

KS3 (Year 10: 11–14 years)
EDUCATION PACK

(Northern Ireland Curriculum)



Cecil Frances Alexander:

Life, Hymns, and Humanitarian Work



Duration: 4 lessons (50 minutes each)



Subjects: Music, English, History, Religious Studies, Local & Global Citizenship (LLW)

Written by Louis Fields and Nicky Morton,
St. Columba's School of Music with
The Churches Trust

ALL THINGS BRIGHT
AND BEAUTIFUL

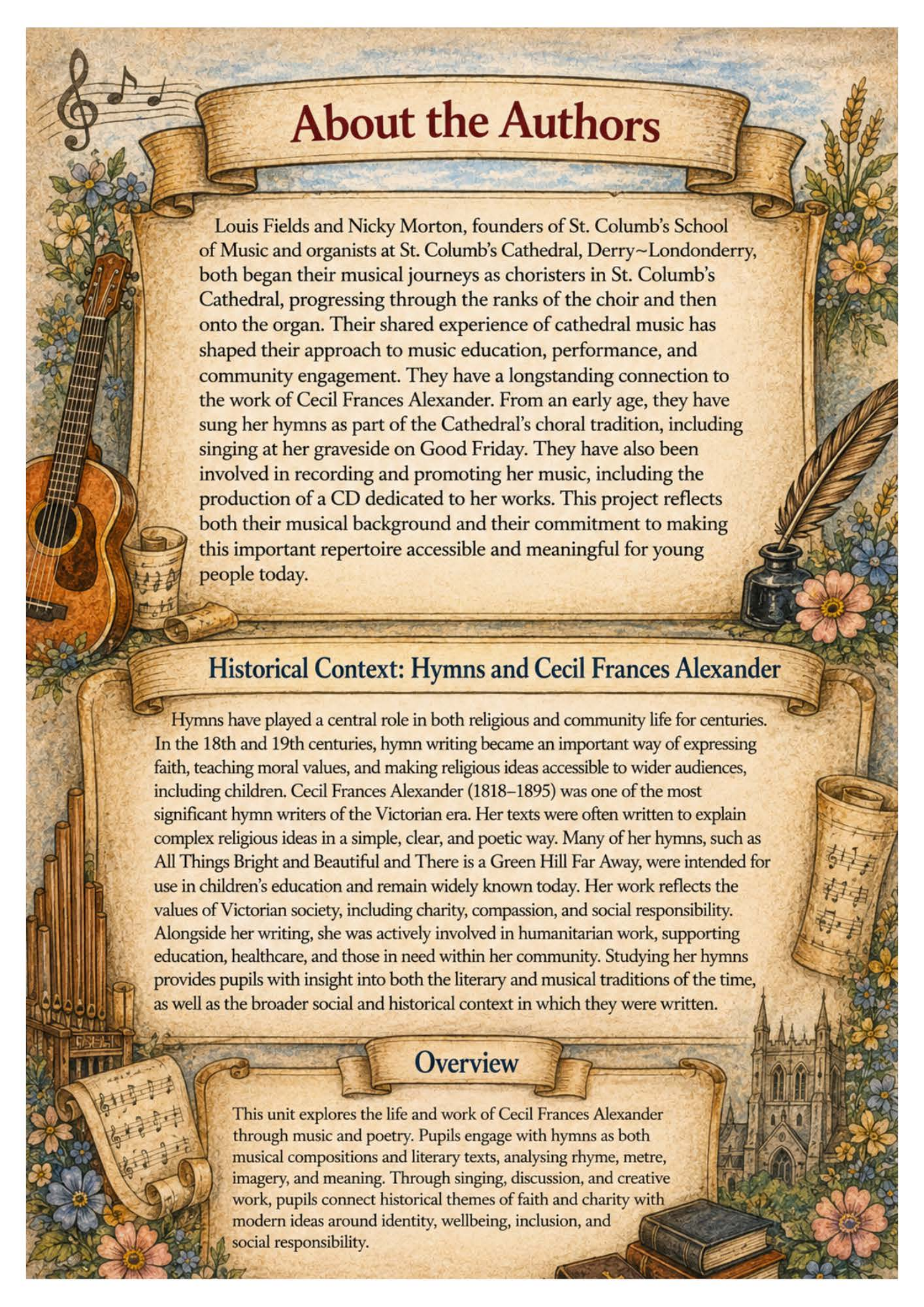
THERE IS A GREEN
HILL FAR AWAY

HYMNS OF FAITH & HOPE



PEACEPLUS
Northern Ireland - Ireland
Co-funded by the
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The page is framed by a decorative border featuring musical notes, flowers, and instruments. In the top left, a treble clef with musical notes is visible. On the left side, there is an illustration of an acoustic guitar and a small drum. On the right side, there is a quill pen in an inkwell and a scroll with musical notes. At the bottom left, there is a stack of books and a scroll with musical notes. At the bottom right, there is an illustration of a cathedral.

About the Authors

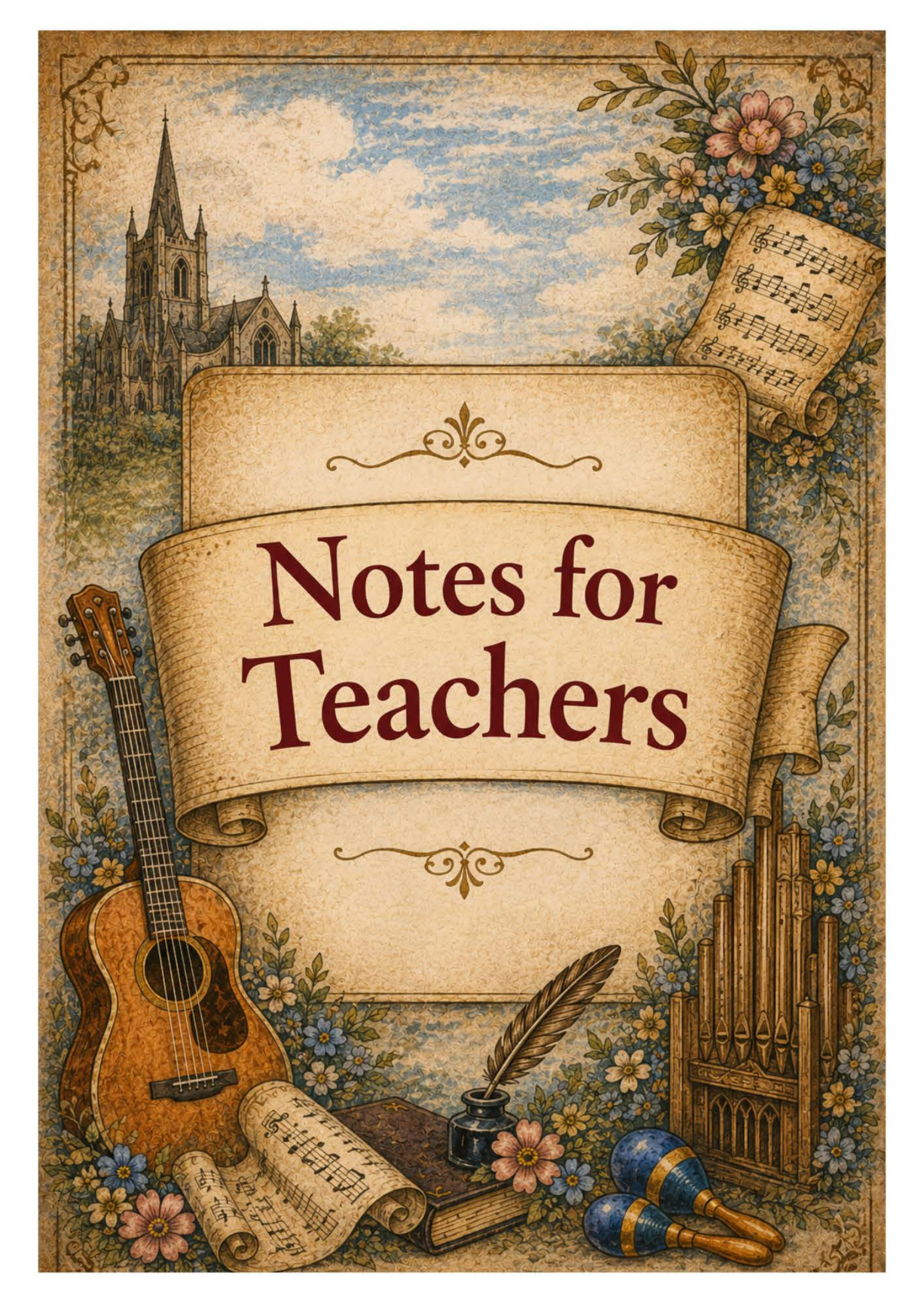
Louis Fields and Nicky Morton, founders of St. Columb's School of Music and organists at St. Columb's Cathedral, Derry~Londonderry, both began their musical journeys as choristers in St. Columb's Cathedral, progressing through the ranks of the choir and then onto the organ. Their shared experience of cathedral music has shaped their approach to music education, performance, and community engagement. They have a longstanding connection to the work of Cecil Frances Alexander. From an early age, they have sung her hymns as part of the Cathedral's choral tradition, including singing at her graveside on Good Friday. They have also been involved in recording and promoting her music, including the production of a CD dedicated to her works. This project reflects both their musical background and their commitment to making this important repertoire accessible and meaningful for young people today.

