before letting it go with a 'pop'. The practitioners already use a parachute as part of their play with the children, and have observed it can really lift the energy in the room and bring a sense of connection.
- **Boogie Mites Marching Band:** We used this song to explore different dynamics by playing the drums – again, recognizing that exaggerating the difference between quiet, quick mice and slow loud elephant stomps can be really engaging and funny for children. The practitioners commented they thought the use of soft toys or puppets for the mice / horses / elephants would further support the children's engagement.
- **Do Re Mi:** Initially the Dingley's team had concerns about using junk percussion, as they have previous experience of it being difficult to manage as the majority of their children will mouth items, bringing a risk of swallowing / choking. We discussed safe alternatives, e.g. plastic plumbing pipes or boomwhackers, coffee tin drums, foil blankets instead of paper.

We discussed songs from the School Ready programme that focus on Alliteration and Oral Blending & Segmenting (aspects 5 and 7 of Letters & Sounds Phase 1). The feedback from the Dingley's team was that alliteration and blending/segmenting would be well beyond the developmental stage of most of the children they work with, and therefore it was unlikely they would be able to use these songs effectively.

### **Session 1 of 3 with afternoon children – 11 March 2025**

Afternoon sessions are mainly attended by children with physical disabilities and complex needs. This session was attended by 8 children, with a practitioner to child ratio of almost 1:1, so lots of support is available for the children to participate. One of the children in the afternoon is deaf, and another is hearing impaired.

The session focused on Boogie Mites songs which the practitioners are not familiar with, with a focus on ensuring the children are able to fully participate in the music-making, taking into account their individual needs.

All children and practitioners were in the same room, and most of the children engaged in part or all of the session. Dingley's practitioners told me those that for those that didn't join the main group (2 chose to remain in the sensory room), this was expected behaviour during group activities.

The centre has a soundboard, which remained on the floor throughout the music session. This was particularly beneficial for the deaf and hearing-impaired children, as it enabled them to feel the vibrations of the music while they were in contact with the soundboard. We put my portable speaker on the soundboard, and also at times practitioners would drum on the soundboard to the beat.

- **Warm-up – Singing Hellos:** a number of the children joined in with these, and I included lots of repetition to encourage this. I noticed the children responded especially to the exaggerated physical gestures (e.g. very exaggerated and slow arms stretching high and then swooping down to bang low on the ground, with exaggerated facial expressions).

- **Welcome Song:** I sang this a capella, saying hello to each child by name – by not using the backing track, it gave more time and space to make eye contact and connect with each child as we sang their name and waved to them.
- **Wave Hello:** the children enjoyed playing peek-a-boo with the scarves before we moved to this song, and this familiar game helped children to gain a sense of security. During the song, practitioners supported by waving scarves and doing the actions, encouraging the children to move to the music, and also drumming the rhythm / beat on the soundboard while children were in contact with it. This song could be further enhanced by a version with longer verses, allowing greater opportunity to repeat the actions (this would also benefit younger non-SEN children).
- **Jungles of Brazil:** I incorporated this song as it's already familiar to the setting, and it supports understanding the world and voice sounds. We introduced the song and jungle animals by chanting Walking In The Jungle first. The children enjoyed exploring the jungle animals, and were encouraged by the practitioners to join in with animal sounds and movements. We played Jungles of Brazil twice, to give greater opportunity for the children to join in with the sounds. In future, Walking in the Jungle would be a great opportunity to use the soundboard.
- **Grand Old Duke of York:** During this song, most of the children were able to hold 2 sticks and tap them together, and practitioners supported others by tapping their stick to the beat on a stick held by the child, enabling the child to feel the beat of the music. The up & down movements in this song echoed those that we played with in the warm-up which a couple of children in particular had really responded to.
- **Gonna Tap:** Before this song, we gave time for the children to explore the drums, using their hands or the sticks. The children with hearing impairments were in contact with the drums, so they could feel the beat as the drum was struck. We also played a "Ready, Steady... GO! / Stop" game, with all the adults using exaggerated gestures to signal the start and stop. One of the children who'd enjoyed the big gestures in warm-up really loved the STOP signal (sticks by our heads) and took the lead on conducting the group several times. During *Gonna Tap*, children were able to express themselves through tapping their sticks together and banging their drums to the beat. This song worked well as it provides plenty of opportunity for repetition.
- **Row Row Row:** I had planned to include this song, using a giant scrunchie to facilitate moving to a beat together as a group, and provides an opportunity for a rocking movement which can be soothing. The practitioners advised it was best not to include this as they have one child who is fixated on this song and becomes distressed when it's time to stop, so as a setting they're trying to avoid this particular song and offer alternatives.
- **Twinkle Twinkle:** we closed the music time with this familiar song, which I accompanied on ukulele. One of the children used the soundboard as a stage, singing along with the ukulele and moving their hands to the actions.

