O4: RYTHM4INCLUSION ONLINE TRAINING PROGRAMME

O5: PLATFORM

RHYTHM4INCLUSION

Project funded by the European Commission within the ERASMUS+ programme
under the agreement n° Erasmus+ 2018-1-SE01-KA201-039032

Nature of the deliverable		
R	Report	**R**
Dec	Websites, patents, filling etc.	
Dem	Demonstrator	
O	Other	

Dissemination Level		
PU	Public	**PU**
CO	Confidential, only for members of the consortium (including the Commission Services)	

Type of Activity		
IO	Intellectual Output	**IO**
A	Project Management and Implementation	
M	Transnational Project Meeting	
E	Multiplier Event	

ACKNOWLEDGEMENT

List of participants

Participant No*	Participant organization name	Acronym	Country
1 (coordinator)	Viksjöforsskola	Viksjöfors	Sweden
2	TECHNICAL UNIVERSITY OF CRETE	TUC	Greece
3	UNIVERSITY OF CRETE	UCrete	Greece
4	LCEDUCATIONAL	LCEducational	Cyprus
5	Coventry University	COVUNI	United Kingdom

TABLE OF CONTENTS

1   INTRODUCTION

This document presents briefly two important and closely connected to each other, results of the rhythm4inclusion project:

1. The Platform of the project that was used to establish a Community of Practice with practitioners, academics, artists and school teachers to apply an innovative curriculum for the integration of rhythm-based arts in schools to promote inclusion and creativity.
2. The online training programme of the project that was followed by more than 230 teachers in Sweden, UK, Cyprus and Greece, consisting of five Courses on all aspects on the integration of rhythm-based arts (Music and Dance) within a gamified, creativity oriented pedagogical framework with special emphasis on the support of children with special education needs.

The presentation includes several details regarding the design and set up of the Platform and its use to develop the materials and implement the online training programme along with its subsequent evaluation. Furthermore it presents how the platform was used to support other activities in the project as well such as the implementation of training event, multiplier events and the organization of project work by the participating organizations.
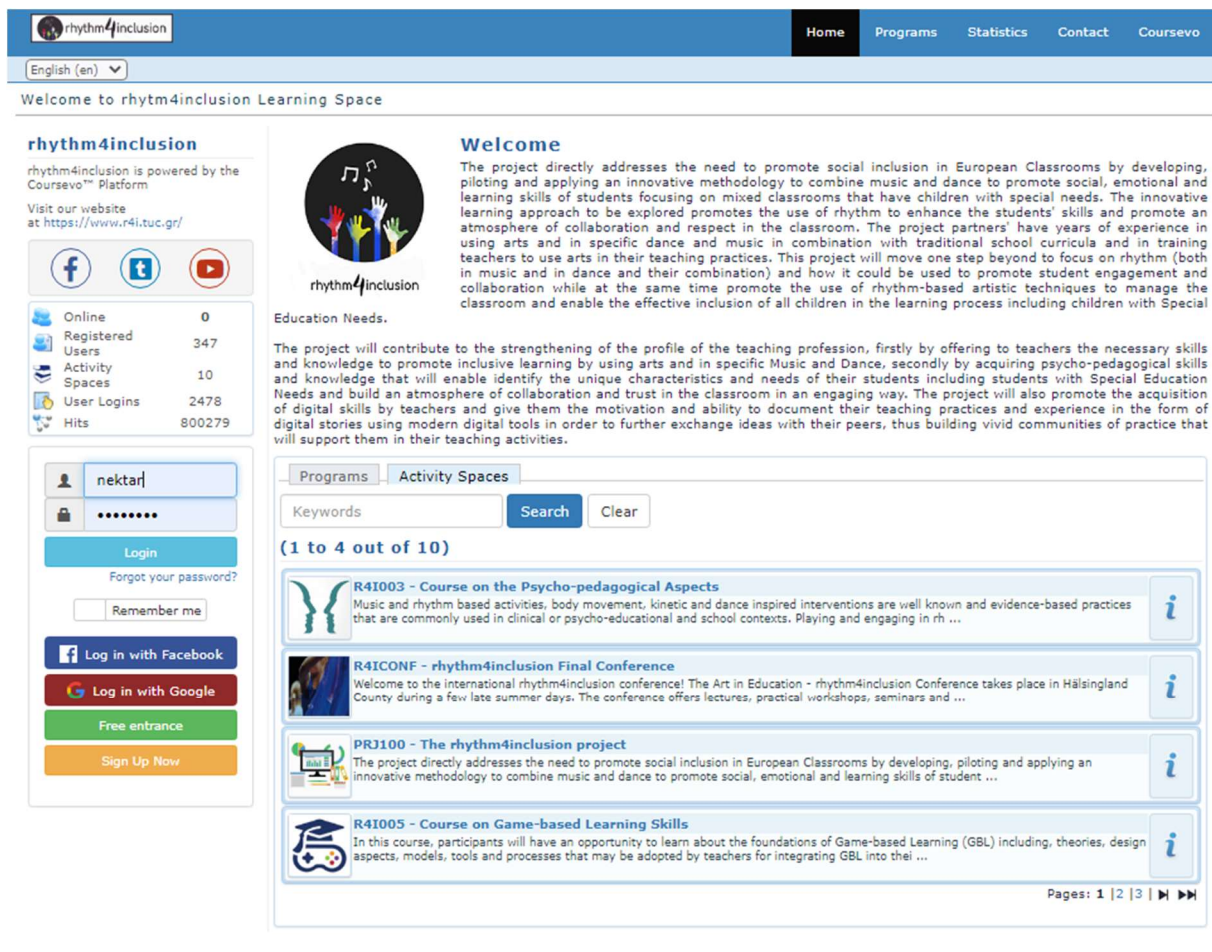
2   PLATFORM SET UP AND OPERATION

TUC is leading Intellectual Output O5 within which the e-learning infrastructure (Platform) of the rhythm4inclusion project has been established and constantly maintained. This Platform is a special, adapted Coursevo system instance tailored to the needs of the rhythm4inclusion project that will continue to be maintained even after the end of the funding period so that interested stakeholders can use its content and services, as well as to extend and enrich it with new contents, thus promoting the further expansion of the Community of Practice that has been established during the project lifetime. The Platform is accessible from http://r4i.coursevo.com/.

One major aim of this output was to work towards the establishment and support in a sustainable way the rhythm4inclusin Community of Practice. In this respect, the technical work done in this output was complemented by a concrete strategy covering the activities in Intellectual Output O4 (training programme) and the Training Events and the Multiplier Events of the project to establish, extend and maintain the rhythm4inclusion Community of Practice. At the end of the funding period, this Community of Practice had 347 members including the project team, external collaborators (trainers) that participated in the online training programme, the trainees and interested stakeholders that did not follow the training programme but can access and reuse the materials produced, project results and project repositories.

All members of the community have access to the Platform tools and services that enable them to create new courses for supporting their classroom activities in schools or providing training opportunities to other teachers. Furthermore, there is a special course in the training programme that explains how to create and manage such courses.

The following screenshots depicts the home page of the Coursevo platform instance (accessible from https://r4i.coursevo.com/) that has been set up for the rhythm4inclusion project. The screenshot reflects the state of the Platform at the end of the funding period of the project. At it is seen in this screenshot, at the end of the project, the Community of Practice established via the Platform has 347 members (including the members of the project partners' teams). The total number of activity spaces that were created in the Platform to support the online training programme and other activities of the project (including major events) are 10. The total number of hits during the lifetime of the project, exceeded 800,000.

The set-up of the Platform and the establishment of the Community of Practice was done in three phases during the funding period:

1ˢᵗ phase: Initiation – supporting the project team. During the first year of the project TUC, output leader and technical provider for O5, has done the necessary preparatory technical and organizational work to set up this infrastructure and enable its used by the first core of the project's Community of Practice (mainly the partners' teams and selected teachers). In particular a Platform instance was installed and customized, based on the Coursevo system, which is developed and maintained by TUC. This Platform incorporated several special customizations to meet the needs of the project. The partners had the opportunity to use it within the context of an activity space set up to facilitate collaborative activities and their day-to-day interactions, thus initiate the community building processes that was supported by the platform. The Platform offered the possibility to all project partners to make continuous updates with the facilitation of TUC's technical personnel whenever necessary. TUC provided support for enhancements as they were requested by the partners to address their needs dynamically and exploit opportunities for better support the project's community of practice, which is an important aspect both for the successful realization of project objectives but for the sustainability of project results beyond the lifetime of the project. The screenshot below depicts the home page of the activity space that was set up during this first phase and constantly used by project partners during the whole duration of the project.

2nd phase: Expansion – piloting. Following the first phase, further work was done during the second project year in collaboration with the other partners to initiate local communities of teachers in each partner country that used the platform to access all project results as they were becoming available and participated in the final online training programme. During this period several new activity spaces were established to support project events and other activities. One major such activity space was the one that was used to implement the C2 training event of the project, initially planned to be done in Cyprus, but finally implemented online to overcome the restrictions due to the Covid-19 pandemic. The screenshot below presents the home page of this activity spaces with 32 participants, including the project partners' teams and the teachers involved in the piloting of the rhtythm4inclusion Curriculum before finalizing it and offering the online training programme. Within this activity space, all materials used during the online training event have been uploaded and are available to the users of the Platform. The link to access this activity space is https://r4i.coursevo.com/course_page?course_id=502.

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English (en) | nektar | Logout

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Joint staff training event to fine tune Online Training Programme

Course [Edit]

Joint staff training event to fine tune Online Training Programme

R4I-C2

This is an important training activity that essentially constitutes the rehearsal phase before the delivery of the online training programme (Intellectual Output O4). Taking into account that the online training programme is one of the main tool for the project sustainability, along with the project's Community of Practice, it is important to ensure the effectiveness of the training programme design and contents before its actual delivery to enable the participants in the training programme effectively develop their skills and competences in the targeted themes. Consequently, this design should be appropriately tested before being finalized and this will be done by the project partners during this training event. The event will test the core materials and the organization of the courses to be delivered. Four participants will be present from each one of the four participating countries. In particular there will be two or three teachers from each participating country accompanied by one or two artists (musicians or dancers). Each one of the five days of the training event will be devoted to one of the courses of the training programme. The event will be done in combination with the transnational project meeting to be hosted in Cyprus as well so that project partners' staff responsible for the implementation of the project and the delivery of the online training programme will also be present. The event will identify all the aspects related to the core structure and contents of the courses that should be adapted to meet the expectations of the teachers. Furthermore, the event will address issues related to the Platform of the project (Intellectual Output O5), i.e. the infrastructure that will support the delivery of the online training programme. In this respect, the participating trainees will be guided to the use of the platform. Focus groups discussions may follow as well, coordinated by TUC, to identify all the issues that need to be addressed to ensure the usability of the services and functionalities offered by the platform.

Objectives
- Ensure the effectiveness of the training programme design
- Test the core materials and the organization of the courses to be delivered
- Identify all the aspects related to the core structure and contents of the courses that should be adapted to meet the expectations of the teachers
- Use the project's educational platform

Keywords

✓ Registered

Administrator

Registration Deadline
Open

Registered Users: 32
Hits: 2453

Yiannis Papatzanis

Helena Ehrstrand
Åbo Akademi University: Faculty of Education. Further pedagogical studies at Dalarna University and Gävle University. Teacher at Viksjöfors school www.artinedviksjofors.se and Manager at Viksjöforsbaletten.

Petros Lameras
Senior Lecturer in serious games

Nektarios Moumoutzis
Computer Engineering at the Technical University of Crete. His current work focuses on the design, implementation and evaluation of creativity/learning platforms and applications, interoperability support in eLearning

Lotten Andersson

MARIA GEORGIADI
I am qualified educator/psychologist. I hold two Bachelor Degrees, one from the department of Primary Education of the University of Patras and one from the department of Psychology of the University of Crete. I also hold a

Stefanos Plexousakis
PhD
Stefanos Plexousakis studied psychology in the University of Crete in Rethymno and after that he completed his postgraduate studies in the University of Greenwich, London in the field of Counselling and Psychotherapy

Eleni Tragoulia

Eleni Filippou
Sociologist/ Project Manager LCEducational

Elias Kourkoutas

Program - Category
🎓 Training Program
Art

Course Syllabus
🔍 | ⬇ Download file
References - Links

Hits chart (Oct–May)

3rd phase: Finalization –online training programme. On January-February 2021, the final phase on the development of the rhythm4inclusion Community of Practice and the finalization of the project Platform was started with the issuing of a call for participation in the online training programme while, in parallel, project partners were developing the contents of the online training programme including elaborate videos presenting all rhythmical exercises contained in the Curriculum and piloted during the second phase in the collaborating schools. Special functionality has been asked by project partners and implemented by TUC to enable the creation of complex HTML pages within the developed courses to present in an appropriate way the developed leaning activities using special templates and video presentations.

During the implementation of the training programme, TUC provided technical and organizational guidance and help to trainers and trainees on a daily bases to ensure that everything runs smoothly and that all training needs are addressed adequately and effectively using the platform functionalities and features. During the preparation of the courses and their delivery new materials were inserted in the platform. Activity Spaces supporting Project Activities apart from the Training Programme.