Historical Context: Hymns and Cecil Frances Alexander

Hymns have played a central role in both religious and community life for centuries. In the 18th and 19th centuries, hymn writing became an important way of expressing faith, teaching moral values, and making religious ideas accessible to wider audiences, including children. Cecil Frances Alexander (1818–1895) was one of the most significant hymn writers of the Victorian era. Her texts were often written to explain complex religious ideas in a simple, clear, and poetic way. Many of her hymns, such as *All Things Bright and Beautiful* and *There is a Green Hill Far Away*, were intended for use in children's education and remain widely known today. Her work reflects the values of Victorian society, including charity, compassion, and social responsibility. Alongside her writing, she was actively involved in humanitarian work, supporting education, healthcare, and those in need within her community. Studying her hymns provides pupils with insight into both the literary and musical traditions of the time, as well as the broader social and historical context in which they were written.

Overview

This unit explores the life and work of Cecil Frances Alexander through music and poetry. Pupils engage with hymns as both musical compositions and literary texts, analysing rhyme, metre, imagery, and meaning. Through singing, discussion, and creative work, pupils connect historical themes of faith and charity with modern ideas around identity, wellbeing, inclusion, and social responsibility.



Notes for Teachers



About the Hymn: Text, Melody and Musical Structure (‘The Angels Stand Around Us All’)

Overview

This newly composed hymn has been written in the style of Cecil Frances Alexander, combining clear poetic structure with an accessible and expressive musical setting. While inspired by her devotional writing, the text has been adapted to ensure it is inclusive, contemporary, and suitable for use in both school and community settings.

The hymn brings together three key elements:

- Poetic clarity and structure (English)
 - Singable, accessible melody (Music)
 - Meaningful themes of unity, kindness, and resilience (LLW)
- 

Text and Poetic Structure

When the hymn is examined verse by verse, a clear and intentional progression emerges:

- **Verses 1–2** introduce the idea of guiding “angels” or unseen influences representing encouragement, goodness, and support in everyday life.
- **Verse 3** brings the focus directly to people, particularly children, encouraging them to live with kindness, truth, and value, shifting from ‘abstract to personal’
- **Verse 4** focuses on action in how we behave, speak, and interact with others, reinforcing the importance of sincerity and integrity.
- **Verse 5** introduces challenge and difficulty, acknowledging themes of loss, fear, and resilience.
- **Verse 6** brings the hymn to a conclusion, emphasising unity, belonging, justice, and community.

This progression through guidance - action - challenge - unity, reflects a clear journey similar to the structured storytelling often found in Alexander’s hymns.

Rhyme Scheme and Metre (English Focus)

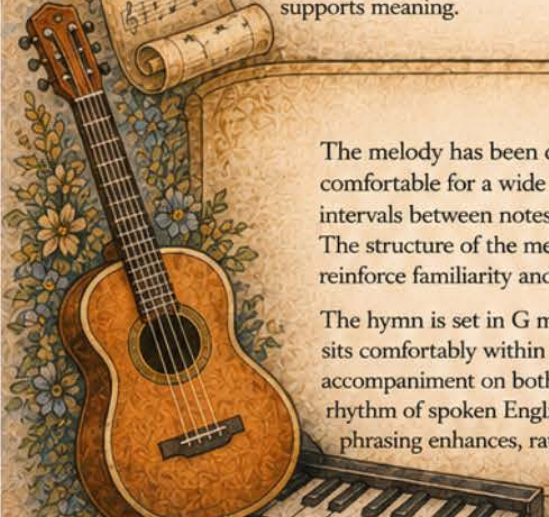
The hymn follows **Long Metre** (8.8.8.8), meaning that each line contains eight syllables. For example, the line “The An-gels stand a-round us all” demonstrates this consistent structure. This metrical pattern creates a steady and predictable rhythm, which is a defining feature of traditional hymn writing. It also makes the text easier for pupils to learn, as the regularity supports both memorisation and confident reading.

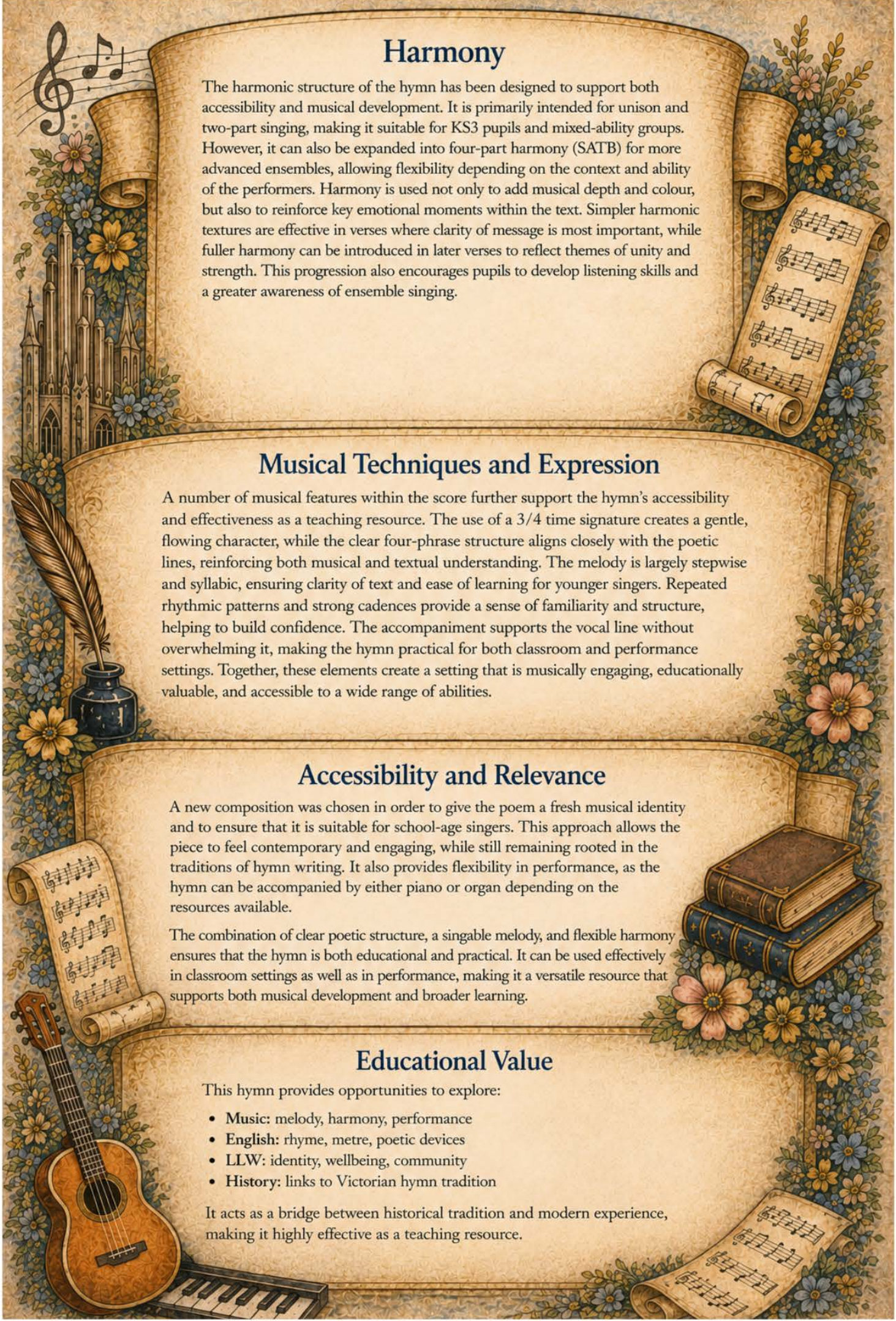
The rhyme scheme is similarly consistent, typically following paired or alternating rhymes throughout each verse. This regularity reinforces learning and recall, supports clear pronunciation, and gives each stanza a sense of balance and completion. From an English perspective, this provides valuable opportunities for pupils to explore rhyme patterns, understand rhythm and syllable structure, and recognise how poetic form supports meaning.