Overall, the level of engagement for this session was high, especially given that it was my first visit to the setting so it would be expected for some of the children to be cautious. The Dingley's practitioners are very experienced and highly attuned to the needs of the children they care for, and their enthusiasm during the session really encouraged the children to join in.

### **Session 2 of 3 with afternoon children – 18 March 2025**

I planned this session around the same structure as week 1, to give the children a sense of familiarity, and introduce some new songs.

We began with the same **Singing Hellos** and **Welcome Song** (a capella), and as with session 1 our next activity was with the scarves, playing peekaboo to support communication through facial expressions, eye contact and voice sounds. This time we moved from the peekaboo games into **Peekaboo** song, covering our heads, hands and feet. During the blank verses in the middle we followed the children's lead and returned to covering our faces with the scarves, using individual children's names.

**Wave Hello** saw the children expressing themselves to the music through movement, waving their scarves or waving their hands.

I introduced **Choo Choo Choo**, which encourages children to use voice sounds and movement to mimic different types of transport. I brought transport toys to support this song: the children enjoyed moving these around the space.

Next we got tapping sticks out to play **Tap Tap Tap**, which promotes keeping a steady beat while handling sticks, and co-ordinating different movements with the sticks. The actions in this song are physically challenging for some of the afternoon children. Before we played the song, I demonstrated each action slowly, with lots of repetition to encourage the children to join in. They particularly responded to the up & down part of the song, which is easy to exaggerate and can be reinforced by matching your voice pitch to up & down. Some of the children have been particularly interested in this up & down movement, as we have also played with it in our Singing Hellos and the Grand Old Duke of York. Even where children were not able to keep pace with all the actions, they enjoyed tapping their sticks together or on the floor to the music.

**Crocodile** is a song that the practitioners have been using within the setting, so they and the children are familiar with it. I wanted to include this in the session so there wasn't too much new musical material for the children. I brought soft toys to represent the crocodile, horse and elephant in the song. Before the song we played with the sticks (or our arms), opening wider... wider... wider... and SNAP (bringing our hands or sticks together). The children really responded to the sense of anticipation as we repeated this game, finding it funny, and some of the children felt confident enough to take the lead at points too. During the elephant verse, the practitioners and I really exaggerated the stomping, either with sticks on the drum or on the floor (so children could feel the sound vibrations). The children were very engaged with this part of the song, and some mimicked the slow, heavy movements. Keeping a slow beat like this is challenging, and the physicality of the big exaggerated movements appeared to help.

**Rainbow** provided an opportunity to introduce a multi-sensory experience, using a large parachute and bubbles to promote exploration and gentle movement.

We finished with the **Goodbye Song**, to signal the end of music time.

### **Session 3 of 3 with afternoon children – 25 March 2025**

We maintained the consistency of the previous two sessions, starting with our **Singing Hellos** and **Peekaboo** scarf play and song.

**Clap Clap Clap** was a new song for the children. They enjoyed the beat of the song, and picked up on some of the actions (clapping and 'shake shake shake' in particular). This song moves through the actions quite swiftly so it was challenging for the children to keep pace with all of the actions.

**Shaker Rock** is a song the children and practitioners are already familiar with. The children responded enthusiastically to the upbeat music, and were able to shake along to the music, and copy some of the actions (again, particularly high and low, which we have repeated in other songs).

**Let's Tap A Word** is a new song for the setting, and the practitioners had expressed some concern about whether the children would be able to join in with tapping out syllables. We focused on the regular beat, tapping along with our sticks, and use the children's names. While the children weren't able to tap their name, they responded with smiles and recognition to hearing their name in the song.

For **I Hear Thunder**, we brought out the drums and also made use of the floor and the setting's soundboard, so that children could be in contact with these and feel the sound vibrations and beat while the practitioners struck these instruments. Before the song, we played 'ready steady go..... and.....STOP!' repeatedly, using big exaggerated movements and a 'stop' signal (sticks on our heads), as well as consistent vocal intonation to help with anticipating the start & stop of drumming. The children found this funny, and really enjoyed the sense of anticipation. Some of the children were able to make the 'stop' signal with their sticks by their head.

**Boogie Mites Marching Band** gave the children another opportunity to use the drums (and again the floor and soundboard), or be in contact with them as the adults played. Toy animals were used to represent the mice, horses and elephants, and before the song began we spent some time using these animals to show the different ways the drums could be played (e.g. quietly and quickly, tapping on the sides, slow loud 'stomps'). The children enjoyed exploring the toys, and replicated some of the types of drumming intermittently through the song.

We finished the session again consistently with **Rainbow** and the **Goodbye Song**.