In the following section, the details of the online training programme are presented along with the activity spaces created to implement the five courses of the training programme. At the end of the funding period, yet another activity space was created to support the implementation of a major multiplier event, the Final Project Conference that was organized by the coordinator in Sweden. The following screenshot depicts the home page of this activity space that hosts materials used during the presentations made during the event as well as the recordings of the two days of the event (international track) that were done in a blended fashion exploiting the teleconference facilities of the Platform.

The link to the activity space is: https://r4i.coursevo.com/course_page?course_id=566

The links to the recordings for the two days of the Final Conference are:
Day 1:
 https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=4bf0accd97869b42939eba582eb0ff8be760a581-1629097265825&ver=2.3&datetime=16-08-2021+10%3A01%3A05&roomid=279
Day 2:
 https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=4bf0accd97869b42939eba582eb0ff8be760a581-1629184325357&ver=2.3&datetime=17-08-2021+10%3A12%3A05&roomid=279

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English (en)   nektar   Logout

rhythm4inclusion Final Conference   Course [Edit]

R4ICONF
- Course Page
- Digital Content
- Announcements
- Forums
- Classrooms

Site

Programs

rhythm4inclusion Final Conference   R4ICONF

Welcome to the international rhythm4inclusion conference!

The Art in Education - rhythm4inclusion Conference takes place in Hälsingland County during a few late summer days. The conference offers lectures, practical workshops, seminars and various cultural experiences. We as organizers want to create a meeting place where you as a teacher or cultural actor can find inspiration and motivation to work with art forms in pedagogy. The conference is carried out in collaboration with the EU-funded project rhythm4inclusion and a number of different partners... We hope you will have some really inspiring days in Edsbyn.

Again, a warm welcome!

Ann-Charlotte Hellsten och Ninos Josef, Region Gävleborg
Carina Ulfsdotter, Ovanåkers kommun Helena Ehrstrand, Viksjöfors skola

Objectives
- - -

Keywords

Registered

Administrator

Registration Deadline
Open

Registered Users   0

Hits   321
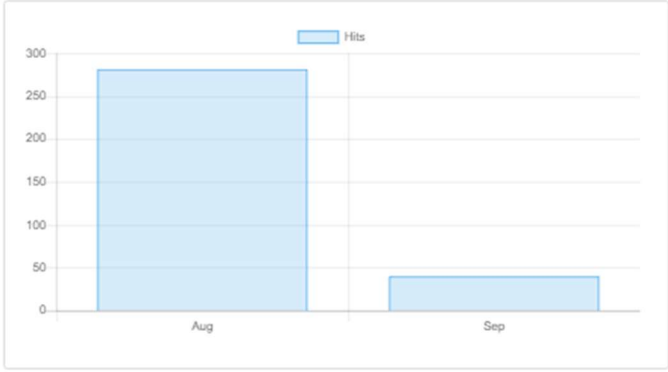
Program - Category
rhythm4inclusion
Art

Course Syllabus
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3   THE ONLINE TRAINING PROGRAMME

3.1 THE FIVE COURSES OF THE ONLINE TRAINING PROGRAMME

The rhythm4inclusion online training programme was designed and implemented within the content of Intellectual Output O4 of the project, leaded by the project coordinator. All project partners contributed to this output with each partner undertaking the preparation and implementation of one course of the programme. There were five courses in total, following the approved application and the development of the Rhythm-Based Inclusion Curriculum. The aim of these courses along with the tutors that supported the trainees during the implementation of the training programme follow accompanied by a screenshot of the corresponding page that was set up in the Platform.

3.1.1   The Dance Course

The Dance Course targeted knowledge and skills on body movement and dance exercises that were piloted in the Viksjöfors School (responsible partner for the Dance Course). The tutors were Jessica Engberg and Erika O'Neill, dance teachers linked to the Viksjöfors School and the Viksjöfors dance school.

At its core, dance is simply moving your body, and thus, it is a common language and medium accessible to everyone. Engaging physical activity and associating it with curricular concepts encourages critical thinking, curiosity within textbook work, and teamwork. Starting with the students' imaginations and creativity, the teacher can lead the students into the world of Dance and physical expression. By moving when learning, you memorize not only with your mind, but with your entire body. You develop a whole-body connection to the material at hand, which leads to a deeper understanding of the topic.

Using movement together with rhythm engages both your mind and physical body to understand and process information. By using rhythm and movement in this way the students develop their ability to focus. When working in a group with acceptance as a core element, positive self-esteem is encouraged and supported. Higher self-esteem can lead students to take on new and more difficult tasks with confidence, which in turn supports both the student's capacity to learn and their development as a young person.

The aim with the Dance Course is to compliment the traditional education and give the students tools to manage their own abilities to learn. This is done by letting them explore new challenging tasks with both body and mind. The course was built up of three units in which the students receives material to work through as a group as well as a chance to create their own material for further development. The first unit introduced rhythm and presented how teachers can create a focused and safe space to engage students in classroom activities so they can develop their individual ability to move and understand basic rhythm. The second unit provided further understanding of and building comfort with rhythm and movement to promote the ability to use both body and mind simultaneously in exercises and the collective ability to understand movement and rhythm while enhance focus and ability to maintain information. Finally, the third unit enhanced understanding of rhythm and movement and ability to create within dance and rhythm. All three units contained practical exercises with rhythm and movement that can be directly applied in the classroom. All exercises were presented in detail using video recording during their piloting at the Viksjöfors School.

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English (en) ▾ | nektar | Logout ⏻

Dance Course | ✏ Course [Edit]

≡ R4I002

- 📄 Course Page
- 📖 Digital Content
- 🔍 Search
- 📝 Announcements
- 🌐 Forums
- 👥 Classrooms
- 👥 Registered Users

≡ Site

≡ Programs

Dance Course 🎓 R4I002

In this course we aim to create an environment that allows all students to be a part of learning through rhythm and movement. A compliment to traditional teaching methods.

We are focusing on using our bodies to create rhythm and through that get a better understanding of what each individuals needs are.

We aim for this to be a place where young students can find focus and concentration to take part and learn how to manage their energy levels to benefit their traditional schooling. The hope is that this will enhance their capabilities to take part in a more traditional studying environment.

A safe space where we can all develop no matter our starting point. The exercises are developed through movement, rhythm and play, to make the students want to join in, no matter pre-existing conditions such as a diagnose or not.

Objectives
In this course we use rhythm and movements as a compliment to traditional education. We aim to create a richer learning environment that stimulates imagination through physicality and rhythm and leads to a more thorough learning process.

This course is available to everyone, not only those with prior dance experience. The goal is simply to enhance curricular understanding through rhythm and movement.

Keywords
Dance Rhythm

✔ **Registered**

🔲 Administrator

Registration Deadline
Open

| 👤 Registered Users | 189 |
| 🏆 Hits | 2914 |

Jessica Engberg
Dance Teatcher
f

Erika ONeill
Dance teacher

🏷 **Program - Category**
🎓 Training Program
👥 Art

📋 **Course Syllabus**
🔍 ⬇ Download file
References - Links

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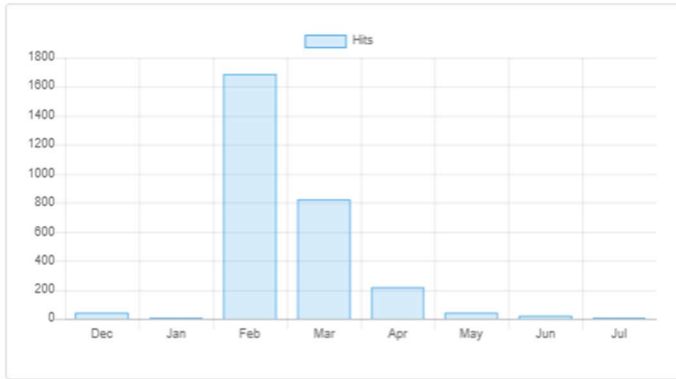
3.1.2   The Music Course

The Music Course was aimed at presenting the main part of the curriculum with dozens of rhythmical exercises presented in detail using appropriate videos. The tutors were Yiannis Papatzanis (musician) and Katerina Lakiotaki (teachers) authors of the corresponding materials and linked to the LCEducation.

In particular, the Music Course presents how students can be provided with equal learning opportunities. A way to cultivate respect and acceptance necessary needed in this class, is to develop interaction through working in groups. Music is a national language, which can be used as a simple way to communicate, but also it can be the mean to improve cooperation and mutual support between the members of the class. The activities of the Music Course are based on the power of the rhythm combined with the class action. They have a playful character and they are addressed to every student of the class, because no special previous knowledge is needed as a requirement for participation. The same holds for the educator.

The course was organized in three units. First unit included some important instructions for successful implementation of the activities, such as the way to deal with special educational needs, the way the performance speed of the activities can be used etc. In addition, first unit included a brief presentation of the first chapter: "The dialogue through the rhythmical recitation". Chapter 1 was introductory and laid the foundation for the next two chapters. Participants got familiarized with six activities, which were included in this chapter. They had the opportunity to understand the way students comprehend the concept of meter and its characteristics through connecting it to the shapes, how they can use rhythmical recitation and how they can understand the concept of speed, through class action.

The second unit was related to the second chapter: "Sounds of the body". Three more class action activities were presented. Through their presentation, participants were able to understand the way students replace numbering with body sounds, how they play all the given patterns of the meters – shapes with body sounds or how they will create their own pattern.

The third and the last unit is about Chapter 3: "Singing the rhythm with konnakol syllables", which includes six activities, participants will be introduced to the way students learn how to use the rhythmical system konnakol so to express the meters – shapes, how they use volume fluctuation (volume cards) and how they interpret or express emotions (cards of emotions).

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English (en) ▼ nektar   Logout →

Music Course   ✏ Course [Edit]

≡ R4I001

▶ Start Course

📄 Course Page
📚 Course Structure
📔 Digital Content
🔍 Search
📝 Announcements
👥 Forums
👥 Classrooms
👥 Registered Users

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≡ Programs

Music Course   ☎ R4I001

The purpose of this music course is to provide equal learning opportunities to every student of the class, irrespective of its probable particularity. A way to cultivate respect and acceptance necessary needed in this class, is to develop interaction through working in groups. Music is a national language, which can be used as a simple way to communicate, but also it can be the mean to improve cooperation and mutual support between the members of the class.

The activities of the Music Course are based on the power of the rhythm combined with the class action. They have a playful character and they are addressed to every student of the class, because no special previous knowledge is needed as a requirement for participation. The same holds for the educator.

Objectives
The aim of this course is to get familiar with the music activities and the way of their implementation, so to be able to use it in the class of an inclusive school. Further details are give in the syllabus of the course.

Keywords
🚫

Κατερίνα Λακιωτάκη

Yiannis Papatzanis

Contributors
Nikos Pappas
Senior Software Engineer

✓ Registered

🔲 Administrator

Registration Deadline
Open

Registered Users   243
Hits   12082

Course Structure
📷 Introduction
🏔 Chapter 1
Chapter 2

Program - Category
🎓 Training Program
🎨 Art

Hits
6000
4000
2000
0
Sep Oct Nov Dec Jan Feb Mar Apr

Course Syllabus
🔍   ⬇ Download file
References - Links

3.1.3 The Digital Skills Course

The Digital Skills Course aimed at presenting the technical details of using the online platform so that the participants are able to use it efficiently during the training programme and furthermore, be able to create their own courses to reuse the training materials of the project and further enhance them with their own, thus promoting the exploitation of the project results beyond the funding period. The tutors were Nikos Pappas and Nektarios Moumoutzis from the Technical University of Crete.

In more detail, the course was organized into three units. The unit provided an overall introduction to Learning Management Systems and a brief summary of the features of the Coursevo Platform. The second unit presented how the Coursevo platform is used during a course starting from how to create an account in the platform and explaining how to register in courses and participate in them using the various services related to content provision, communication tools as well as site services offered at the top level. The third unit provided all the necessary details on how to set up and offer a course, i.e. how to develop, upload and reuse educational resources, how to define and use the course structure, how to publish announcements and create calendar events, use forums, create FAQs and assessments and use virtual classrooms for teleconferences.

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English (en) | nektar

Home Programs Statistics Contact Coursevo

Logout

Course on the Use of Digital Tools to Document and Share Teaching Practices

Course [Edit]

≡ R4I004

📄 Course Page
📚 Course Structure
📱 Digital Content
🔍 Search
✏️ Announcements
☁️ Forums
👥 Classrooms
🗂️ Registered Users

≡ Site

≡ Programs

✔️ Registered

👤 Administrator

Registration Deadline
Open

Registered Users 191
Hits 1828

0

Course on the Use of Digital Tools to Document and Share Teaching Practices ☎ R4I004

This course presents the use of digital tools and services to document and share rythm4inclusion teaching practices.

The course focuses in the use of the Coursevo platform. A learning platform that offers a great variety of online tools and services targeting online learning needs and processes.

The first part of the course describes how one can attend an online course in the coursevo platform. There are basic items found in every online course : Access and register in a course and use available course services like announcements,course syllabus, calendar, gradebook, course structure, discussions, assignments, quizzes, online virtual classrooms etc.

The second part provides usefull information about how an instructor can develop an online course in the Coursevo platform. How to develop, upload and reuse educational resources to build a course.