Melody

The melody has been deliberately composed to be accessible, memorable, and comfortable for a wide range of singers. It uses mainly stepwise movement, with small intervals between notes, making it easier for pupils to learn and sing confidently. The structure of the melody includes clear and repeated phrase shapes, which helps to reinforce familiarity and aids memorisation over time.

The hymn is set in G major, a key that offers a bright and warm tonal quality. This key sits comfortably within the vocal range of both children and adults and is practical for accompaniment on both piano and organ. The melodic line closely follows the natural rhythm of spoken English, ensuring that the words remain clear and that the musical phrasing enhances, rather than obscures, the meaning of the text.





Harmony

The harmonic structure of the hymn has been designed to support both accessibility and musical development. It is primarily intended for unison and two-part singing, making it suitable for KS3 pupils and mixed-ability groups. However, it can also be expanded into four-part harmony (SATB) for more advanced ensembles, allowing flexibility depending on the context and ability of the performers. Harmony is used not only to add musical depth and colour, but also to reinforce key emotional moments within the text. Simpler harmonic textures are effective in verses where clarity of message is most important, while fuller harmony can be introduced in later verses to reflect themes of unity and strength. This progression also encourages pupils to develop listening skills and a greater awareness of ensemble singing.

Musical Techniques and Expression



A number of musical features within the score further support the hymn's accessibility and effectiveness as a teaching resource. The use of a 3/4 time signature creates a gentle, flowing character, while the clear four-phrase structure aligns closely with the poetic lines, reinforcing both musical and textual understanding. The melody is largely stepwise and syllabic, ensuring clarity of text and ease of learning for younger singers. Repeated rhythmic patterns and strong cadences provide a sense of familiarity and structure, helping to build confidence. The accompaniment supports the vocal line without overwhelming it, making the hymn practical for both classroom and performance settings. Together, these elements create a setting that is musically engaging, educationally valuable, and accessible to a wide range of abilities.

Accessibility and Relevance



A new composition was chosen in order to give the poem a fresh musical identity and to ensure that it is suitable for school-age singers. This approach allows the piece to feel contemporary and engaging, while still remaining rooted in the traditions of hymn writing. It also provides flexibility in performance, as the hymn can be accompanied by either piano or organ depending on the resources available.

The combination of clear poetic structure, a singable melody, and flexible harmony ensures that the hymn is both educational and practical. It can be used effectively in classroom settings as well as in performance, making it a versatile resource that supports both musical development and broader learning.



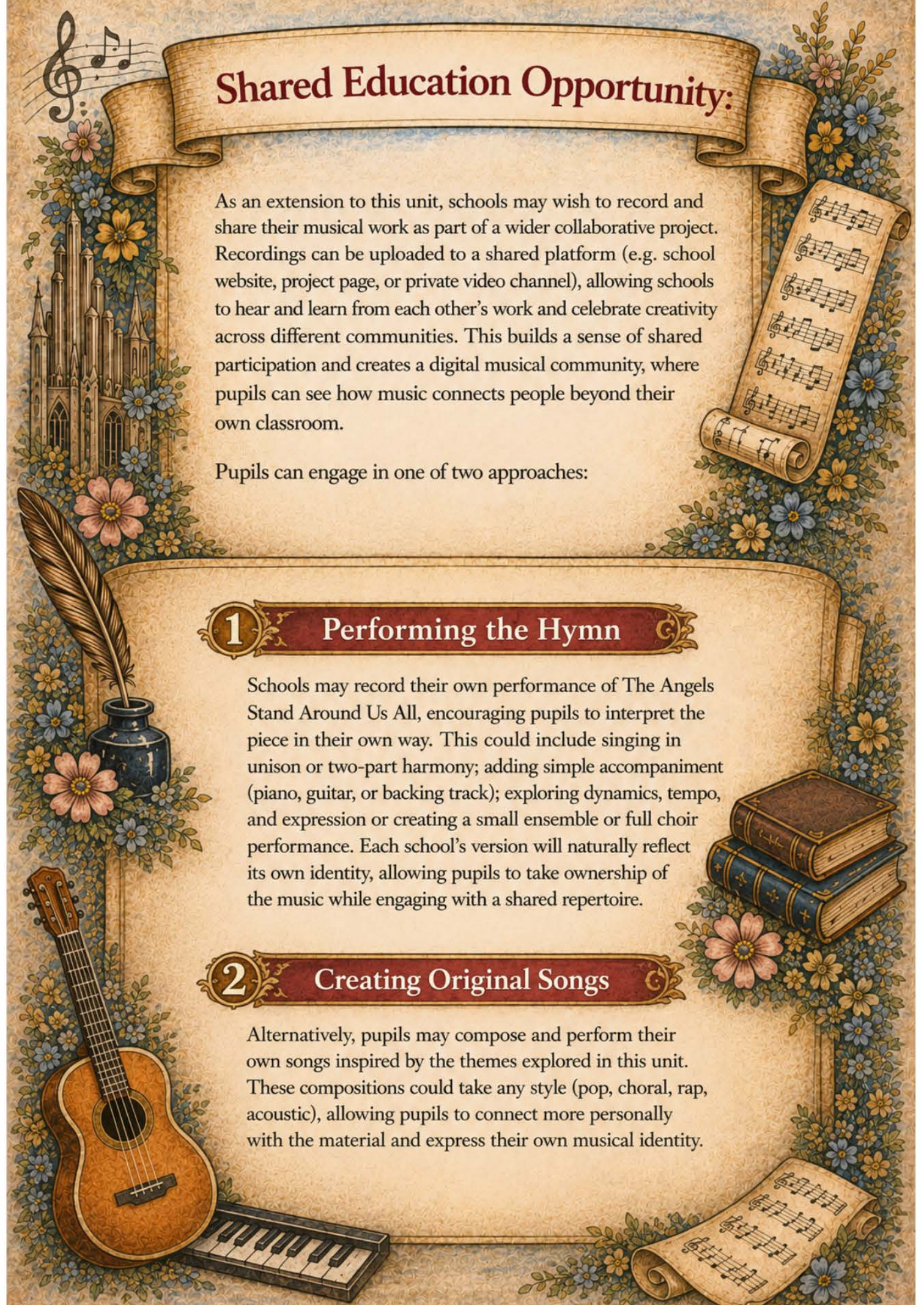
Educational Value

This hymn provides opportunities to explore:

- **Music:** melody, harmony, performance
- **English:** rhyme, metre, poetic devices
- **LLW:** identity, wellbeing, community
- **History:** links to Victorian hymn tradition

It acts as a bridge between historical tradition and modern experience, making it highly effective as a teaching resource.





Shared Education Opportunity:

As an extension to this unit, schools may wish to record and share their musical work as part of a wider collaborative project. Recordings can be uploaded to a shared platform (e.g. school website, project page, or private video channel), allowing schools to hear and learn from each other's work and celebrate creativity across different communities. This builds a sense of shared participation and creates a digital musical community, where pupils can see how music connects people beyond their own classroom.

Pupils can engage in one of two approaches:

1

Performing the Hymn

Schools may record their own performance of The Angels Stand Around Us All, encouraging pupils to interpret the piece in their own way. This could include singing in unison or two-part harmony; adding simple accompaniment (piano, guitar, or backing track); exploring dynamics, tempo, and expression or creating a small ensemble or full choir performance. Each school's version will naturally reflect its own identity, allowing pupils to take ownership of the music while engaging with a shared repertoire.

2

Creating Original Songs

Alternatively, pupils may compose and perform their own songs inspired by the themes explored in this unit. These compositions could take any style (pop, choral, rap, acoustic), allowing pupils to connect more personally with the material and express their own musical identity.