### **Session 1 of 3 with morning children – 28 April 2025**

This was my first music session with the children who attend the morning sessions. Most of these children are physically able and are neurodivergent, including some with ASD or other developmental differences. The practitioners had let me know that many of this cohort of children will often be in other parts of the room during a group activity. I was mindful that engagement can still be happening, even if this is from a distance, or while apparently engaged in another activity, and did my best to observe all of the children in the room during the music session.

There were 8 children in attendance for this session, and 3-4 of them remained in the area where we were making music throughout the group session.

We began with our **Singing Hellos** and **Welcome Song**: the children in the group area were watching the actions and listening, and some joined in with the actions.

Next we got the scarves out, playing a game of peekaboo to help the children feel at ease (given they had not met me before). We also threw the scarves into the air, using big movements and vocal gestures ('whoooooosh' or 'wheeeee'). The children copied this throwing action, but did not vocalise.

**Wave Hello** saw lots of big movements with the scarves, and high energy from the practitioners and children (including movement to the music from one of children who was in another part of the room). Some of the children joined in with the actions (clapping, tapping knees, stamping and jumping or throwing scarves). As the music moves quite quickly from one action to the next, it felt like there could be a benefit to a version of this song with longer repetition of each action.

**Choo Choo Choo:** the children were very engaged with the transport toys I brought to support this song. We spent some time exploring these toys, and their movements and sounds before the song started. The children joined in with some of the movements of this song, and the adults vocalised each type of transport (I did not hear any of the children vocalising).

**Shakey Shakey** is another new song to the children and adults at this setting. Before the song began, we played with the shakers, including moving them up high and down low repeatedly (and matching the pitch of our voice to the movement, with a vocal swoop downwards to the floor to help the children transition from one position to the next). I also sang a simple 'shake & shake & shake and stop' song, with the 'and' elongated to give opportunity for the children to anticipate the stop. After some repetition, some of the children joined in with the stopping.

**Shakey Shakey** supports keeping the beat with a shaker or movement, gross motor skills and vocal sounds to mimic environmental sounds. During this song, the adults in the room vocalized the sounds (sea, wind in the trees, rain) and the children enjoyed creating a sound with their shakers, and some of them were able to join some of the movements (side to side like waves, stretching up like trees, moving arms down for rain).

Tapping sticks were handed out for **the Grand Old Duke of York**, and most of the children chose to hold a stick in each hand, including one child who was elsewhere in the room (and one child enjoyed collecting lots of sticks together). During the song, some children tapped their sticks together, while others banged a stick on the floor. One or two of the children raised their arms up and down at the corresponding point in the song. This song can be used to support understanding of opposites: loud / soft, fast / slow. The adults modelled this using exaggerated body language, and some of the children mimicked this body language at points during the song.

**Bangedy Bang Bang** is a favourite song already within the setting. We played a 'start and stop' game with the sticks and drums before putting the song on, using many repetitions and vocal intonation to give opportunity for children to participate. Some of the children found this funny, and clearly enjoyed being able to anticipate the 'go' and 'stop'. During the song, most of the children were very active with playing the drums, supported by the practitioners.

We finished with the **Goodbye Song**, using some Makaton signs to communicate the words of the song.

After the session, the Dingley's Promise practitioners suggested that moving more swiftly from one song to the next might help to keep more of the children engaged through the session. We also agreed that it might be useful for them to lead the next music session, while I participated and observed, so I could see how they would typically use the Boogie Mites songs with their children.

### **Session 2 of 3 with morning children – 8 May 2025**

As agreed, this session was led by the Dingley's Promise practitioners. When I arrived, one of the children became distressed (this frequently happens if an unfamiliar person enters the setting, particularly if they are wearing something that looks like a uniform, as she associates it with medical intervention). For future sessions where this child would be present, I was advised to wear everyday clothing rather than my Boogie Mites t-shirt. This highlighted to me firstly how quickly the practitioners were to recognize this child's growing distress and the trigger, and the importance of practitioners' in-depth knowledge of the children they care for.

During this session, 3 children took part in the group session (1 other child was in the room, but didn't engage, which the practitioners said was typical for them during group sessions).

All the practitioners present actively participated with really high energy, exaggerated actions, and big smiles. The music volume level was higher than I would usually use, which the practitioners have found works for keeping this particular cohort of children engaged.

There was a very high level of engagement and obvious enjoyment from 2 children who remained focused throughout the session on the music activities. One child chose to participate from inside the fabric instrument box – they engaged at times with lid open, and at other times chose to close the lid (giving them a sense of control over their participation).

It was clear to see the benefit of a session run by practitioners who know the children and their preferences, with strong relationships and trust bonds, rather than outside practitioner. I felt there was a higher level of engagement throughout the session.

The session was around 20 mins in total (compared to around 40-45 minutes for the sessions that I had led). The practitioners moved quickly from 1 song to the next. Instruments remained out throughout to keep quick transitions from song to song, and provide an open invitation for children to join in as they wished (drums, sticks, shakers all available throughout).