It is common to organize an online course into modules and provide a simple serial main learning path that a learner should follow for a course.

This course demonstrates how this can be achieved by defining course units and linking resources in Coursevo.

Objectives
Use Coursevo learning platform to document and share teaching practices

Keywords
Coursevo e-Learning

Nikos Pappas
Senior Software Engineer

Senior Software Engineer at the Technical University of Crete. He holds a diploma and an MSc. degree in Computer Engineering from the Electronic & Computer Engineering School of the Technical University of Crete.

Nektarios Moumoutzis

Graduated from the Computer Science Department of the School of Sciences and Engineering at the University of Crete. Holds a MEng from the School of Electronic and Computer Engineering at the Technical University of Crete.

Course Structure
Introduction to e-Learning

Using the Coursevo Platform

Program - Category
Training Program

Art

Hits

1000
800
600
400
200
0
Oct Dec Jan Feb Mar Apr May Jun

Course Syllabus
🔍 ⬇️ Download file

References - Links

3.1.4 The Psychopedagogical Skills Course

The Psychopedagogical Skills Course aimed at presenting the theoretical framework of the project and provide support to the participants on how they can apply the project methodology in practice, how they can identify student problems and how they can address them using rhythm in general and the project curriculum in particular. The tutors were Elias Koukroutas, Maria Georgiadi and Eleni Tragoulia from the University of Crete.

The baseline of the course was that music and rhythm based activities, body movement, kinetic and dance inspired interventions are well known and evidence-based practices that are commonly used in clinical or psycho-educational and school contexts. Playing and engaging in rhythmic activities in the context of a stable, structured, and flexible framework is likely to enhance the potential of students, especially those who experience difficulties and vulnerabilities. This course explored how music/rhythm based activities including body movement, music and dance therapy can be used as an essential tool, method and strategy to help "vulnerable" children and "children struggling with internal or external difficulties and adversities" at school, in the family or society.

The art based interventions seek to produce changes at three main levels: (a) the psychological/ intrapersonal, (b) the bio-physical/ somatic understanding and (c) the interactional/ interpersonal level of child/ teenager functioning.

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Course on the Psycho-pedagogical Aspects   Course [Edit]

≡ R4I003

- Course Page
- Digital Content
- Announcements
- Forums
- Classrooms
- Registered Users

≡ Site

≡ Programs

✓ Registered

Administrator

Registration Deadline
Open

Registered Users   188

Hits   804

Course on the Psycho-pedagogical Aspects   ☎ R4I003

Music and rhythm based activities, body movement, kinetic and dance inspired interventions are well known and evidence-based practices that are commonly used in clinical or psycho-educational and school contexts.

Playing and engaging in rhythmic activities in the context of a stable, structured, and flexible framework is likely to enhance the potential of students, especially those who experience difficulties and vulnerabilities.

This course explores how music/rhythm based activities including body movement, music and dance therapy can be used as an essential tool, method and strategy to help "vulnerable" children and "children struggling with internal or external difficulties and adversities" at school, in the family or society.

Objectives
The art based interventions seek to produce changes at three main levels:

1. the psychological/ intrapersonal,
2. the bio-physical/ somatic understanding and
3. the interactional/ interpersonal level of child/ teenager functioning.

Keywords

Elias Kourkoutas

MARIA GEORGIADI

I am qualified educator/psychologist. I hold two Bachelor Degrees, one from the department of Primary Education of the University of Patras and one from the department of Psychology of the University of Crete. I also hold a masters degree in special education and I have obtained
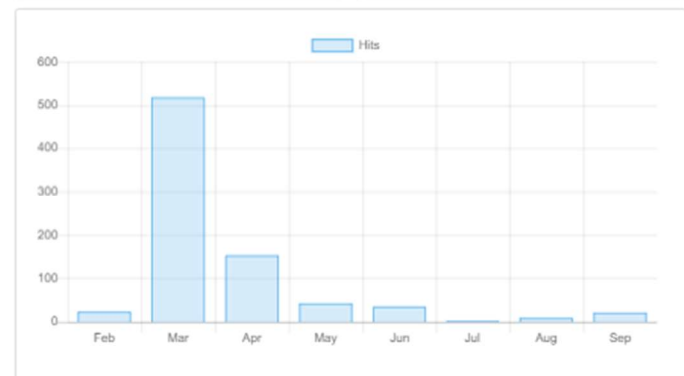
Eleni Tragoulia

Program - Category

- Training Program
- Art

Course Syllabus

🔍   ⬇ Download file

References - Links

Hits

3.1.5   The Game-based learning (GBL) Skills Course

The Game-based learning (GBL) Skills Course presented the foundations of Game-based Learning (GBL) including, theories, design aspects, models, tools and processes that may be adopted by teachers for integrating GBL into their teaching practice. The course was based on an activity-based design model and adopted a micro-learning approach hence it encompassed mini activities for the participants to be engaged in for a limited amount of time. The tutor was Petros Lameras from Coventry University. According to the course syllabus, participants had the opportunity to learn about the foundations of GBL including, theories, design aspects, models, tools and processes that may be adopted by teachers for integrating GBL into their teaching practice. The course run in three Units: Unit 1 presented theoretical foundations, perceptions and definitions of GBL. Unit 2 contemplated on learning models, strategies and approaches to using GBL in the classroom. Unit 3 presented design aspects of GBL for designing GBL activities including serious games and gamification tools as best practice examples for teachers to use and employ in their practice.

Course on Game-based Learning Skills   Course [Edit]

R4I005

- Course Page
- Digital Content
- Search
- Forums
- Classrooms
- Registered Users

Site

Programs

Course on Game-based Learning Skills   R4I005

In this course, participants will have an opportunity to learn about the foundations of Game-based Learning (GBL) including, theories, design aspects, models, tools and processes that may be adopted by teachers for integrating GBL into their teaching practice. The course runs in three Units: Unit 1 presents theoretical foundations, perceptions and definitions of GBL. Unit 2 contemplates on learning models, strategies and approaches to using GBL in the classroom. Unit 3 presents design aspects of GBL for designing GBL activities including serious games and gamification tools as best practice examples for teachers to use and employ in their practice. The course is based on an activity-based design model and adopts a micro-learning approach hence it will encompass mini activities for the participants to be engaged in for a limited amount of time.

Objectives
The aim of this online course is to elucidate on how Game-based Learning (GBL) and associated practices, tools and resources may be used in teaching and learning. In particular the course objective is to help the participating teachers to understand and use GBL in their own teaching context.

The overarching question that this course addresses is: *"How GBL may be theorised, understood and used in school educational settings?"*

Keywords

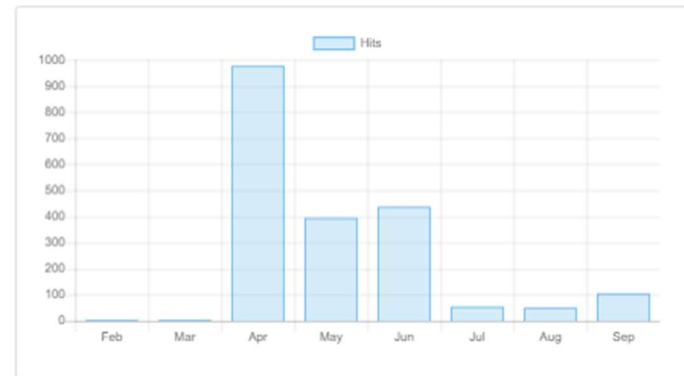Petros Lameras
Senior Lecturer in serious games

Registered

Administrator

Registration Deadline
Open

Registered Users   243

Hits   2021

Program - Category
- Training Program
- Art

Course Syllabus
- Download file
- References - Links

3.2 TIME SCHEDULE AND PARTICIPATION IN THE ONLINE TRAINING PROGRAMME

The rhythm4inclusion online training programme combined innovative learning and teaching techniques with interaction with the project tutors and trainees from across Europe. The programme was designed as soon as the Rhythm-Based Inclusion Curriculum was ready and the Platform to deliver the programme was fully set up and adapted. Then, an open call was issued to all participating countries to invite teachers and artists in the training programme. This call was complemented by important multiplier events that were organized in the participating countries, before and during the training programme. A open scheme for participation was adopted making it possible to continuous extend the community of participants, exploiting the capabilities of the platform to record previous activities (especially webinars) so that newcomers were able to catch up and follow the training programme. The specific schedule of activities in the training programme was as follows (all dates are in year 2021):

- 11/01 - 07/02 - Call for participation and submission of applications
- 08/02 - 14/02 - Notification of participants
- 15/02 - 21/02 - Week 01 - Dance Course + Digital Skills
- 22/02 - 28/02 - Week 02 - Dance Course + Digital Skills
- 01/03 - 07/03 - Week 03 - Dance Course + Digital Skills
- 08/03 - 14/03 - Week 04 - Music Course + Psychopedagogical Skills
- 15/03 - 21/03 - Week 05 - Music Course + Psychopedagogical Skills
- 22/03 - 28/03 - Week 06 - Music Course + Psychopedagogical Skills
- 29/03 - 04/04 - Catholic Easter Week
- 05/04 - 11/04 - No Activities
- 12/04 - 18/04 - Week 07 - Pilot Design + Game-based learning (GBL) Skills
- 19/04 - 25/04 - Week 08 - Pilot Design + Game-based Learning (GBL) Skills
- 26/04 - 02/05 - Orthodox Easter Week
- 03/05 - 09/05 - No Activities
- 10/05 - 16/05 - Week 09 - Review materials and lesson plans
- 17/05 - 23/05 - Week 10 - Review materials and lesson plans
- 24/05 - 30/05 - Week 11 - Review materials and lesson plans
- 31/05 - 06/06 - Week 12 - Final evaluation

The number of participants in the online training programme were initially 39, following the issues of the call of participation. However, during the implementation of the training programme it was decided to give the opportunity of participation to more teachers that expressed their interest to participate and exploit the availability of all courses' materials in the platform. Consequently, the total number of participants at the end of the training programme was 230. Apart from the access to the materials of the five courses of the programme, the participants were able to follow the webinars that were delivered using the Platform. All of them were recorded for future reference and use. More information about the webinars and links to their recordings are given in the next section.

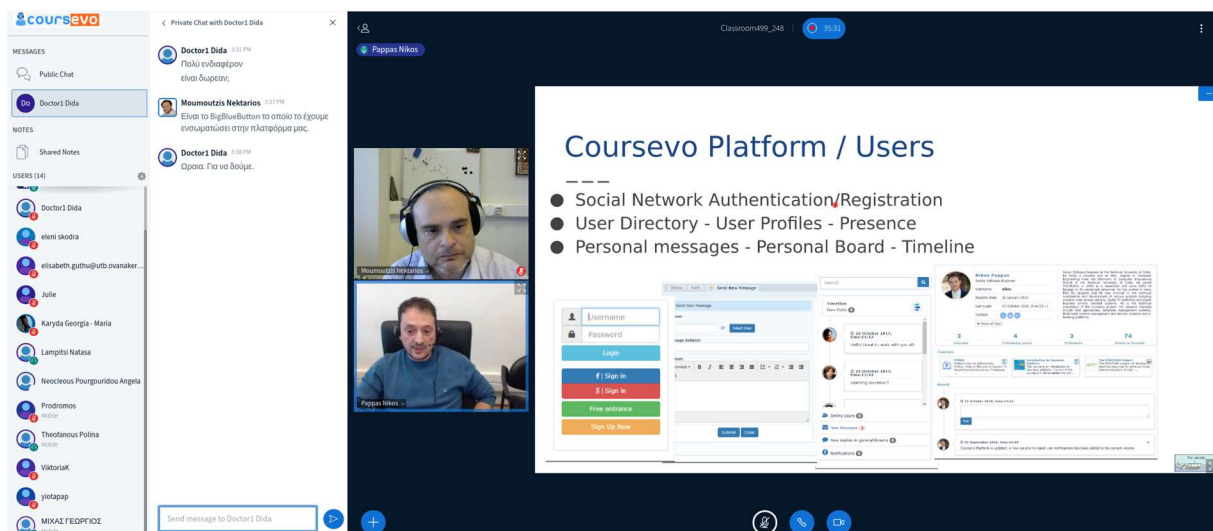Next, we give some informative metrics regarding the participation in the online training programme:

Course	Registered users	Hits
Course on the Use of Digital Tools to Document and Share Teaching Practices	191	1830
Dance Course	189	2916
Music Course	243	12092
Course on the Psycho-pedagogical Aspects	188	808
Course on Game-based Learning Skills	243	2027
TOTAL – TRAINING PROGRAMME	243	19673

3.3 WEBINARS OF THE ONLINE TRAINING PROGRAMME

3.3.1 Webinar of the Course on the Use of Digital Tools to Document and Share Teaching Practices – 16/02/2021

This was the first webinar of the online training program and it aimed at facilitating the participation to the whole programme by introducing the learning platform and its functionalities. This way, all participants were able to familiarize with the Coursevo platform, understand the organization of the online training programme into specific activity spaces, be able to identify the available training materials, understand the features of the teleconference service used during the webinars and learn how to participate in forums so that they can collaborate with their trainers and peers during the training programme.