CURRICULUM LINKS

CURRICULUM AREA	OUTCOMES ADDRESSED	RATIONALE	KEY LINKS
1 Music	Outcomes addressed: Singing, listening, analysis, harmony, performance, musical appreciation	Rationale: Pupils engage with historical and contemporary hymns to develop musical literacy and performance skills. Learning three-part harmony builds confidence, ensemble awareness, and listening skills. Music is explored as a powerful form of communication, closely linked to text and meaning.	Music: Singing, listening, analysis, harmony, performance
2 English	Outcomes addressed: Reading, writing, speaking and listening; analysing language and structure; creative expression	Rationale: Hymns are studied as poetic texts, allowing pupils to explore rhyme, metre, imagery, repetition, and tone. Pupils interpret meaning, analyse how language conveys values, and compare historical and modern texts. Creative writing tasks enable pupils to compose their own verses, applying poetic techniques. Discussion and performance develop speaking and listening skills.	English: Poetic devices (rhyme, metre, imagery), language analysis, creative writing, speaking and listening
3 Religious Studies	Outcomes addressed: Understanding faith in action, charity, compassion, moral reasoning	Rationale: CFA's life demonstrates how faith can inspire social action. Pupils examine how beliefs influence behaviour and reflect on moral themes within hymn texts, linking them to contemporary issues.	Religious Studies: Faith in action, charity, moral reasoning
4 History	Outcomes addressed: Knowledge of Victorian philanthropy in Ireland, social context, historical enquiry	Rationale: Pupils gain insight into 19th-century Ireland and the role individuals played in social reform. CFA provides a case study of women's contributions to society, linking historical context to textual analysis.	History: Victorian philanthropy in Ireland
5 Local & Global Citizenship (LLW)	Outcomes addressed: Diversity, inclusion, social responsibility, equality, active participation	Rationale: Pupils explore how music and language can promote inclusion and equality. Reflection activities encourage pupils to consider their own role in society and how they can contribute positively.	Local & Global Citizenship (LLW): Diversity, inclusion, social responsibility, equality, active participation



LESSON OVERVIEW

Lesson 1 – Hymns and Hidden Messages

Focus: Introduction to CFA's life; exploring meaning through music and poetic language

Skills: Listening, comprehension, discussion, textual analysis

Key Strategies: Interactive listening, group work, linking text and meaning

Development Opportunities:

- Extend into a literacy lesson analysing full hymn structure and poetry writing
- Compare CFA texts with modern song lyrics
- Research other Victorian writers

Lesson 2 – Voices of Responsibility

Focus: Comparing historical and contemporary hymns; analysing language and structure

Skills: Analysis, critical thinking, reading musical notation, comparative literacy

Key Strategies: Paired work, guided comparison, reflective discussion

Development Opportunities:

- Write a full class anthem or school hymn
- Debate: Can music change society?
- Explore songwriting as a form of activism

Lesson 3 – Harmony for Justice

Focus: Singing in three-part harmony; interpreting music and text as symbols of equality

Skills: Performance, ensemble work, aural awareness, interpretation

Key Strategies: Sectional rehearsal, discussion, linking metaphor to meaning

Development Opportunities:

- Create a school choir or singing group
- Record a class performance
- Explore vocal arranging (students create their own harmony lines)

Lesson 4 – Singing in Community

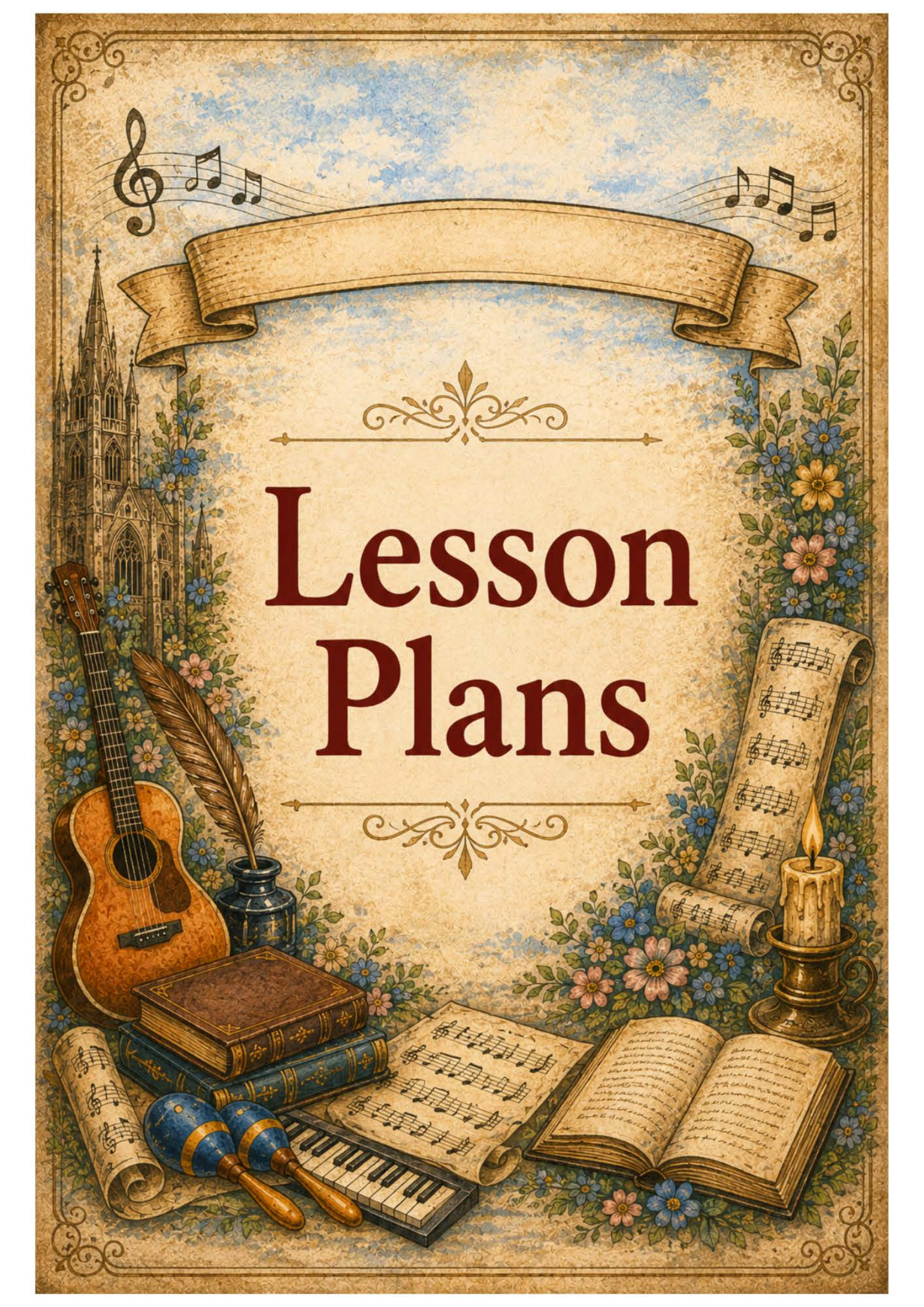
Focus: Performance and reflection; expressing ideas through music and writing

Skills: Collaborative performance, creative writing, reflection

Key Strategies: Rehearsal, peer sharing, structured reflection

Development Opportunities:

- Create a "soundtrack of my life" project
- Invite pupils to present meaningful songs
- Link with pastoral programmes on wellbeing

The background is a parchment-like texture with a light blue sky and clouds. A large, empty, curved banner is at the top. Musical notes float in the upper corners. A gothic cathedral is on the left. A guitar, quill, and books are on the bottom left. A candle, sheet music, and a keyboard are on the bottom right. The entire scene is framed by a decorative border of flowers and leaves.

Lesson Plans



Lesson 1: Hymns and Hidden Messages

Learning Intentions

- Explore who Cecil Frances Alexander was
- Identify themes in her hymns
- Analyse how poetic features (rhyme, repetition, imagery) communicate meaning

Success Criteria

Pupils can describe CFA's work and explain how both words and music reflect her values.

Activities (50 mins).

- 
- 1 Starter (5 mins):**
Listen to All Things Bright and Beautiful
What messages do you hear? What words or phrases stand out?
 - 2 Mini-Input (10 mins):**
Introduction to CFA's life and charitable work
 - 3 Group Activity (20 mins):**
Worksheets - Match hymn extracts to actions,
Identify poetic features within extracts
 - 4 Discussion (10 mins):**
How do music and language inspire people to care for others?
 - 5 Plenary (5 mins):**
One way CFA helped people and one key message from her hymns
- 
- 

Lesson 1: Hymns and Hidden Messages

Name: _____ Class: _____ Date: _____

Learning Intentions

- Explore who Cecil Frances Alexander was.
- Identify themes in her hymns.
- Analyse how poetic features (rhyme, repetition, imagery) communicate meaning.



PART A – WHO WAS CECIL FRANCES ALEXANDER?