The practitioners chose songs that they and the children were already familiar with (and in the same order that they would typically use, as they have found the consistent structure is helpful for the children):

- **Here Is Me:** practitioners showed parts of the body on themselves and also by making contact with the children, giving an additional sensory input
- **One Man Band:** practitioners remained seated, using drums or tapping on their knees or another surface to keep the beat. The children in the group area moved to the music with shakers or by tapping drums (I observed another child outside of the group area walking to the beat at points in the song)
- **Jungles of Brazil:** practitioners brought the animals one by one out of the box, with lots of excitement (facial expressions and voice tones). The children explored and played with these throughout the song, some of the children moving their bodies to the beat.
- **Crocodile:** the children especially enjoyed the anticipation of the 'snap' of the crocodile's mouth, and some children copied this action with their arms, while others laughed. Again, the practitioners really exaggerated the movements of the animals, using instruments, their bodies or the floor.
- **Bangedy Bang Bang:** the children in the group area banged drums along with this song, and / or moved their bodies to the music.
- **Just Like Me:** this song (as with Here Is Me) supports body awareness, this time using teddy bears. Bringing out a different toy to explore helped to keep the children's engagement in the session.
- **Lady Matilda's Journey:** the practitioners had told me that they always finish Boogie Mites group music time with this song, which has created a strong audio cue that the Boogie Mites session is over. Having established this, they felt that the Goodbye Song could cause confusion if used mid-session as children might think it is time to go home. The children joined in with shaking shakers, with lots of smiles, and some children joined in with the 'up up up and down down down' part of the song.

After this session, we agreed for the next (and final) music session with the children, I would incorporate the elements that they have found work for this cohort of children:

- Wear neutral clothes (not green t-shirt) so don't signal to the children that I'm a visitor in uniform
- Use mainly songs the children know (as above) with a couple of new ones
- Quick pace between songs, maintaining high energy

### **Session 3 of 3 with morning children – 12 May 2025**

Today there were 8 children in the setting, and most of them were moving around the room while the session was going on, dipping in and out of the group area to access instruments and props. I observed that the children moving around elsewhere in the room did show they were responding to the music: sometimes moving in time, or playing an instrument as they moved around.

As discussed with the practitioners, I kept to mainly the same songs as session 5, as these are well-known and loved by the children. I added some less familiar songs: Boogie Mites Marching Band, 5 Little Fish and Twinkle Twinkle.

The engagement and behaviours I observed were largely the same as the previous session.

Towards the end of the session, I used the Boogie Mites version of **Twinkle Twinkle**, a very gentle soothing track. The adults held a piece of black lycra with shiny foil stars on it over the children (like a parachute / tent), wafting it up and down to the beat. The children really enjoyed this activity: some clearly liked the sense of enclosure the lycra provided, others used the lycra to play peekaboo (supporting communication skills), while others enjoyed the additional sensory input of the moving air as the lycra moved up and down.

### **Family session 1 of 3 - 9 May 2025**

Michaela Birtchnell is the centre's Family Support Worker, and works closely with families of children who attend the West Berkshire centre regularly, as well as carrying out valuable outreach work to other families with children with SEN in the local area. Michaela runs regular 'Stay & Play' sessions on Friday afternoons, which usually alternate between sessions targeted at those who Dingley's refer to as 'core' children (generally physically able, with a range of developmental differences such as ASD), or aimed at children with limited mobility, physical disabilities and complex needs.

Michaela suggested that we use her planned 'Stay & Play' Friday afternoon sessions for the music sessions, opening the first session up to families with children with physical disabilities, the second session to families of 'core' children, and for the final session we would invite those families that were particularly engaged to come along a second time.

The first session had two children attend with their parents – both children had participated in the sessions I delivered previously (without their parents). Michaela and some of the other practitioners also participated in the session. All of the adults joined in fully with the activities, which really supported the children to join in, and as a result both children remained highly engaged throughout the session.

I planned mainly songs that the children would already have been familiar with, and framed these with the same songs at the start and end of the session that I had used previously:

- **Singing Hellos:** both children were clearly watching the adults doing the movements and listening to our voices, and copied some of the movements (particularly 'high' and 'whoosh' for fast).
- **Welcome Song:** the children responded with facial expressions as they recognised their name in the song.
- **Peekaboo:** the different coloured scarves gave the children the opportunity to express their preferences for certain colours, and both joined in with hiding & revealing their own faces, and also those of the adults around them.
- **Wave Hello:** this song brought a lot of energy into the room, which the children responded to excitedly.
- **Lady Matilda's Journey:** the children enjoyed selecting their shakers from the bag, one child systematically tested different shakers to hear what they sounded like (discriminating instrumental sounds). We practised up & down movements with the shakers (which the children had enjoyed particularly in previous sessions without their parents), and also shaking and stopping (enabling the children to anticipate the stop, and respond – either by stopping, or on occasion choosing to fill the silence with the sound of their own shaker). The children enjoyed exploring the transport toys (train, car, boat, plane), moving them around the space.
- **Jungles of Brazil:** we created anticipation by producing the animals one at a time from the bag, and I used Makaton signs to support this alongside the name for the animal and the noise it makes. The children were excited to handle the animal toys and make them move, and adults supported by using the ones that were hand puppets.
- **Five Little Fish:** we used a large piece of 4-way-stretch blue lycra, held by the adults, to create the 'sea', with 5 sparkly fabric fish to bounce on the fabric. The children enjoyed the air movement created by the lycra moving, as well as catching the fish and putting them back into the sea. One child particularly liked the texture of the lycra, and enjoyed sitting on it while the adults stretched it, sometimes bringing the edges up to surround him (peekaboo).
- **Crocodile:** the children again enjoyed the element of anticipation in this song ("wider, wider, wider.... SNAP!) We used sticks and drums to replicate the different speeds and dynamics of the animals in the song (e.g. loud and slow 'stomps' for the dinosaur). Using toys to represent the crocodile, horse and elephant worked well and kept the children engaged.
- **Bangedy Bang Bang:** we repeated the 'start & stop' game using the drums: both children joined in (sometimes stopping with the adults, sometimes playing intentionally in the silence we left). As adults, we kept the beat throughout the song – both children played the drum, and one at points synchronised with our beat.
- **Silver Sea:** this was a soothing song, during which I used a bubble machine with scented bubbles. The children moved, trying to catch the bubbles, with great focus.
- **Twinkle Twinkle:** we used black lycra with foil stars to create a tent above the heads of the children. The adults sang gently together, moving the lycra up and down, while I accompanied on my ukulele. One of the children made some of the signs from the song with his hands, also swaying to the music. Both watched the fabric moving, and at times were reaching up to touch it as it moved up & down. After the song finished I offered the children the opportunity to touch and explore the ukulele, responding to the sounds they made with facial expressions and pitch-matching the sounds they made with my voice.

At the end while the parents completed their feedback form, I left some instruments out for the children to play with, and also brought out a tongue drum / hand pan. The children really enjoyed exploring this instrument: it's highly resonant, and you can make gentle ringing sound / gong-like sounds at different pitches (by hitting different sized 'tongues' cut out from the metal with either your hands or soft beaters). Children can also be in contact with the instrument while playing it (or while someone else plays) and very clearly feel the vibrations as it sounds. One child remained particularly focused on playing with this instruments for many minutes, creating musical gestures or 'sentences' using the soft beaters, with pauses in between where he looked at the adults to see their reactions (supporting communication skills, bolstering self-confidence and enabling self-expression). His parent was really excited about his response to the instrument, and reported at a later session that she had bought one for him to use at home, which he had been playing with every day (and it had clearly become a favourite toy).

### **Family session 2 of 3 - 16 May 2025**

This session was opened up to families of 'core' children (generally physically able, with a range of developmental differences such as ASD). Three children attended with their parents (8 families had booked to attend, but 5 couldn't make it). One of the children was had never been to the centre before, and the other two children have been to previous Stay & Play sessions (and are on the waiting list to attend regular 'learning through play' sessions).

- **Welcome Song:** the children responded to the music and adults clapping the beat by joining in with moving to the music and clapping some of the time
- **Wave Hello:** we played peekaboo with the scarves to begin with, which helped children to engage and feel secure (particularly important for the children that were not very familiar with the setting). During the song, the children enjoyed playing with the scarves: waving them and throwing them into the air (adults mirrored the children's actions to build their confidence and develop communication skills)
- **Jungles of Brazil:** Using jungle animals toys, the adults moved the animals to the beat, and vocalized the sounds of the animals. The children showed interest in the animals and moved them around as well.
- **Grand Old Duke:** Children enjoyed gathering together sticks, and at points during the song tapped two together to the beat.
- **Drum Play:** Having got the drums out, I initiated a steady pulse, encouraging the adults to join in. We maintained this for a couple of minutes, and one child synchronised with the beat throughout. Next we played a "stop..... GO!" game. One of the practitioners initiated running & then stopping as we did this: one child really engaged with this playfulness and visual comedy, laughing and showing they were anticipating the GOOOO! And STOP! through their body language and facial expressions (supporting their communication skills)
- **Boogie Mites Marching Band:** I used mouse, horse and elephant soft toys to signal the different verses and associated actions of this song. One child really enjoyed playing the drums, and synchronised with the beat throughout the song. The other two children played the drums rhythmically at points during the song, remaining in the group space throughout.
- **Bangedy Bang Bang:** this is a clear favourite song of the practitioners, and the enthusiasm they brought to it had a big effect on the children's motivation to join in by playing the drums. There was lots of eye contact between the children and the adults (non-verbal communication).
- **Five Little Fish:** I brought a sea-themed parachute (blue fabric, with sea-coloured ribbons and sea creatures hanging down underneath). The adults held this above the group area, moving it gently up & down to the calm music of this song. One child chose to watch from a

distance, while another helped move the parachute up and down (feeling the beat of the music through this), and the other child sat underneath the parachute, playing his drum to the music.