The presentation was made by the two instructors of the course, Mr. Nikos Pappas and Mr. Nektarios Moumoutzis, also authors of the training materials of the course. Two indicative shots taken during the webinar are given below with the two presenters shown during their presentations.
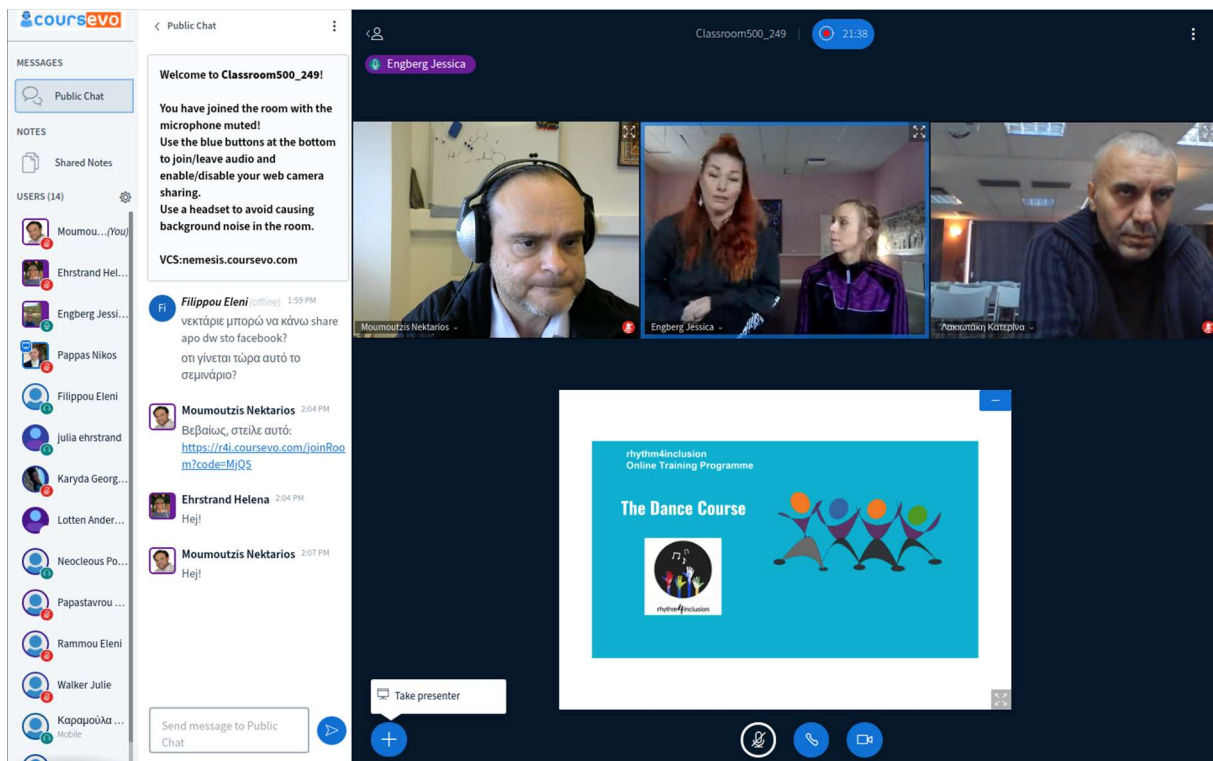
The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=2caa1c327d049c229b33536098647157 0a09896b-1613479149910&ver=2.3&datetime=16-02-2021+14%3A39%3A09&roomid=248

3.3.2 First webinar of the Dance Course – 17/02/2021

This was the first webinar of the Dance Course that had a duration of three weeks. The aim of this first Dance Course webinar was to introduce the participants in the aims and the contents of the course, i.e. to complement the traditional education and give the students tools to manage their own abilities to learn. This is done by letting them explore new challenging tasks with both body and mind. The course is built up of modules in which the students receive material to work through as a group. The first introductory webinar presented the important concept of rhythm and how teachers can create a safe space to engage students in learning activities using their bodies. Several exercises were presented for working with rhythm and dance and increase acceptance and feeling of achievement.

The presentation was made by the two instructors of the course, Mrs. Erika O'Neil and Mrs. Jessica Engberg also authors of the training materials of the course. Two indicative shots taken during the webinar are given below with the two presenters shown during their presentations along with Mr. Nektarios Moumoutzis, facilitating the use of the Platform and Mr. Yiannis Papatzanis discussing the important links between Dance and Music.
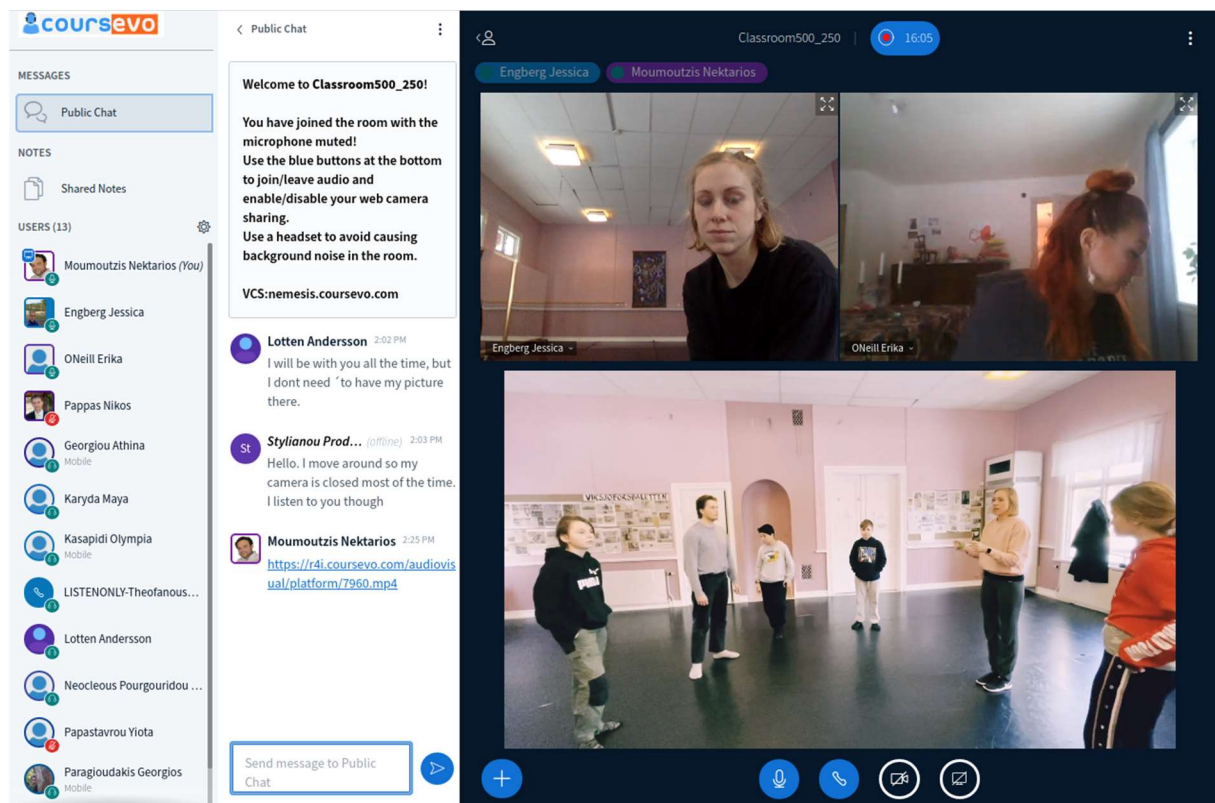
The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=6db89c5968fb796cceb09e288c23cba14 6894251-1613562449320&ver=2.3&datetime=17-02-2021+13%3A47%3A29&roomid=249
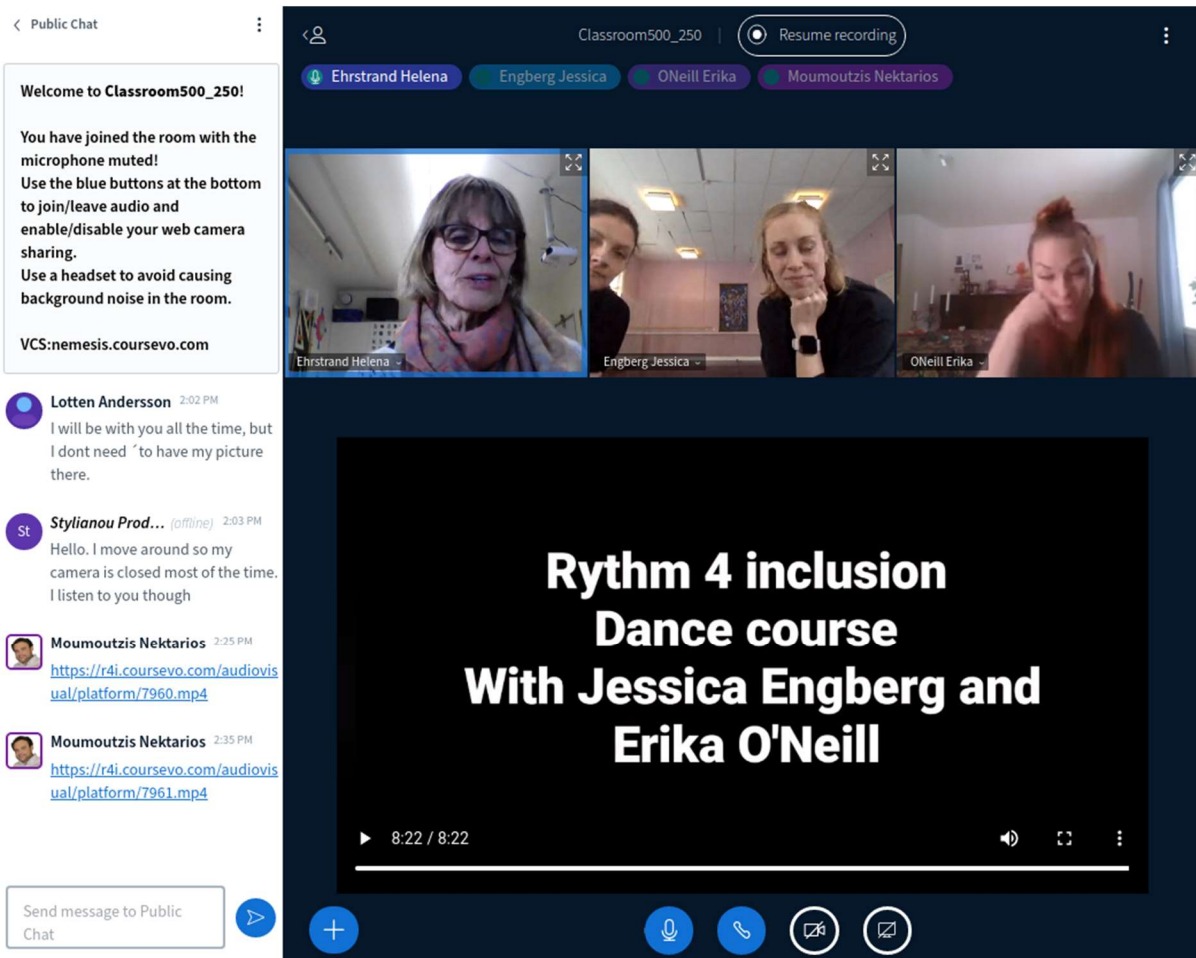
3.3.3 Second webinar of the Dance Course – 24/02/2021

This was the second webinar of the Dance Course of a total number of three webinars, implemented on a weekly basis during the implementation of the course. Following the first introductory webinar, this second one enabled the participants develop further understanding of and building comfort with rhythm and movement. It promoted the ability to use both body and mind simultaneously in exercises as well as the collective ability to understand movement and rhythm, enhance focus and ability to maintain information. Several exercises were presented with rhythm and movement including exercises to develop a collective achievement.

The presentation was made by the two instructors of the course, Mrs. Erika O'Neil and Mrs. Jessica Engberg also authors of the training materials of the course. Two indicative shots taken during the webinar are given below with the two presenters shown during their presentations that included the analysis of videos with specific rhythmical exercises that were part of the training material of the course. The project coordinator Mrs. Helena Ehrstrand was also actively involved in the webinar addressing practical aspects on using the presented approaches to schools.

The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=63186200532655f4a62705c8dd378224 11dad411-1614167546192&ver=2.3&datetime=24-02-2021+13%3A52%3A26&roomid=250

3.3.4   Third webinar of the Dance Course – 03/03/2021

This was the last webinar of the Dance Course (three webinars, implemented on a weekly). Following the previous two webinars, this last one aimed at enabling the participants to create with dance and rhythm and enhanced their understanding of the presented exercises so that they can adapt them to the needs of their students.

The presentation was made by the two instructors of the course, Mrs. Erika O'Neil and Mrs. Jessica Engberg also authors of the training materials of the course. Two indicative shots taken during the webinar are given below with the two presenters shown during their presentations that included the analysis of videos with specific rhythmical exercises that were part of the training material of the course. At the end of the webinar, there was a discussion with Mr. Yiannis Papatzanis, to anticipate the beginning of the Music Course following the Dance Course and underline the importance of combining Dance and Music in the learning activities that the participants are expected to invent and implement with their students.