Cecil Frances Alexander (1818–1895) was an Irish hymn writer who believed words and music could teach kindness, compassion and hope. She wrote hymns for children and families and spent much of her life helping people through charity, education and community work.

1. Tick **THREE** words that best describe Cecil Frances Alexander.

- ☐ Kind
- ☐ Selfish
- ☐ Creative
- ☐ Compassionate
- ☐ Uncaring
- ☐ Helpful

2. Why do you think hymns were important to people during Victorian times?

PART B – MATCH THE HYMN TO THE MESSAGE

Read each extract from All Things Bright and Beautiful. Draw a line to the social message it teaches.

Hymn Extract

"All things bright and beautiful,
All creatures great and small."

"Each little flower that opens."

"He gave us eyes to see them."

"The rich man in his castle,
the poor man at his gate."*

-
-
-
-

Social Message

Caring for creation

Showing gratitude

Respecting every living thing

Thinking about how society treats different people

-
-
-
-

* This verse reflects Victorian society. Some modern hymn books use different words.

PART C – HIDDEN MESSAGES

What do these hymn extracts teach us?

Hymn Extract

"Each little bird that sings."

"The purple-headed mountain."

"The ripe fruits in the garden."

What message is Cecil Frances Alexander giving?

PART E – THINK LIKE A POET

Choose **ONE** image from the hymn.



Flower



Bird



Mountain



River



Tree

Write one sentence explaining what it could symbolise.

Example: A flower could represent hope because it grows every spring.

My answer: _____

PART D – SPOT THE POETIC FEATURES

Tick the poetic feature you can find in each extract.

Extract	Rhyme	Repetition	Imagery
"All things bright and beautiful."	☐	☐	☐
"Each little flower that opens."	☐	☐	☐
"The river running by."	☐	☐	☐

a) Find one pair of words that rhyme.

b) Find one example of imagery.

c) Why do you think the poet repeats the word "Each" so often?

REFLECTION – TODAY I LEARNED THAT...

One thing I discovered about Cecil Frances Alexander:

One message from her hymns that is still important today:

SUCCESS CHECK – I CAN...

- ☐ Describe who Cecil Frances Alexander was.
- ☐ Match hymn words to their meaning.
- ☐ Identify rhyme, repetition and imagery.
- ☐ Explain how music and words can encourage kindness.

Lesson 1: Hymns and Hidden Messages

Name: _____

Class: _____

Date: _____

Learning Intentions

- Explore who Cecil Frances Alexander was.
- Identify themes in her hymns.
- Analyse how poetic features communicate meaning.



PART A – WHO WAS CECIL FRANCES ALEXANDER?

Cecil Frances Alexander (1818–1895) was an Irish hymn writer who believed words and music could teach kindness, compassion and hope. She wrote hymns for children and families and spent much of her life helping people through charity, education and community work.

1. Tick THREE words that best describe Cecil Frances Alexander.
 - ☐ Kind
 - ☐ Selfish
 - ☐ Creative
 - ☐ Compassionate
 - ☐ Uncaring
 - ☐ Helpful
2. Why do you think hymns were important to people during Victorian times?

PART B – MATCH THE HYMN TO THE MESSAGE

Read each extract from All Things Bright and Beautiful. Draw a line to the social message it teaches.

Hymn Extract	Social Message
1. "All things bright and beautiful, All creatures great and small."	• A. Caring for creation
2. "Each little flower that opens."	• B. Showing gratitude
3. "He gave us eyes to see them."	• C. Respecting every living thing
4. "The rich man in his castle, the poor man at his gate."*	• D. Thinking about how society treats different people

* This verse reflects Victorian society. Some modern hymn books use different words.



Lesson 1: Hymns and Hidden Messages

PART C – HIDDEN MESSAGES

What do these hymn extracts teach us?

Hymn Extract	What message is Cecil Frances Alexander giving?
1. "Each little bird that sings."	_____
2. "The purple-headed mountain."	_____
3. "The ripe fruits in the garden."	_____

PART D – SPOT THE POETIC FEATURES

Tick the poetic feature you can find in each extract.

Extract	Rhyme	Repetition	Imagery
1. "All things bright and beautiful."	☐	☐	☐
2. "Each little flower that opens."	☐	☐	☐
3. "The river running by."	☐	☐	☐

Challenge Questions

- a) Find one pair of words that rhyme.
- b) Find one example of imagery.
- c) Why do you think the poet repeats the word "Each" so often?

PART E – THINK LIKE A POET

Choose ONE image from the hymn.



Write one sentence explaining what it could symbolise.
Example: A flower could represent hope because it grows every spring.

My answer: _____

REFLECTION – TODAY I LEARNED THAT...

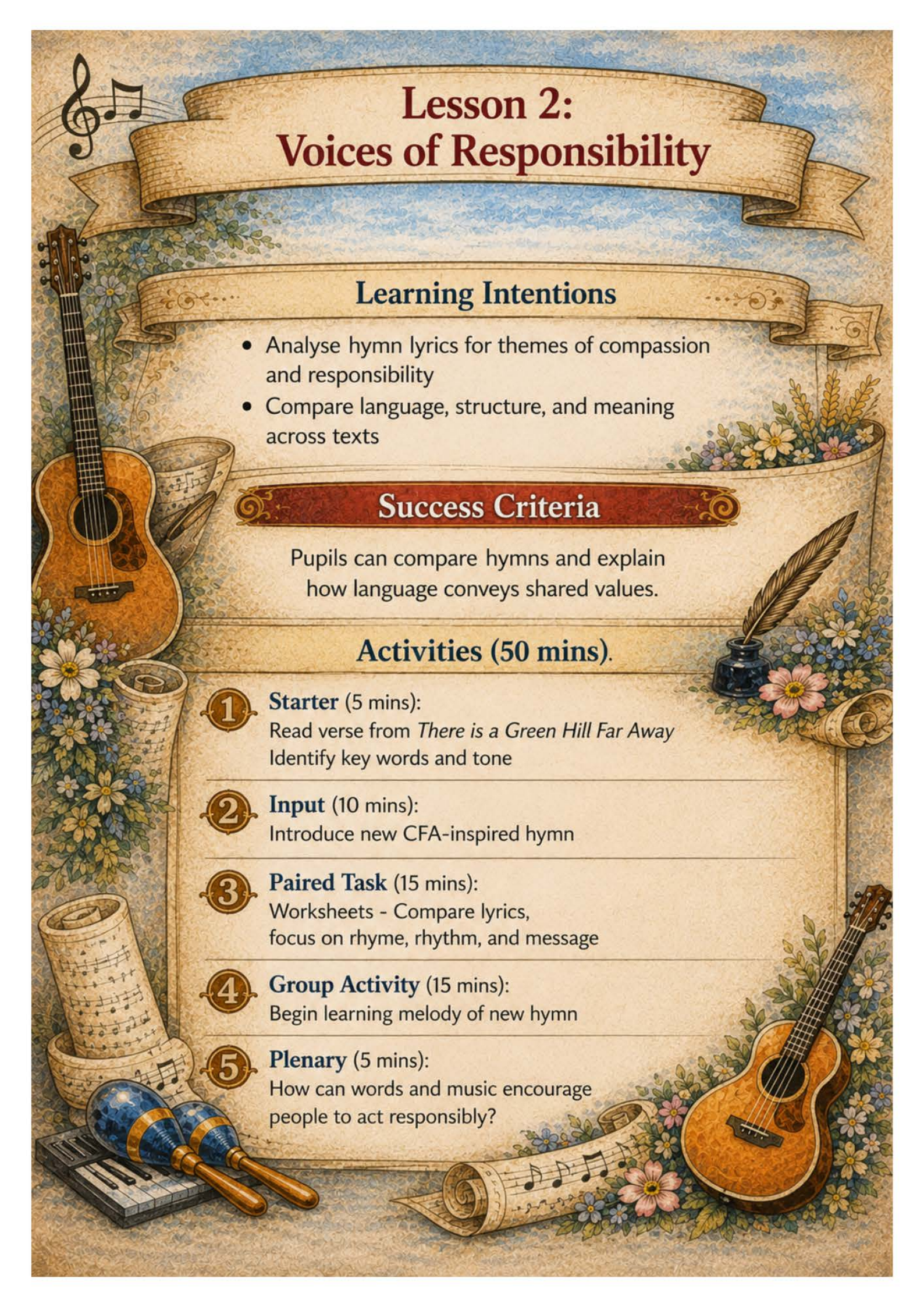
One thing I discovered about Cecil Frances Alexander:

One message from her hymns that is still important today:

SUCCESS CHECK – I CAN...