- **Row Row Row:** the adults held onto giant scrunchie, stretched into a circle, pulling it outwards and moving back inwards in a synchronized movement. The children didn't engage much with this song, but the practitioners commented that they could see how it would be a good song to try with other children in their care. I also talked about how the scrunchie could be used to build on anticipation skills and timing, working together as a group to stretch the scrunchie out before letting it go (saying PING or POP). This could be particularly helpful for supporting children who are developing impulse control.
- **Twinkle Twinkle:** the adults held the edges of the black lycra with foil stars, moving it up & down to create visual interest and air movement for sensory experience. One child was especially interested in the movement of the star lycra and the light catching the foil stars, remaining focused throughout.

### **Family session 3 of 3 - June 2025**

This session was opened up to any families that the West Berkshire centre work with (whether they regularly attend the setting or not). Four families attended: 2 'core' children (1 was visiting for the first time), 1 child that had attended the first family session I delivered, and a younger child with complex needs (sadly he felt quite unsettled, having not slept well, and remained very attached to his mother and was quite tearful – while the child was not open to participating on this occasion, his mother found it helpful to be present at the session to see some of the musical activities that she could use, as well as to be in the company of other families).

I planned a session with a similar structure to previous ones, finishing with Lady Matilda's Journey (as this is usually what the practitioners would end a Boogie Mites session with):

- **Welcome Song:** while 2 of the children appeared quite hesitant and shy initially, they did make eye contact to respond to their name in this song, while the adults clapped to a steady pulse.
- **Wave Hello:** being able to select some coloured scarves helped encourage the more hesitant children to engage. They returned to the security of their respective parents' lap once they had their scarves, and were encouraged to join in with moving to the music when the song played.
- **Shakey Shakey:** again, having a bag of shakers to choose from motivated the less confident children to leave their parents' laps, and they took time to select their shakers after looking at the different colours & shapes, as well as how they sounded. We supported pro-social behaviour by encouraging the children to choose a shaker to give to different adults (parents and practitioners) in the room. One of the children joined in with shaking to the beat throughout the song, and engaged with the different actions. While this song can be used to support voice sounds, I didn't hear the children vocalising at this point.
- **Choo Choo Choo:** the transport toys were really exciting for the children, and encouraged them to move more freely around the space. One child really enjoyed the movement and voice sound for the plane in the song, while another loved the countdown and 'blast off' movement (using their fingers to count down from 3 to 1, and vocalizing a 'whoosh' for the rocket blasting off).
- **I Hear Thunder:** we spend several minutes exploring the drums and playing a 'start/stop' game. One child (who had never attended the setting before, and had been very shy initially) quickly became very confident with this, and took the lead, saying very clearly to the group

'ready steady GO!' and then 'stop' (using the sticks by his head to signal it as well as verbalizing). The 3 children participating actively all joined in with playing the drums using sticks, and synchronized with some of the 'stop/go' signals in the song.

- **Gonna Tap:** before I played the song, I gave a minute or two for us to explore tapping our sticks, then banging our drums, and then making a pattern alternating tapping and banging. Two of the children synchronized all of the actions at the corresponding point in the song. The other child was enthusiastically tapping his sticks, and banging the drum throughout the song, and was being mirrored by his parent and one of the practitioners.
- **Bangedy Bang Bang:** this song was enjoyed by all of the children, giving plenty of opportunity to express themselves through playing the drums along with the music. The adults in the room also joined in enthusiastically, which really supported the children's play.
- **The Big Ship Sails:** as one child had previously really enjoyed using a lycra sheet, I chose to incorporate this song. The adults held the edges of the blue lycra sheet, and we sang a simple song, moving the sheet 'up and up and up and uuuuup, and down and down and down'. The children quickly learned to anticipate the rapid 'down down down', so the adults elongated the final up before exaggerating a very quick down movement. The children found this really funny, and 2 of the children chose to sit under the lycra sheet while this happened, while another helped the adults to move the lycra. This activity set up the chorus for **The Big Ship Sails**, where we move the lycra sheet up and down like a big wave. During the verses, the children joined in with some of the actions, and at times held onto the lycra, enabling the adults to support them with keeping the beat together.
- **Silver Sea:** the children enjoyed the bubbles while this calming music played in the background, focusing on catching the bubbles (development fine and gross motor skills, as well as attention).
- **Twinkle Twinkle:** we sang this song together, while I played my ukulele. The adults held a black piece of lycra with stars above the children, so they could choose to be underneath. One of the children sang along with parts of the song.
- **Lady Matilda's Journey:** we finished with this song, with the children using shakers to express themselves and move to the music. The children clearly enjoyed the upbeat feel of this song, and two of the children were able to 'stop' at the corresponding point in the music.