The recording of the webinar is available from
https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=3f171a2d295232ea5f5be72106d1c6b9f
c30927e-1614772567594&ver=2.3&datetime=03-03-2021+13%3A56%3A07&roomid=251

3.3.5 First combined webinar of the Music Course and the Course on the Psycho-pedagogical Aspects – 12/03/2021

This was the first of a series of three webinars held on a weekly basis with the aim to introduce the participants to the contents of the Music Course and the Course on the Psycho-pedagogical Aspects. These two courses were closely related and had a direct reference to the contents of the rhythm4inclusion Curriculum. During the first webinar, the first chapter of the curriculum entitled "The dialogue through the rhythmical recitation" was presented along with many music-based rhythmical learning activities (presented both in with video and with textual descriptions). The overall psycho-pedagogical approach was also presented and the guiding principles for promoting inclusion for children with special needs were discussed with the participants.

The presentation was made by the two instructors of the Music Course, Mr. Yiannis Papatzanis and Mrs. Katerina Lakiotaki and the instructor of the course on the Psycho-pedagogical Aspects Prof. Elias Kourkoutas. Two indicative shots taken during the webinar are given below with the presenters shown during their presentations along with Mr. Nektarios Moumoutzis and Mr. Nikos Pappas, facilitating the use of the Platform. The project coordinator Mrs. Helena Ehrstrand was also actively involved in the webinar addressing practical aspects on implementing the rhythm4inclusion methodology in schools.

The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=d17b363ec695f301c217decb38a1d09987806cff-1615559591476&ver=2.3&datetime=12-03-2021+16%3A33%3A11&roomid=254
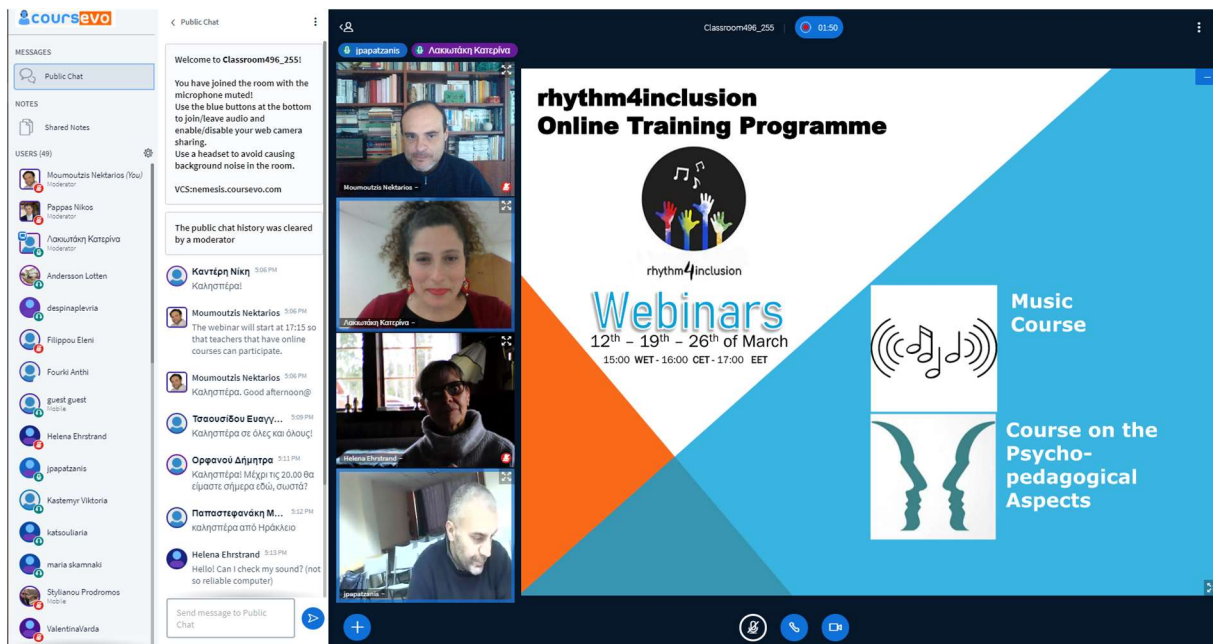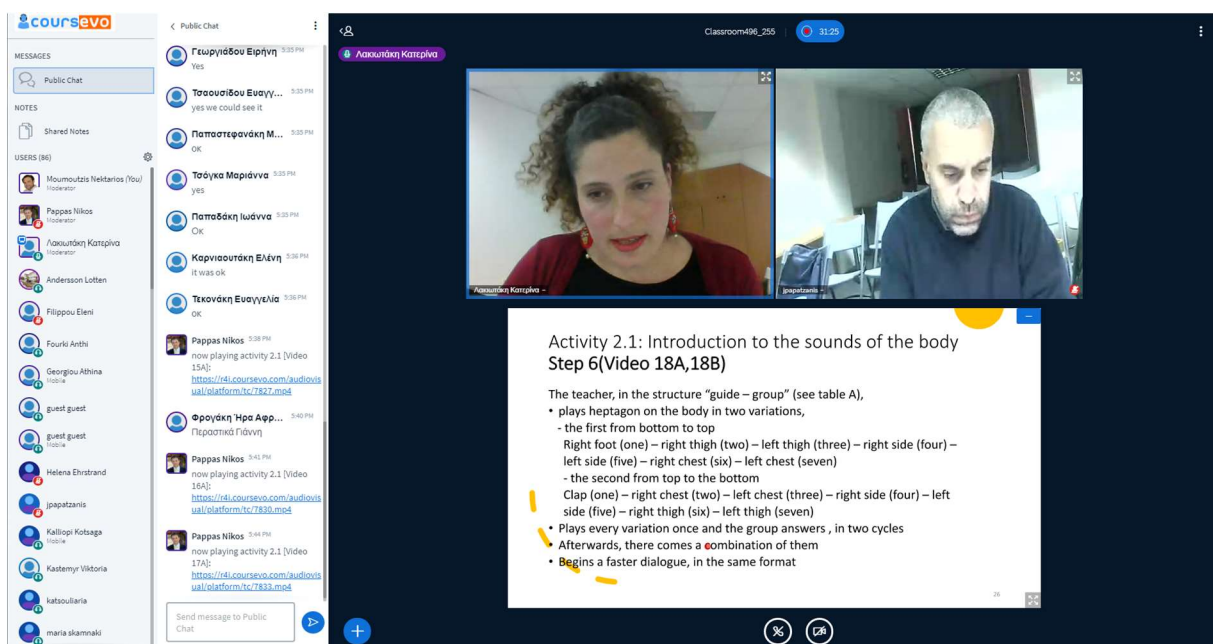
3.3.6 Second combined webinar of the Music Course and the Course on the Psycho-pedagogical Aspects – 19/03/2021

This was the second combined webinar for the Music Course and the Course on the Psycho-pedagogical Aspects. This second webinar presented the second chapter of the curriculum entitled "Sounds of the Body" along with many music-based rhythmical learning activities (presented both in with video and with textual descriptions). Participants were able to understand the way students replace numbering with body sounds, how they play all the given patterns of the meters – shapes with body sounds or how they can create their own pattern. The corresponding psycho-pedagogical aspects were also presented and the participants were able to ask go deeper on these aspects and how the related theory can enable them promote inclusion in their classrooms and better manage mixed classrooms that include children with special educational needs.

The presentation was made by the two instructors of the Music Course, Mr. Yiannis Papatzanis and Mrs. Katerina Lakiotaki and the instructor of the course on the Psycho-pedagogical Aspects Prof. Elias Kourkoutas. The project coordinator Mrs. Helena Ehrstrand was also present in the webinar addressing various issues related to the online programme as a whole and the links between Dance and Music. Two indicative shots taken during the webinar are given below with the presenters shown.

The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=e3000d3b4b1d5e489398e809acf4b7880fe2af6b-1616164265860&ver=2.3&datetime=19-03-2021+16%3A31%3A05&roomid=255

3.3.7 Third combined webinar of the Music Course and the Course on the Psycho-pedagogical Aspects – 26/03/2021

This was the last combined webinar for the Music Course and the Course on the Psycho-pedagogical Aspects. This last webinar presented the third chapter of the curriculum entitled "Singing the rhythm with konnakol syllables" along with many music-based rhythmical learning activities demonstrating the way students can use the rhythmical system konnakol so to express the meters – shapes, how to use volume fluctuation (volume cards) and how they interpret or express emotions (cards of emotions). The corresponding psycho-pedagogical

aspects were also presented and some important finding from the piloting of the project in real classrooms were presented as a way to promote the use of best practices and further enrich the approaches already presented during the previous webinars of the course. Important links to the other courses of the training programme were given and a short overview was provided for the next steps towards the finishing the training programme.

The presentation was made by the two instructors of the Music Course, Mr. Yiannis Papatzanis and Mrs. Katerina Lakiotaki and the instructor of the course on the Psycho-pedagogical Aspects Prof. Elias Kourkoutas. Mr. Nektarios Moumoutzis and Mr. Nikos Pappas were present to facilitate the use of the platform. The project coordinator Mrs. Helena Ehrstrand was also actively involved in the webinar addressing practical aspects on using the presented approaches to schools and linking Music with Dance. Two indicative shots taken during the webinar are given below with the presenters shown.

The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=2d928584ec013bcfa4b2ee5473090bc57ff8ce68-1616770900159&ver=2.3&datetime=26-03-2021+17%3A01%3A40&roomid=257
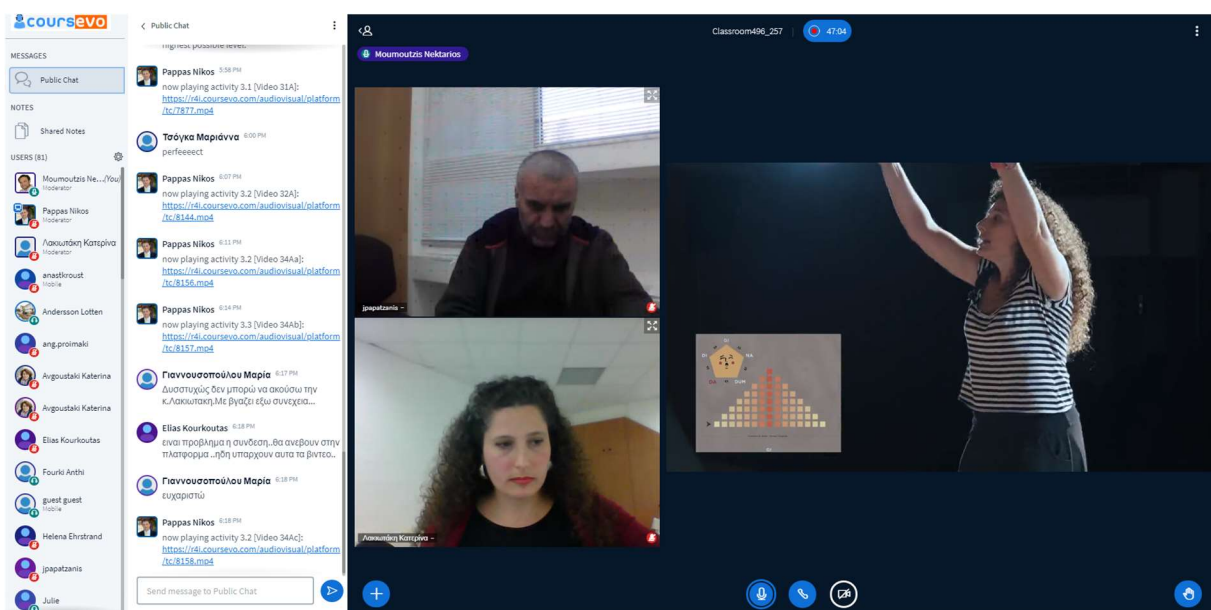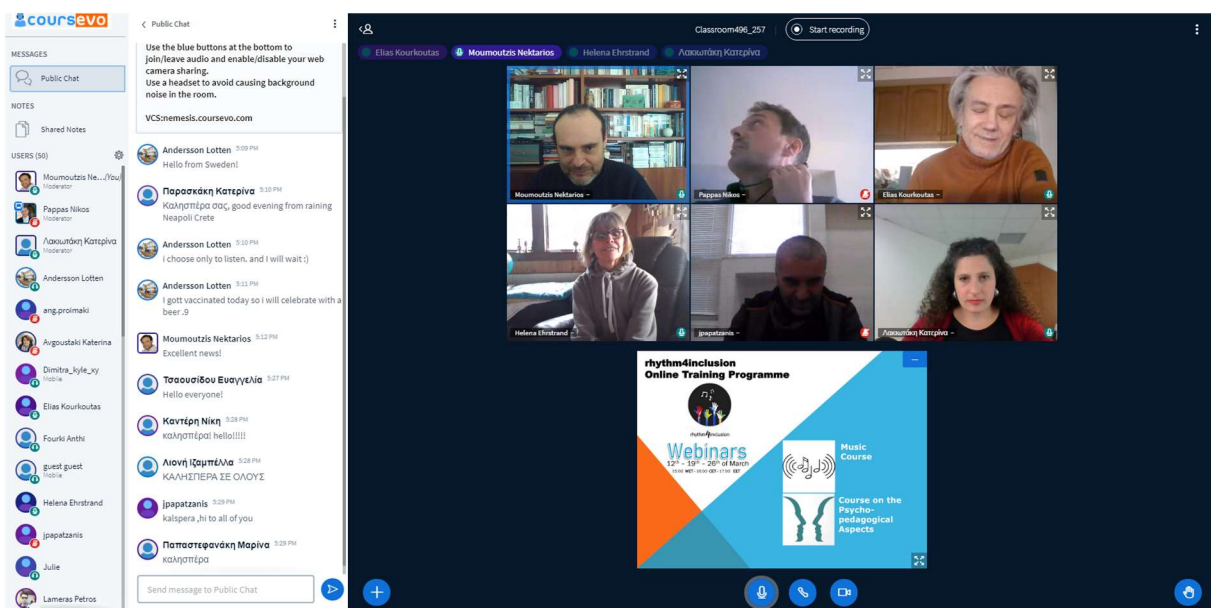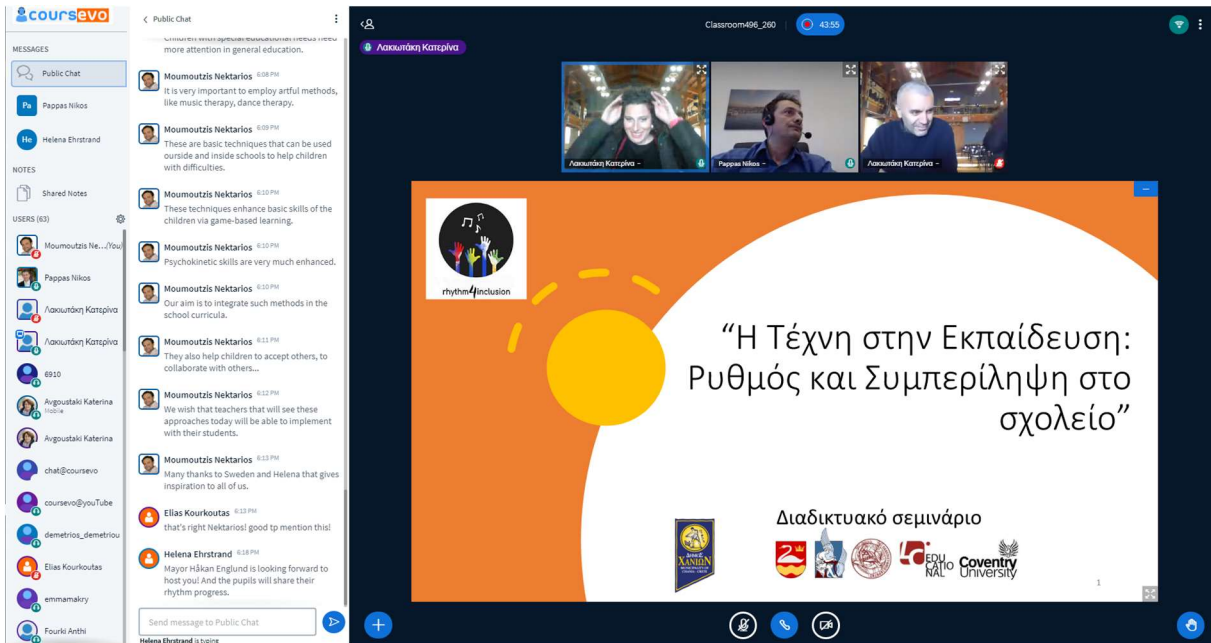
3.3.8   Webinar for Greek Teachers and Artists organized within the context of the World Autism Awarenes Day in collaobation with the Municipality of Chania – 09/04/2021