- ☐ Describe who Cecil Frances Alexander was.
- ☐ Match hymn words to their meaning.
- ☐ Identify rhyme, repetition and imagery.
- ☐ Explain how music and words can encourage kindness.





Lesson 2: Voices of Responsibility

Learning Intentions

- Analyse hymn lyrics for themes of compassion and responsibility
- Compare language, structure, and meaning across texts

Success Criteria

Pupils can compare hymns and explain how language conveys shared values.

Activities (50 mins).

- 1 Starter** (5 mins):
Read verse from *There is a Green Hill Far Away*
Identify key words and tone
- 2 Input** (10 mins):
Introduce new CFA-inspired hymn
- 3 Paired Task** (15 mins):
Worksheets - Compare lyrics,
focus on rhyme, rhythm, and message
- 4 Group Activity** (15 mins):
Begin learning melody of new hymn
- 5 Plenary** (5 mins):
How can words and music encourage
people to act responsibly?

Lesson 2: Voices of Responsibility

Name: _____ Class: _____ Date: _____

Learning Intentions

- Analyse hymn lyrics for themes of compassion and responsibility
- Compare language, structure, and meaning across texts



PART A – STARTER: THERE IS A GREEN HILL FAR AWAY

Read the verse below from the hymn. Then answer the questions.

"There is a green hill far away,
Without a city wall,
Where the dear Lord
was crucified,
Who died to save us all."

1. What key words stand out to you?

2. What is the tone of this verse? (e.g. gentle, hopeful, sad)

3. What message do you think this verse is giving?

PART B – COMPARE THE LYRICS

Read the two verses below. Then complete the table to compare them.

Verse 1 (There is a Green Hill Far Away)

"There is a green hill far away,
Without a city wall,
Where the dear Lord was crucified,
Who died to save us all."

Verse 2 (CFA-inspired Hymn: The Angels Stand Around Us All)

"The angels stand around us all,
With watching eyes so kind,
To guard our steps and guide our hearts,
And peace and hope to find."

Think!

What do both verses
teach us about
responsibility
and care for others?

	What is it about?	Key words or phrases	Rhyme (circle the rhyming words)	Message or feeling it gives
Verse 1				
Verse 2				

PART C – RHYME, RHYTHM & STRUCTURE

1. Find and write the rhyming word pairs in Verse 1.
_____ and _____
2. What is the rhythm like? (e.g. steady, slow, flowing)

3. How does the rhythm and rhyme help the message of the hymn?

PART D – SHARED VALUES

Tick the values that are shown in both hymns.

- ☐ Kindness
- ☐ Love
- ☐ Hope
- ☐ Forgiveness
- ☐ Courage
- ☐ Responsibility
- ☐ Peace
- ☐ Gratitude
- ☐ Respect

PART E – REFLECTION

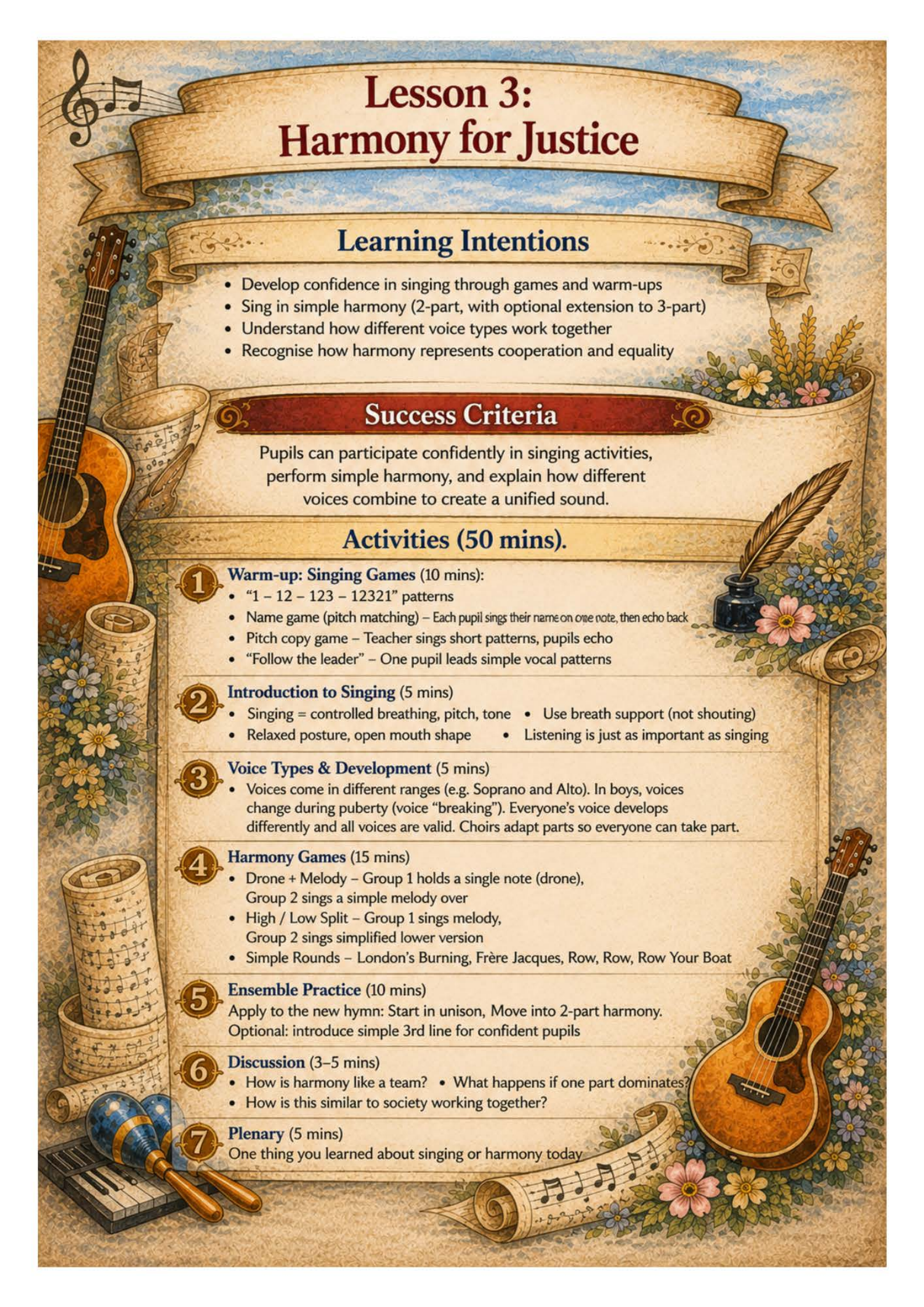
How can the words and music of this hymn encourage people to act responsibly?

CHALLENGE QUESTION

Why do you think Cecil Frances Alexander used simple words and strong images in her hymns?

WORD BANK

sacrifice • hope • love
peace • guide • save
care • protect • forgive



Lesson 3: Harmony for Justice

Learning Intentions

- Develop confidence in singing through games and warm-ups
- Sing in simple harmony (2-part, with optional extension to 3-part)
- Understand how different voice types work together
- Recognise how harmony represents cooperation and equality

Success Criteria

Pupils can participate confidently in singing activities, perform simple harmony, and explain how different voices combine to create a unified sound.

Activities (50 mins).

1

Warm-up: Singing Games (10 mins):

- "1 - 12 - 123 - 12321" patterns
- Name game (pitch matching) – Each pupil sings their name on one note, then echo back
- Pitch copy game – Teacher sings short patterns, pupils echo
- "Follow the leader" – One pupil leads simple vocal patterns

2

Introduction to Singing (5 mins)

- Singing = controlled breathing, pitch, tone
- Relaxed posture, open mouth shape
- Use breath support (not shouting)
- Listening is just as important as singing

3

Voice Types & Development (5 mins)

- Voices come in different ranges (e.g. Soprano and Alto). In boys, voices change during puberty (voice "breaking"). Everyone's voice develops differently and all voices are valid. Choirs adapt parts so everyone can take part.

4

Harmony Games (15 mins)

- Drone + Melody – Group 1 holds a single note (drone), Group 2 sings a simple melody over
- High / Low Split – Group 1 sings melody, Group 2 sings simplified lower version
- Simple Rounds – London's Burning, Frère Jacques, Row, Row, Row Your Boat

5

Ensemble Practice (10 mins)

Apply to the new hymn: Start in unison, Move into 2-part harmony.
Optional: introduce simple 3rd line for confident pupils

6

Discussion (3–5 mins)

- How is harmony like a team?
- What happens if one part dominates?
- How is this similar to society working together?