**Appendix B – Practitioner Feedback**

<b>1. How confident do you feel delivering the Boogie Mites music activities after completing the training meeting in March and taking part in the onsite sessions led by Lizzie over the last 6 weeks (5 = Fully Confident, 1 = Not at all)?</b>	
5	<i>"Gained confidence throughout Lizzie's sessions, and sessions we have completed in between."</i> – Zoe Cox, Manager
4	<i>"I'm not as knowledgeable about the songs as others in my setting but I'd know how to do it."</i> – Jemma, EYP
4	<i>"I feel confident doing the sessions and catering them to the children in my setting"</i> – Charlotte Johnson, Nursery Practitioner
5	<i>"I have led Boogies Mites before the training and feel just as confident now."</i> – Kym Elliot, Early Years Educator

<b>2. Did the initial training session provide clear and useful information about the neuroscience and developmental evidence behind the programme and was this valuable knowledge that supported your motivation, observations and learning during Lizzie's sessions?</b>	
<i>"Yes."</i> – Zoe Cox, Manager	
<i>"Yes, lots of useful information."</i> – Jemma, EYP	
<i>"I now have more knowledge about this."</i> – Charlotte Johnson, Nursery Practitioner	
<i>"Yes."</i> – Kym Elliot, Early Years Educator	

<b>3. How helpful were the weekly visits from Lizzie in building your confidence and skills to initiate new music activities between her visits? (5 = Extremely helpful, 1 = Not at all)?</b>	
4	<i>"We have got some new ideas from the sessions, such as small props to go with the songs such as cars."</i> – Zoe Cox, Manager
4	<i>"Helped to consider different ways we can approach music in play."</i> – Jemma, EYP
4	<i>"The visits were helpful to get an idea of how to deliver the sessions and we then could cater them more to the children in the setting"</i> – Charlotte Johnson, Nursery Practitioner
4	<i>"I had already had some training, so felt fairly confident in leading Boogie Mites."</i> – Kym Elliot, Early Years Educator

<b>4. Did the training and support give you a good understanding of how the songs and activities link to children's developmental milestones (e.g. language, motor skills, attention) and how to adapt them for children with different needs and stage of development?</b>	
<i>"Yes."</i> – Zoe Cox, Manager	
<i>"Yes."</i> – Jemma, EYP	
<i>"Yes, children copying the actions to the songs and engaging in the songs."</i> – Charlotte Johnson, Nursery Practitioner	
<i>"Yes."</i> – Kym Elliot, Early Years Educator	

**5. Have you practised delivering the Boogie Mites activities independently between visits? If so, how did that go?**

*"Yes, they've gone really well."* – Zoe Cox, Manager

*"We have run it in session a couple of times, our children can be quite challenging so it looks a lot different from the usual sessions."* – Jemma, EYP

*"We shortened the session to cater to the children in our setting and used songs we know they would like."* – Charlotte Johnson, Nursery Practitioner

*"Yes."* – Kym Elliot, Early Years Educator

**6. Do you feel confident to continue leading Boogie Mites sessions going forward without direct support?**

*"Yes."* – Zoe Cox, Manager

*"Yes."* – Jemma, EYP

*"Yes."* – Charlotte Johnson, Nursery Practitioner

*"Yes."* – Kym Elliot, Early Years Educator

**7. Have you noticed any specific changes or progress in the children since using the Boogie Mites music programme?**

*"Children each time engaged with it more, either from observing or picking up one of the objects."* – Zoe Cox, Manager

*"More children paying interest in it as a group time including some who very rarely partake."* – Jemma, EYP

*"Yes, children who would not usually engage in group activities have joined in."* – Charlotte Johnson, Nursery Practitioner

*"No."* – Kym Elliot, Early Years Educator

**8. How do you think music activities like these can support children with special educational needs and disabilities?**

*"Children each time engaged with it more, either from observing or picking up one of the objects. Great, our children usually engage to singing and activities including movement, so having the two together the children have gradually engaged with this more each time we have done a session."* – Zoe Cox, Manager

*"I think they appeal to our children in a different way but that can be used to support them."* – Jemma, EYP

*"Engaging the children in group activities with others to work on their social skills and confidence."* – Charlotte Johnson, Nursery Practitioner

*"We use it when we feel the environment is overwhelming and to help to regulate."* – Kym Elliot, Early Years Educator

**9. Which children do you think have benefited the most, and why?**

*"Our younger children and limited mobility children have responded the most to these sessions and shown a real interest in the sessions."* – Zoe Cox, Manager