This was an important dissemination event organized in collaboration with the Municipality of Chania within the context of activities organized for the World Autism Awareness Day. The event was organized online due to restrictions imposed by the pandemic and was attended by more than 60 teachers and artists that were informed about the rhythm4inclusion project and were able to see its Curriculum and the most important elements of the Music Course of the online training programme. During the event, the Mayor of Chania and two Vice Mayors (responsible for education and culture, respectively) were present and participated in the opening discussion of the event. The consul of the Scandinavian Countries in Crete was also present as well as the Coordinator of Special Education. On behalf of the project consortium, the presentations were given by prof. Elias Kourkoutas (University of Crete, Yiannis Papatzanis and Katerina Lakiotaki (LCEducational), Nikos Pappas and Nektarios Moumoutzis (Technical University of Crete). Following this event, all participating teachers and artists were invited to join the online training programme and accounts were created for all of them. Indicative screenshots follow showing the presenters and the representatives of authorities.

The recording of the webinar is available from https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=8d8c1382385b557d66056327283dc45b c0a66ff9-1617976608039&ver=2.3&datetime=09-04-2021+16%3A56%3A48&roomid=260
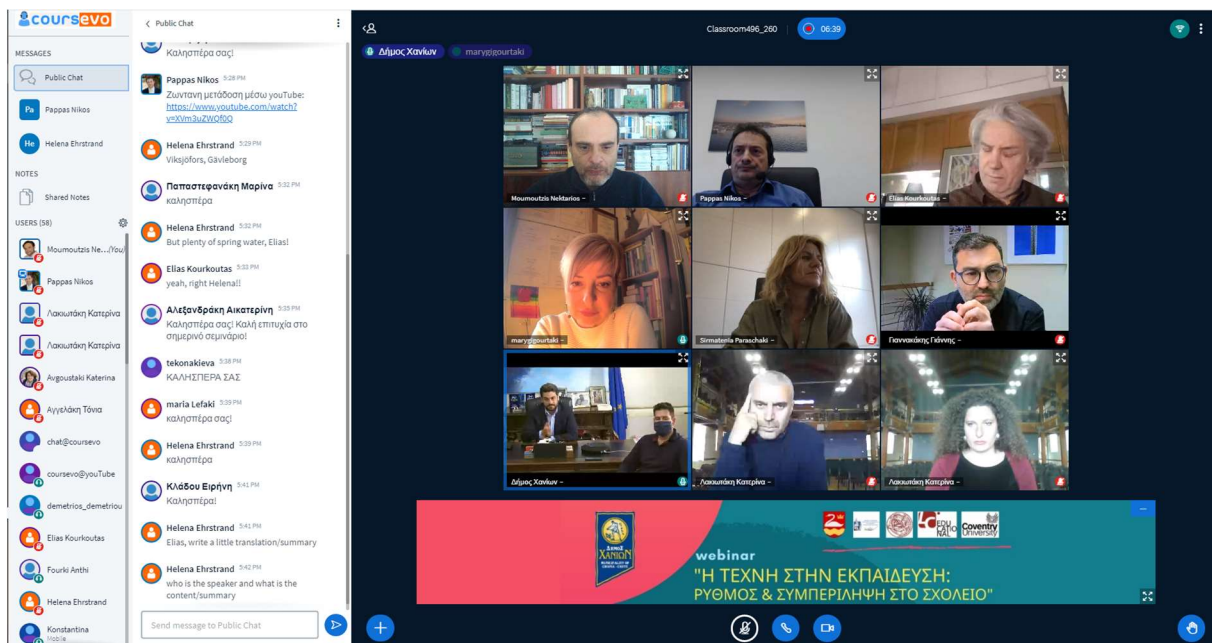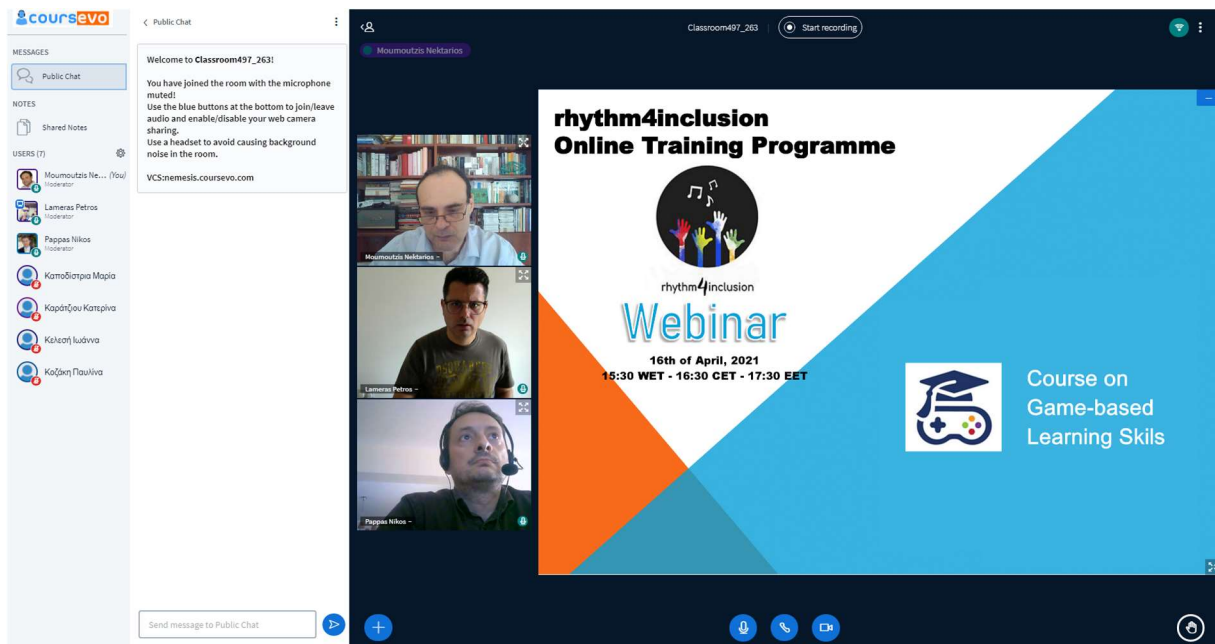
3.3.9 Webinar of the Course on Game-based Learning Skills – 16/04/2021

This webinar presented the course and enabled the participants develop an understanding of how game-based learning can promote student engagement and creativity in combination with arts and digital skills development. Furthermore the participants were able to learn about issues related to the design of effective learning activities in the form of lesson plans and were invited to develop their own lesson plans on how to integrate rhythm-based arts in their teaching activities.

The presentation was made by the instructor of the course, Prof. Petros Lameras also author of the training materials of the course. Two indicative shots taken during the webinar are given below with the presenter shown during the presentation that included some practical hands-on activities.

The recording of the webinar is available from
https://r4i.coursevo.com/bbbPlayback.jsp?meetingId=393a67a23873fb398ed6ac95a82ce35c8
c73fa4f-1618582201765&ver=2.3&datetime=16-04-2021+17%3A10%3A01&roomid=263

LESSON PLAN – "Time for Fun" (Music and Moving Activity)

Name: Maria Irini

Surname: Kapodistria

Subject: "Time for Fun" (Music and Moving Activity)

Level: 6th (ages 11-12 years old)

Lesson duration: 20 minutes

Lesson Objectives:
1. To recognize the numbers,
2. to communicate,
3. to cooperate.

Place: In the classroom
Summary of Activities:
1. Trigger:
   One child spreads the number plates in the classroom. The teacher asks one child to guess what to do with them and how we could use them. The child explains to the other children what each number plate shows and starts talking about the numbers and their usefulness.
2. Main Course of the Activity:
   Firstly, the teacher explains with a simple way the aim of the activity to the children: "Before we start, you should put the numbers in the right order" and she/he asks the children to find out the smallest number and put it as the first one.
   Then, the teacher separates the children into small groups of five and gives them the chance to choose freely the card of the shape that they like most.
   Then, the children arrange the numbers as they like (it is not necessary for the children to put each number next to the other or under the previous one). The children will decide the way that they like most.
   Finally, the teacher asks them to read the numbers depending on the card of the shape that they have chosen and they clap their hands (e.g., for the triangle, they count three times being on the elastic number plate that shows number "3".)
3. Close of the Activity:
   The teacher mixes the cards of the shapes and each group chooses one card. Then, each group counts the number that the card of the shape shows (rhythm activity). Finally, the teacher asks the children what they liked most and why.

Materials / equipment
1. elastic number plates
2. card of shapes

LESSON PLAN – The quarter note and the eighth note

Name: Evangelia

Surname: Tsaousidou

Subject: The quarter note and the eighth note

Level: 2th (7-8 years old)

Lesson duration: 45 minutes

Lesson Objectives:
4. To help students understand the difference between the quarter note and the eighth note by singing, body movement and playing the drums.
5. To make them able to recite them in different combinations.

Summary of Activities:
4. Activity 1: Introduction to the song : "Περπατάω μες στο δάσος" (music and lyrics by Despoina Bogdani-Sougioul). The teacher starts by rhythmic recitation of the lyrics and asks the students to repeat. Then the teacher plays the melody of the song to the recorder, afterwards the teacher sings the two phrases of the song (one has only quarter notes and the other only eight notes) , and asks the children to repeat.
5. Activity 2: The game itself. The teacher explains the rules of the game to the students, and takes them outside to play. The students form a cycle, sing the song and move in the rhythm, so at the first half of the song (the quarters) they walk without breaking the cycle and at the second half (the eighth) they run. When the song is over every student must "freeze". The teacher See's which students are still moving and calls them to leave the cycle. The students that leave the cycle join the teacher in singing the song and play small hand drums to the rhythm. This is repeated until there is only one student left in the cycle, the winner of the round.