7

Plenary (5 mins)

One thing you learned about singing or harmony today

Lesson 3: Harmony for Justice

Working Together Through Music

Name: _____ Class: _____ Date: _____

PART A – HARMONY IN MUSIC

Harmony happens when two or more different musical parts are sung together. Each part is different, but all are equally important. When every voice listens to the others, the music becomes richer and stronger.

Think about it...

1. What does harmony mean?

2. Why do choirs need every singer?



PART B – HARMONY IS LIKE A TEAM

Look at the examples below.

In a Choir	In a Team
Everyone has a different singing part.	Everyone has a different job.
People listen to each other.	People cooperate.
No voice should drown out the others.	Everyone deserves to be heard.

Complete the table.

Harmony in Music	Harmony in Life
Different voices	_____
Listening	_____
Singing together	_____
Keeping the beat	_____

PART C – DISCUSSION QUESTIONS

1. How is harmony like a team?

Write two ideas.

- _____
- _____

Explain your answer.

2. What happens if one part dominates?

Tick any that you agree with.

- ☐ The music becomes unbalanced.
- ☐ Other voices cannot be heard.
- ☐ People stop listening.
- ☐ Everyone works together better.
- ☐ The performance becomes less effective.

Why?

3. How is this similar to society?

Complete the sentences.

A good community is like a choir because...

Everyone should...



PART D – LISTENING AND RESPECT

Circle the qualities that help BOTH a choir and a community.

Listening	Kindness	Respect	Patience	Co-operation
Sharing	Encouragement	Confidence	Fairness	
Trust	Helping Others	Inclusion		

Choose TWO words and explain why they matter.

1. _____
- _____
2. _____
- _____

PART E – BUILD THE PERFECT CHOIR

Imagine your class is preparing to perform.

- One singer is very loud.
- Another is nervous.
- Someone keeps singing too fast.

How could the choir solve these problems?

Problem	Solution
One voice is too loud	_____
Someone is nervous	_____
The group is out of time	_____



REFLECTION – MUSIC TEACHES US ABOUT LIFE

Finish these sentences.

Harmony teaches me that...

A good team should...

I can help my school community by...

SUCCESS CHECK – I CAN...

I can...

- ☐ Explain how harmony is like teamwork.
- ☐ Describe what happens when one part dominates.
- ☐ Explain how music can teach us about society.
- ☐ Reflect on how I can contribute to my community.

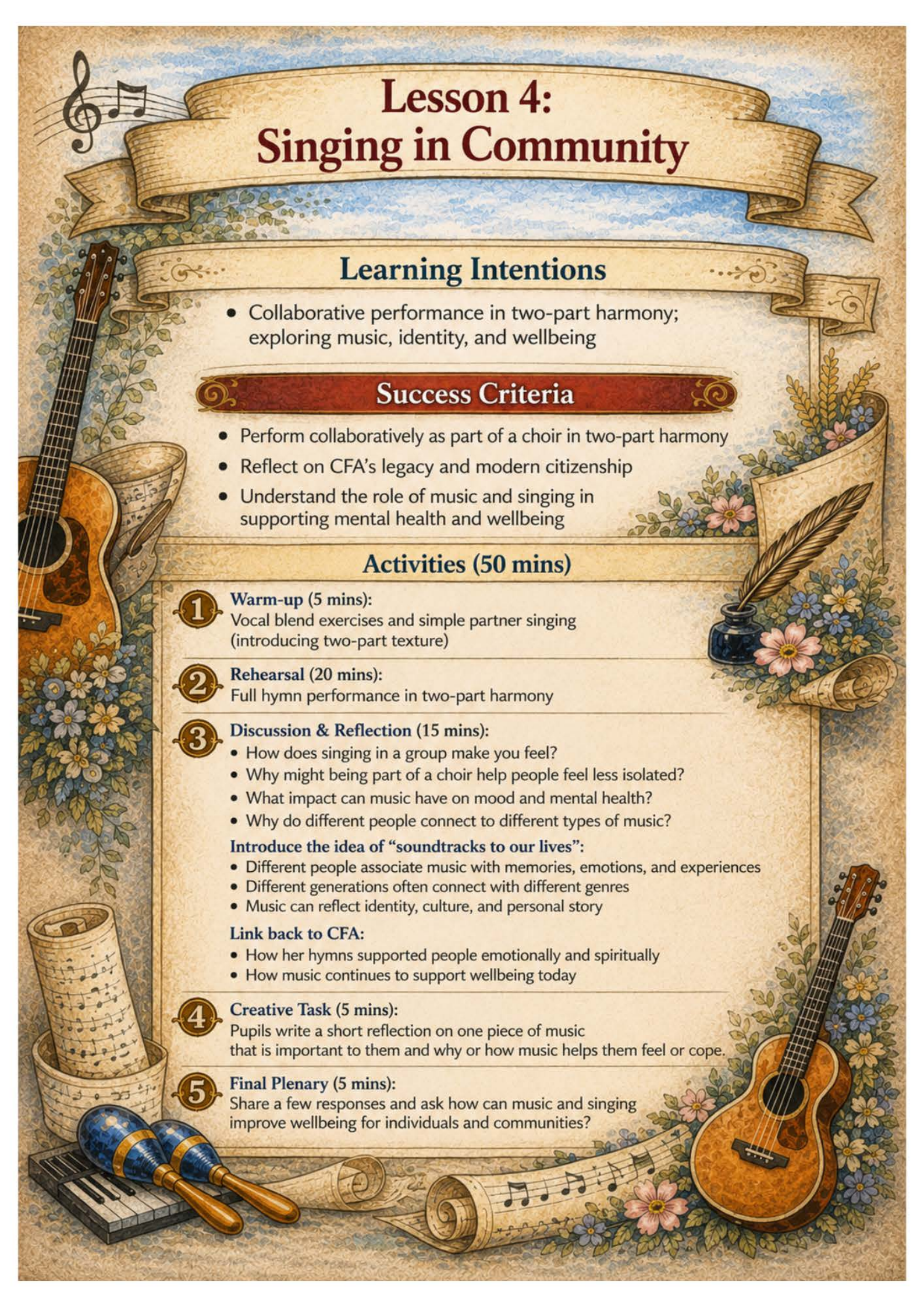
TEACHER EXTENSION (CHALLENGE)

"A choir sounds strongest when every voice is valued."

Do you think this is also true for schools and communities?

Write a short paragraph explaining your answer.





Lesson 4: Singing in Community

Learning Intentions

- Collaborative performance in two-part harmony; exploring music, identity, and wellbeing

Success Criteria

- Perform collaboratively as part of a choir in two-part harmony
- Reflect on CFA's legacy and modern citizenship
- Understand the role of music and singing in supporting mental health and wellbeing

Activities (50 mins)

- 1 Warm-up (5 mins):**
Vocal blend exercises and simple partner singing (introducing two-part texture)
- 2 Rehearsal (20 mins):**
Full hymn performance in two-part harmony
- 3 Discussion & Reflection (15 mins):**
 - How does singing in a group make you feel?
 - Why might being part of a choir help people feel less isolated?
 - What impact can music have on mood and mental health?
 - Why do different people connect to different types of music?

Introduce the idea of “soundtracks to our lives”:

 - Different people associate music with memories, emotions, and experiences
 - Different generations often connect with different genres
 - Music can reflect identity, culture, and personal story

Link back to CFA:

 - How her hymns supported people emotionally and spiritually
 - How music continues to support wellbeing today
- 4 Creative Task (5 mins):**
Pupils write a short reflection on one piece of music that is important to them and why or how music helps them feel or cope.
- 5 Final Plenary (5 mins):**
Share a few responses and ask how can music and singing improve wellbeing for individuals and communities?



Lesson 4: Singing in Community



4 Creative Task (5 mins):

Write a short reflection on one piece of music that is important to you and why or how music helps you feel or cope.

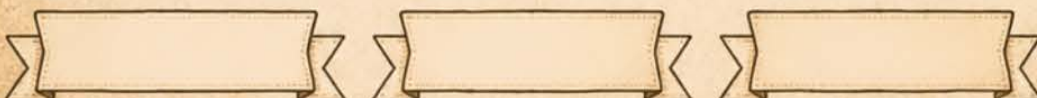
1. What is the name of the piece of music?