*"I think some of the children who tend to be wanderers have been more involved with these sessions."* – Jemma, EYP

*"LS- joined in with group activities with other children when before she could be very wary of the other children around her."* – Charlotte Johnson, Nursery Practitioner

*"Our afternoon children engaged than our morning children."* – Kym Elliot, Early Years Educator

**10. What impact has the project had on you personally — your confidence, wellbeing, or enjoyment of your role?**

*"Confidence in using the sessions, and introducing new songs to the children."* – Zoe Cox, Manager

*"I feel more confident in how the sessions work."* – Jemma, EYP

*"The sessions are fun and engaging and enjoyable."* – Charlotte Johnson, Nursery Practitioner

*"Learning the use of props from Lizzie and how to make our own instruments."* – Kym Elliot, Early Years Educator

**11. Did you find the training sessions (including the onsite group session) enjoyable and supportive as a team experience?**

*"Yes, interactive not just being spoken to about it."* – Zoe Cox, Manager

*"Yes, i enjoyed looking at different ways of using the instruments and materials."* – Jemma, EYP

*"Yes."* – Charlotte Johnson, Nursery Practitioner

*"Yes, It was a good way for our newer staff to learn about Boogie mites."* – Kym Elliot, Early Years Educator

**12. Do you have any suggestions for improving the training experience in the future?**

*"No."* – Zoe Cox, Manager

*"None."* – Jemma, EYP

*"No."* – Charlotte Johnson, Nursery Practitioner

*"Boogies Mites would be amazing in a mainstream setting, it wasn't as tailored for children with SEND, and the children disengaged quickly within the session, as there was longer gaps in between songs than we would have as we know we have to be prompt with moving on so the children remain engaged."* – Kym Elliot, Early Years Educator

**13. How do you plan to continue using the Boogie Mites resources and activities with your children over the next term/year?**

*"We will be embedding this regularly into our setting, and hopefully we do this at least twice a week."* – Zoe Cox, Manager

*"We use the boogie mites sessions with our children in the mornings."* – Jemma, EYP

*"Implementing the sessions throughout the sessions and using the instruments we made."* – Charlotte Johnson, Nursery Practitioner

*"We use Boogie Mites weekly, across our different sessions."* – Kym Elliot, Early Years Educator

**14. Would you recommend the Boogie Mites programme to other early years or SEND settings? Why or why not?**

"Yes 100%." – Zoe Cox, Manager

"Yes." – Jemma, EYP

"Yes, can be adapted to make it more inclusive for SEND children." – Charlotte Johnson, Nursery Practitioner

"Yes, It's a fab, music activity." – Kym Elliot, Early Years Educator

**15. If you've really enjoyed the experience, please share a short quote we can use in promotional materials for other settings or funders.**

*"Boogiemites is a great music and movement session, which can be lead by your own setting, by the familiar practitioner's within the playroom which for the children we support this has been more beneficial, as making relationship's with unfamiliar people can make this difficult for them to engage."* – Zoe Cox, Manager

*"Boogie Mites is a fab, music session."* – Kym Elliot, Early Years Educator

**Appendix C – Parent Feedback**

<b>1. Did you enjoy the workshop? (1 Strongly disagree, 5 Strongly agree)</b>	
5	Tanisha, Parent
5	Nancy, Parent
5	Katie, Parent
4	Charnell, Parent
5	Emily, Parent

<b>2. Which of the following describes how you feel about the workshop? (five to choose from)</b>	
1. I found the workshop uplifting	Tanisha Nancy Katie Charnell Emily
2. I found the workshop educational	Tanisha Nancy Katie Charnell
3. The workshop enabled me to spend time bonding with child	Tanisha Nancy Katie Emily
4. The workshop enabled me to meet and connect with other parents	Tanisha Nancy Katie
5. I found the workshop motivating (I want to try more musical activities with my child)	Tanisha Katie Emily

<b>3. Did you learn about the benefits of music and movement activities for children's development? (1 I didn't learn anything about this - 5 I learnt lots about this)</b>	
5	<i>"Using drums - Luna really enjoys, singing and using animals as props, luna engaged with."</i> – Tanisha, Parent
5	<i>"Different songs, using props, love the drums."</i> – Nancy, Parent
5	Katie, Parent
3	<i>"I learnt how to interact in different ways with my son using"</i> – Charnell, Parent
4	Emily, Parent

<b>4. Are you motivated to try out the music activities at home?</b>		
Yes please send me access	No	Maybe – I will decide later
Tanisha	-	-
Nancy	-	-
Katie	-	-
Charnell	-	-
Emily	-	-

<b>5. Please share any other comments or feedback</b>
<i>"Great session. Thank you."</i> – Tanisha, Parent
<i>"Such a lovely class. Very happy to come along to another."</i> – Katie, Parent