Gamification Elements:
1. The "freeze" factor.
2. The fact that in the end of the game, there can be only one left in the cycle

Assessment strategy: (e.g.)
1. The teacher has to make sure the students synchronize their movements to the rhythm of the song.
2. The teacher had to assess the synchronization of the children's singing and drum playing.

Materials / equipment
1. A recorder
2. A small number of hand drums

LESSON PLAN – Dialogue through the rhythmical recitation

Name: Eleni

Surname: Karniaoutaki

Subject: Dialogue through the rhythmical recitation

Level: kindergarten (5 years old)

Lesson duration: 45 minutes

Lesson Objectives:
1. To help students understand the rhythmical pattern and its circular flow by linking it to the shapes.
2. To help students exercise in "1, 2, 3" rhythmical pattern using words (animal names) and to pronounce clearly the words.
3. To enhance student's communicational skills through the synchronization with the whole team and to become an active part of their group counting together.
4. To help students cultivate autonomy and responsibility.
5. To cultivate student's self-confidence by taking a leading role.

Summary of Activities :
1. Activity 1: Introduction to the concept of rhythmical meter
2. Activity 2: The dialogue of the group in the rhythmical circle
3. Activity 3: The dialogue of the subgroups in the rhythmical circle
4. Activity 4: How to trust oneself in the frame of group.
5. Activity 5: The group interprets the cards with the student as the guide.

Gamification Elements:
1. Use of game cards to spark interest on developing communication skills
2. Use of animal name words to give more fun to the activity.
3. Use of animal picture cards to give a more playful character.
4. Use of increasing speed to keep interest on focusing in the activity.
5. Use of the word "Animal King" for the leader to encourage students taking a leading role.

Assessment strategy:
1. During the activities, the teacher observes the rhythmical flow of the students and provides hints whenever it is necessary.
2. When students become familiar with activities we could ask them to improvise by adding rhythmic movement related to the movement of the animal, instead of clapping, while reciting.

Materials / equipment
1. Whiteboard, marker.
2. Card of triangle meter shape.
3. Cards of animal pictures.

Activities (in detail):
At kindergarten school we could use the following activities as a part of a lesson about animals:

1. GUIDE-GROUP: The teacher draws on a whiteboard a triangle shape and counts its corners (and circles number 1). Then he/she numbers them in a circular way in the flow of the rhythm. The teacher claps on one leg or with hands (one clap) every time he/she meets the number "one" (for two meters). The group repeats in the flow of the circle, emphasizing on "one". The guide recites rhythmically with expressiveness and stability.

2. The teacher informs the students that they can use words with three sounds instead of the numbers "one, two, three".
The teacher explains to the students that there are some animals, whose names hide three sounds and the first sound is louder than the rest.
The teacher gives an example in the Greek language:
 "**A**-LO-GO" (Horse) and counts using 3 fingers. The students repeat.

GUIDE-GROUP:
The teacher asks the group to keep the speed steady with steps on the spot and he/she recites rhythmically the animal name "**A**-LO-GO" and claps every time he/she meets the first sound of that word (for 2 meters). The group repeats in the flow of the rhythm.
Now, the teacher does the same thing using another animal name with the same rhythmical characteristics, as "**KO**-KO-RAS" (Rooster), "**LE**-ON-TAS" (Lion), the group repeats and so on...

3. GUIDE- SUBGROUPS:
The teacher has a collection of animal picture cards.
He/she shows an animal picture card and asks the students to name that animal. Then asks them to count with their fingers and find out if that animal is hiding three sounds as well. The teacher helps if it's necessary. Then she/he proceeds to the next card until all the cards have been shown. After that the teacher splits the students into "subgroup A" and "subgroup B" and let every subgroup choose an animal card they prefer. The teacher also chooses one.

In the flow of the rhythm, the teacher begins to recite the animal name of his/her picture and claps in the first sound of that word. Then, the students of subgroup A recite the animal name of their picture, clapping in the first sound of their animal's name. Next the students of the subgroup B recite the animal name of their picture, clapping in the first sound of the animal's name.
After that, the teacher repeats, but increases the speed of the rhythm gradually and the subgroup A and B are trying to do the same.

4. THE CLOCK: TEACHER AS THE GUIDE
The students and the teacher stand in a circle. The teacher recites rhythmically the animal name "**A**-LO-GO" and claps on the first sound of that word (for 1 meter). The students

starting with the one to the left of the teacher repeat one by one in the flow of the rhythm, until everyone in the circle has done the same. Then the teacher recites another animal name and increases the tempo of the rhythm gradually. The students repeat in the same way, one by one.

5. THE CLOCK: STUDENT AS THE GUIDE
Every student is given a different animal card. The teacher has one for himself too.
The teacher explains that in this game every animal can be a "king" and the rest should repeat the king's name! The teacher's animal is going to be the first animal king.
The teacher recites his animal card name and claps in the first sound of its name.
The group repeats immediately. Then the animal of the student to the left of the teacher becomes the "king", so the student recites his animal name with a clap in the first sound. The group repeats. The game continues until each student's animal becomes a "king".

LESSON PLAN – Communication through the rhythm

Name: Evdoxia

Surname: Tryferidou

Subject: Communication through the rhythm

Level: 2nd Level (ages 7 years old)

Lesson duration: 20 minutes

Lesson Objectives:
1. To help students understand the rhythmical pattern and its circular flow by linking it to the shapes
2. To develop teamwork skills

Summary of Activities :
1. Activity 1: Introduction to the concept of rhythmical meter
2. Activity 2: The dialogue of the group / subgroups in the rhythmical circle

Assessment strategy:
1. Giving formative feedback on student's communication skills development

Materials / equipment
1. A board maker
2. Question / answer cards

Summary of Activities:

In a class of 20 (5 students with learning difficulties) we draw a square on the board and number its corners. The teacher shows each number in a circular pattern while counting each number that he /she shows together with students on the rhythm, in a pattern 1 – 2 – 3 – 4. At the same time the teacher can clap one hand on a leg in order to keep the rhythm. This is for quarters

For eighths, the activity is the same with only difference that this time in each corner teacher and students count two numbers. Then the pattern becomes 1, 2 - 3, 4 - 5, 6 - 7, 8. The teacher claps also two times in every corner he / she shows.

After understanding eighths and quarters, the students sit in a circle. Starting with one kid they count in the rhythm. Each student counts once. In a circular row they count alternately, one student in a pattern for quarters and the next one for eighths. The teacher doesn't take part, except when someone needs help.

The goal of these activities is to teach the kids some basic music by getting in touch with the rhythm and to be easier for them to communicate with the other students without feeling awkward.

LESSON PLAN – LET'S CREATE RHYTHM!

Name: Georgia-Maria

Surname: Karyda

Subject: Learning Rhythm through Improvisation

Level: 4th Level (ages 9-10 years old)

Lesson duration: 50 minutes

Lesson Objectives:

1. Rhythm cultivation through listening, movements and improvisation
2. Maintaining rhythm and improvisation
3. To help students understand the rhythmical pattern
4. To develop teamwork skills
5. To socialize students with each other
6. To provide them with feelings of freedom and creativity

Summary of Activities :

1. Children find their pulse or heartbeat and either keep their rhythm with their mouth or foot, externalizing it - with their eyes closed -. Then they observe those around them and see if the rhythms coincide. (5 minutes)
2. The children will spread out in the space (outside the room) and Camille Saint-Saëns's "The Animal Carnival" enters. The children move as they want, making movements (slow-fast, free, plastic-tight, and small-big), trying to imitate animals, go in any direction they want and try to get into the rhythm of the song. (15 minutes)
3. The children will spread out again in the space and move freely in any direction they want, only now in each part they will have to keep the rhythm by hitting any part of their body they want (claps, knees, fingers, belly) or with their mouths. At intervals the music will stop abruptly and the children will stop where they are, but continue to play the rhythm they were playing. Then the track will come in again and the kids will have to tune in again. (15 minutes)
4. We divide the children into 4 groups and give them a different excerpt from a poem. We distribute to the students 4 pieces -1 in each group- and ask them to choose one of them to keep the rhythm and to set to music the passage of the poem given to them based on it. They can either sing it, dance it or make a small sketch, which they will present later or in a next lesson. (15 minutes)

Gamification Elements:

1. Use of game cards with animals or movements to spark interest on developing communication skills
2. Use of Scratch for helping students to create their own rhythm-based game

Assessment strategy:

1. Giving formative feedback on student's rhythm's creations
2. Giving formative feedback on student's communication skills development
3. Giving formative feedback on student's to make them feel free and comfortably
4. Giving formative feedback on student's to develop their body language and their dance skills

Materials / equipment that could be included

1. A board maker to draw our movements
2. Question / answer cards about how they felt with the activities
3. Computers or tablets for playing music
4. Lego blocks to express how they understood rhythm
5. pen, papers, plasteline, markers for creative ideation

LESSON PLAN – Understanding the basic punctuation marks through rhythm

Name: Katerina

Surname: Chegkazi

Subject: Understanding the basic punctuation marks through rhythm

Level: 1st-2nd Level (ages 6-8 years old)

Lesson duration: 15-20 minutes
(note: the activity was implemented in a small group of children within the context of special education)

Lesson Objectives:
1. To learn, express and understand the basic punctuation marks (full stop, question mark, exclamation mark)
2. To help students understand the rhythmical pattern and its circular flow by linking it to the punctuation marks
3. To develop teamwork skills
4. To have fun and a good time (always "forgotten" from the lesson objectives list, despite the fact that it is as important as the rest ones)

Summary of Activities:
1. <u>The cards:</u> Explain the cards with the punctuation marks and remind how these marks are expressed in verbal talking, when are met in a text.
For this activity we made simple cards by hand, similar to the one below, using the right shape, depending on the number of the participants in the group (e.g. triangle for three persons). The shape remains the same, but you make three cards one for each punctuation mark (full stop, question mark, exclamation mark). In order to help the students grasp and express the marks in verbal talking correctly, we use the child's name, expressed differently and vividly, according to the punctuation mark we are holding up (e.g. Katerina?).
2. <u>The rhythmical circle:</u> Explain how the game is going to be played in the rhythmical circle.
a) We hold up the card expressing the child's name differently depending on the punctuation mark each time (e.g. Katerina?). That's how we begin the "dialogue" of the group in the rhythmical circle. The children will repeat the same name with the correct expression of the punctuation mark he saw and heard. We use a shape that has as many sides as the participants of the group, thus when each of us within the circle has repeated the name, the "shape" is "drawn". When the first name is expressed by all of us, we repeat the same procedure with the next child's name within the group, until all of the names are used. We do this circle at least once for each punctuation mark.

b) We did this activity in terms of special education in a small group of students (2 children and us). You can begin in a slow paste, but always keeping a rhythm to how you present the cards and mainly to how the children "respond" within the circle. If needed, you can clap accordingly or point the side of the shape on the card rhythmically, so the child knows his turn. Gradually, the paste can become faster.

c) First the punctuation marks are presented in the same order. When the children are confident enough, you can add the element of surprise by confusing the cards. Now you pick a card randomly and you do not begin the dialogue any more. The first child of the group has to see the card and express his name correctly, while the group will repeat after him. You do the same thing for the next child until you play all.

d) You can also ask from the children to "secretly" draw the shape in their paper with any question mark he prefers. When we are all ready, we play the same game as in c), but the child becomes the leader, by showing his own "surprise" card and starting the dialogue.

e) A more difficult level is where the children hold up their cards with different punctuation marks as in d), the dialogue begins again using the same name, but each child has to express it differently, according to his own punctuation mark. So the "confusion" and laughter begins (e.g. Katerina? Katerina!).

d) It can get even more difficult, when you repeat as in e) but this time each child will use his own name and his own punctuation mark (e.g. Katerina? Gerasimos!)
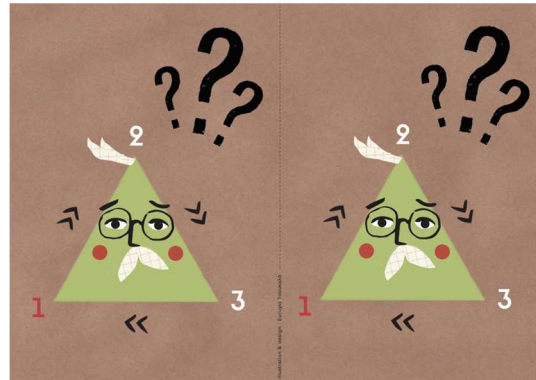
(note: the activity was based on the Music Course by Katerina Lakiotaki & Yannis Papatzanis found on https://r4i.coursevo.com, where the above card can be found)

Gamification Elements:
1. Use of game cards to spark interest
2. Use of "surprise" cards to boost self-expression and the element of surprise
3. Changing rhythm and pattern within the activity to prevent boredom
4. Escalation of activities from easier to more difficult
5. Each child will become the leader of the game at some point

Assessment strategy: (e.g.)
1. On the spot, according to how the children respond on expressing the punctuation marks or on drawing them.

2. On the spot, according to how the children respond on the rhythmical dialogue.
3. Repeating the activity in a few days to see if they remember it.
4. Using punctuation marks in small sentences to see if they can relate them with the game and express them accordingly.