2. Who created or performs it?

3. Why is this piece of music important to you?

4. How does this music make you feel?
How does it help you?

5. If you had to describe this music in three words, what would they be?



PUPIL EVALUATION QUESTIONNAIRE

Cecil Frances Alexander Project

Music, Values and Community

Thank you for taking part in these lessons.
Your answers will help us understand how successful the lessons were
and how they could be improved.
There are no right or wrong answers. Please answer honestly.

School: _____ Year Group: _____ Date: _____

PART B – WHAT DID YOU LEARN?

Circle one answer for each statement.

	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
1. I learned about who Cecil Frances Alexander was.	☐	☐	☐	☐	☐
2. I understand why her hymns were important.	☐	☐	☐	☐	☐
3. I can identify messages within hymn lyrics.	☐	☐	☐	☐	☐
4. I can identify poetic features such as rhyme, repetition and imagery.	☐	☐	☐	☐	☐
5. I understand how music can communicate values and beliefs.	☐	☐	☐	☐	☐

PART C – THINKING ABOUT THE THEMES

After these lessons...

	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
1. I thought more about kindness and compassion.	☐	☐	☐	☐	☐
2. I thought about helping other people.	☐	☐	☐	☐	☐
3. I thought about responsibility within my community.	☐	☐	☐	☐	☐
4. I understand how music can bring people together.	☐	☐	☐	☐	☐
5. I understand how music can support wellbeing and mental health.	☐	☐	☐	☐	☐

PART D – THE ACTIVITIES

How helpful were these activities?

	Not Helpful	A Little Helpful	Helpful	Very Helpful
Listening to hymns	☐	☐	☐	☐
Matching lyric activities	☐	☐	☐	☐
Comparing hymn lyrics	☐	☐	☐	☐
Singing together	☐	☐	☐	☐
Group discussions	☐	☐	☐	☐
Writing reflections	☐	☐	☐	☐

PART E – SINGING TOGETHER

Circle one answer.

	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree
1. I enjoyed singing as part of the class.	☐	☐	☐	☐	☐
2. Singing with others made me feel included.	☐	☐	☐	☐	☐
3. Singing helped me appreciate the meaning of the hymns.	☐	☐	☐	☐	☐
4. Singing together helped create a positive atmosphere.	☐	☐	☐	☐	☐

PART F – REFLECTION

1. What is one thing you learned about Cecil Frances Alexander?

2. Which lesson did you enjoy the most?

- ☐ Lesson 1 – Hymns and Hidden Messages
☐ Lesson 2 – Voices of Responsibility
☐ Lesson 3 –
☐ Lesson 4 – Singing in Community

Why?

3. Which activity helped you learn the most?

4. Did these lessons change how you think about hymns?

- ☐ Yes ☐ A little ☐ No

Please explain.

5. Did these lessons change how you think about music?

6. Did these lessons make you think differently about kindness, helping others or your community?

7. What did you learn about the connection between music and wellbeing?

8. Is there anything you would change or improve about these lessons?

FINAL QUESTION

Overall, how successful do you think these four lessons were?

- ★ Poor ★★ Fair ★★★ Good ★★★★★ Very Good ★★★★★★ Excellent

Please explain your answer.

TEACHER EVALUATION QUESTIONNAIRE

Cecil Frances Alexander Project

Music, Values and Community

Thank you for delivering this sequence of lessons.
Your feedback will help evaluate the effectiveness of this teaching resource
and inform future development.
Please answer honestly. There are no right or wrong answers.

School: _____ Year Group(s): _____ Lesson taught: _____ Date: _____

PART A – LESSON CONTENT

Please indicate how strongly you agree with the following statements.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. The lessons were well structured.	☐	☐	☐	☐	☐
2. Learning intentions were clear.	☐	☐	☐	☐	☐
3. Activities were appropriate for KS3 pupils.	☐	☐	☐	☐	☐
4. The resources were engaging.	☐	☐	☐	☐	☐
5. The lesson sequence developed progressively across the four lessons.	☐	☐	☐	☐	☐

PART B – LEARNING OUTCOMES

How effectively did the lessons help pupils develop the following?

	Not at all	Slightly	Moderately	Effectively	Very Effectively
1. Understanding of Cecil Frances Alexander	☐	☐	☐	☐	☐
2. Interpretation of hymn texts	☐	☐	☐	☐	☐
3. Understanding of poetic devices	☐	☐	☐	☐	☐
4. Musical understanding through singing	☐	☐	☐	☐	☐
5. Appreciation of music as a form of communication	☐	☐	☐	☐	☐

PART C – THEMES AND VALUES

To what extent did the lessons encourage pupils to think about:

	Not at all	Slightly	Moderately	Effectively	Very Effectively
1. Kindness and compassion	☐	☐	☐	☐	☐
2. Responsibility towards others	☐	☐	☐	☐	☐
3. Community and belonging	☐	☐	☐	☐	☐
4. Citizenship	☐	☐	☐	☐	☐
5. Wellbeing and mental health	☐	☐	☐	☐	☐
6. Music as a means of social connection	☐	☐	☐	☐	☐

PART D – KS3 CURRICULUM

How well did these lessons address the following aspects of the KS3 Music Curriculum?

	Poorly	Adequately	Well	Very Well
Performing	☐	☐	☐	☐
Listening and Responding	☐	☐	☐	☐
Composing / Creative Thinking	☐	☐	☐	☐
Evaluating Music	☐	☐	☐	☐
Musical Understanding	☐	☐	☐	☐

Thinking Skills & Personal Capabilities

	Poorly	Adequately	Well	Very Well
Managing Information	☐	☐	☐	☐
Thinking, Problem Solving & Decision Making	☐	☐	☐	☐
Being Creative	☐	☐	☐	☐
Working with Others	☐	☐	☐	☐
Self-Management	☐	☐	☐	☐

Personal Development & Mutual Understanding / Local & Global Citizenship

	Poorly	Adequately	Well	Very Well
Respect for others	☐	☐	☐	☐
Shared values	☐	☐	☐	☐
Community awareness	☐	☐	☐	☐
Diversity and inclusion	☐	☐	☐	☐
Wellbeing	☐	☐	☐	☐

PART E – CLASSROOM ENGAGEMENT

Please rate the following.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. Pupils were actively engaged.	☐	☐	☐	☐	☐
2. Pupils enjoyed singing together.	☐	☐	☐	☐	☐
3. Pupils contributed positively to discussions.	☐	☐	☐	☐	☐
4. Pupils reflected thoughtfully on the themes.	☐	☐	☐	☐	☐
5. Pupils made meaningful links between music and everyday life.	☐	☐	☐	☐	☐

PART F – PROFESSIONAL REFLECTION

Which lesson was most successful?

- ☐ Lesson 1 ☐ Lesson 2
☐ Lesson 3 ☐ Lesson 4

Why?

Which activity had the greatest impact on pupils' learning?

Which aspects of the lessons best supported the KS3 curriculum?

Did the project help pupils think differently about:

Music? _____ Citizenship? _____

Compassion and responsibility? _____

Wellbeing? _____

What improvements would you suggest?

OVERALL EVALUATION

Overall, how successful was this four-lesson scheme?

★ ★ ★ ★ ★	★ ★ ★ ★ ★	★ ★ ★ ★ ★	★ ★ ★ ★ ★	★ ★ ★ ★ ★
Poor	Fair	Good	Very Good	Excellent
☐	☐	☐	☐	☐

Please explain your rating.

RESEARCHER COMMENT (Optional)

Any additional observations about pupil engagement, curriculum relevance, or the use of Cecil Frances Alexander's hymns in music education.

★ Your feedback is greatly appreciated and will help to continue developing meaningful music education experiences.

This was made possible
through the
**Cecil Frances Alexander
Celebrated Project**
2025-2026

This project was delivered by The Churches Trust,
supported by PEACEPLUS, a programme managed
by the Special EU Programmes Body (SEUPB)
and Derry City & Strabane District Council.

With Thanks to:

Cecil Frances Alexander Celebrated (CFAC)
Project Coordinator Sinéad Smyth,

The CFAC Steering Committee:

Bridgeen Rutherford, Elaine Graham, Fiona Fagan,
Gordon Smyth, Mark Roxborough, Marlene Skuce,
Pat McGuigan, Peter Ferguson, Howard Crowe,
Trevor Smyth, Rosemary Doherty, George Irwin.

Thanks to

St. Columb's Cathedral - Derry~Londonderry,
Christ Church - Strabane, St. Bestius' Church - Killeter,
The Old Rectory - Fahan, Co. Donegal, and
Sir Robert Scott of Baronscourt Estate, Co. Tyrone.

Thanks also to

All the volunteers and staff
who assisted in our events over the project.