Materials / equipment
1. Game cards
2. Paper, colorful pencils
3. Cheerful & vivid spirit throughout the activity!-)

LESSON PLAN – Be in touch with the rhythm inside us

Name: Marianna

Surname: Tsogka

Subject: Be in touch with the rhythm inside us

Level: 1st 2nd 3rd level

Lesson duration: 30 minutes

Lesson Objectives:

1. To help students understand that rhythm is something familiar in our lives and it's very important to keep it because in this way we can live better and balanced.

Summary of Activities :

1. Activity 1: Introduction to the rhythmical way of meters. Listen to our hearts to our breath. Talk about where we meet the rhythm in our lives.
2. Activity 2: The dialogue of the group / subgroups in the rhythmical circle every time playing each ones hard beat or breath tempo then we can listen around us (inside- outside) rhythmical motives discuss them and repeat them.

Gamification Elements:

1. Use of game cards to spark interest on developing communication skills.
2. Use of musical instruments or other objects to keep the rhythm.
3. Use of papers and colors to draw how they feel in every different rhythm motive.

Assessment strategy:

1. Giving formative feedback on student's drawings
2. Giving formative feedback on student's interaction during the game and concentration.

Materials / equipment that could be included

1. A board maker
2. Question / answer cards
3. Music instruments
4. Colors and papers
5. Other objects for playing rhythms
6. Recorder for record the outside melody-rhythm motives (birds- leaves etc.)
7. Stethoscope for listening our heartbeats

5   EVALUATION OF THE ONLINE TRAINING PROGRAMME

The evaluation of the online training programme was done by the team of psycho-pedagogical experts of the University of Crete, using a questionnaire survey. The questionnaire consisted of 14 questions closed and open-ended and was addressed to all participants of the online training programme. The participation was not obligatory. 41 participants of the program responded to the questionnaire. As far as the demographics of the participants, results are shown below.

1. How many years have you been teaching? (note/ write the number of years of your professional actiavity)
41 responses
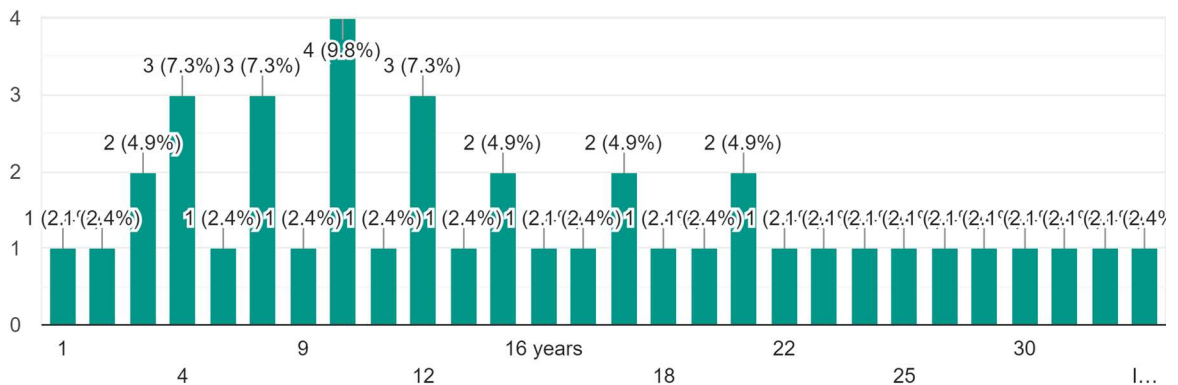
As far as the educational grade/ level of the professional activity, of the 41 participants, 22 (53.7%) were teaching in primary schools, 11 (26.8%) were working in a kindergarten / elementary school, 8 (19.6%) were teaching in secondary education.

2. Educational grade/ level of your professional activity (select the right answer)
41 responses

- Kindergarten/Elementary School
- Primary School
- Secondary School
- High School
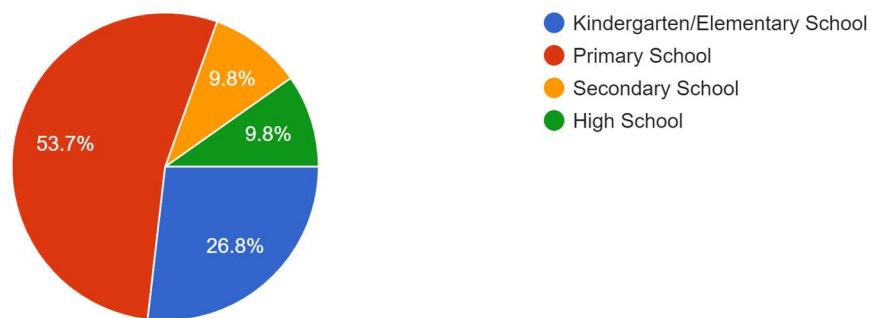
With regard to the question '' *What kind of difficulties the students in your class experience/ display?'* most of the educators (approximately 12) mentioned the presence of students with hyperactivity disorder and attention difficulties , also approximately 8 educators referred to the presence of students with autistic spectrum disorder, some educators (2) referred to the presence of students with sensory impairments. Participants also mentioned the occurrence of behavioral and emotional problems (n.9) and the presence of learning difficulties (n. 3) (See Table 1).

Table 1. Type of difficulty mentioned from the participants

TYPE OF DIFFICULTY	Number of students mentioned from the participants
Hyperactivity Disorder/Attention Difficulties	12
Behavioral/Emotional Problems	9
Autism	7
Learning Difficulties	3
Sensory Impairment	2

As far as the question '*The suggested activities seem to be easily implemented within your classroom context? If not, mention the sort of difficulties/ limitations you have experienced with your students/ classroom or school context' is* considered, 25 participants answered yes and 9 responded that these activities were difficult to be implemented for the reasons below:
1. Large number of students per class
2. Difficulty due to Covid-19
3. The class -size (referring to space)
4. Multiple and profound disability
5. difficult for students to participate
6. The complexity of the activities

Referring to the question '*Did you find the rhythm4inclusion online training programme satisfactory or pleasant and meaningful?*' 24 participants answered positively, 2 participants responded negatively, justifying their answers by referring to the complexity of the activities.

With regard to the question referring to the evaluation of the rythm4inclusion online training program, the responses are shown below.

6. How did you find the rhythm4inclusion online training programme? (you can choose up to two)
41 responses
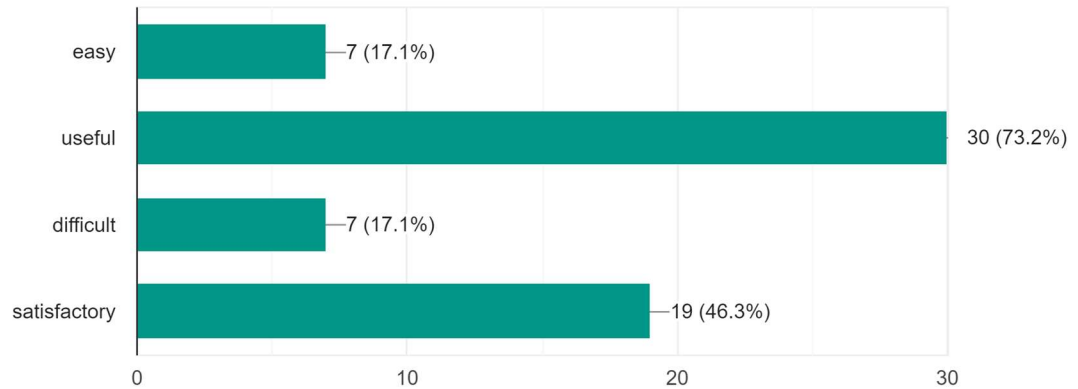
With regard to the question 'How often have you applied these activities and in which context' participants' responses are shown in Table 2 you can see the frequency of the implementation of the activities. All the participants implemented these activities in their classroom.

Table 2 Frequency of the implementation of activities from our participants

FREQUENCY OF IMPLEMENTATION OF ACTIVITIES	N
Never	4
Rarely	2
Once or twice during the academic year	8
Once or twice a week	3
Monthly	2

In the question '*Mention the eventual/ possible benefits from the implementation of the activities at individual (students with or without difficulties) and / or group level (classroom climate, dynamics, etc.) and which degree?*' 3 participants mentioned professional development as an important benefit, 17 educators referred to the amelioration of classroom climate and the engagement of all students 14 participants placed emphasis on the development of communication and social skills and 3 participants referred to the enhancement of self esteem Indicate answers are shown below:

I believe there are many benefits from the implementation of the activities, for example they can help each student (with or without difficulties) feel more comfortable inside the group, to connect and to become more familiar with the rest of the group, to feel more confident, to be relaxed and have fun, to focus better and to learn easier. Also, the whole group can be more connected, focused, and calm, with a better team spirit and better behavior.

It gives a different Perspective in my work and a new approach to my students

As far as the outcomes from the research referring to the benefits are concerned, the participants' responses are shown below

9. Outcomes from the research have shown benefits in the following areas to small or extended degree (you can choose as many areas as you want):

41 responses
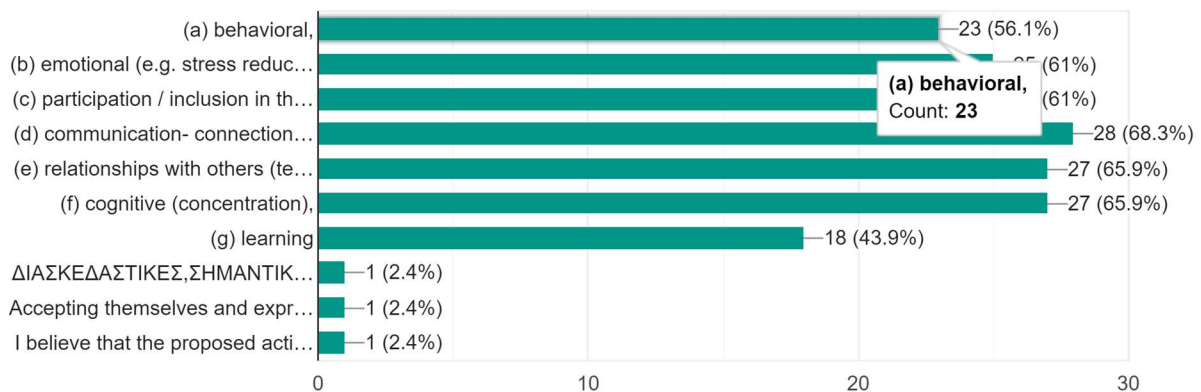
With regard to the benefits the following diagram shows their short-term and long-term character

10. Are these benefits / improvements of short-term or long-term character?

41 responses
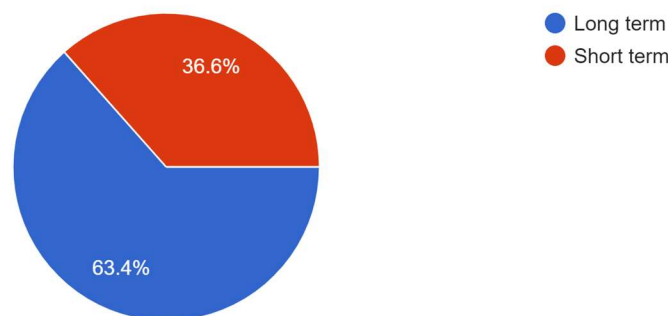
With regard to the question: 'what kind of elements or actions would you add to enrich the suggested curriculum in order to render it more successful or fit in your classroom/ school context?'' A participant referred to the additional assistance for the educators at the process of the implementation of the activities. Another participant mentioned the need for relaxation

activities for the teachers before the implementation of the activities. 4 participants had nothing more to suggest. 5 participants suggested the need to engage theatre, painting and stories in the implementation of the activities and 3 participants suggested the engagement of objects (e.g. musical instruments)

In the question: *Indicate whether this kind of program has been beneficial for your personal and / or professional development (highlight those factors/ elements/ aspects that contributed to this),* 30 participants considered the program beneficial. Indicative answers are presented below:

It has been beneficial to me on a personal and professional level as i) it has highlighted that my own ideas are going in the right direction and ii) I have gained more confidence in the skills the course has given me to be able to develop the school's curriculum further to enable more inclusion.

Yes, I think this kind of program was beneficial for my personal and / or professional development and is due to the inspiration, motivation, creativity, imagination and the need to express our inner world, which all these practical activities offer.

I believe that this kind of program helped my personal and professional development because I met some remarkable people and learned many inspiring things that can help me and my students communicate more effectively and have fun together!

I think that it is very important for my professional and personal development, because new game-based lessons help both me and my students learn more easily and love music.

In the question: *Do you find the psycho-educational/ pedagogical goals useful and meaningful for your work with "vulnerable or difficult students*? 28 participants answered positively. Indicative answers are shown below:
Yes, I consider them useful and important for my work, especially with such students, because through the game they attract even the most "difficult" student to participate and communicate with the rest of the class and the teacher.

In the last question: *Do you think that an electronic platform supported by a team of experts/professionals could be helpful for the implementation of the curriculum and the overcoming of eventual difficulties with "disrupted" or vulnerable students? 20 participants answered positively, 2 responded negative and 5 participants answered possibly. Indicative answers are shown below:*

I don't think that I could spent more time in front of a screen. Thank you though!

I believe it is an excellent idea and that a platform like that could become really helpful.

5.1 QUALITATIVE ANALYSIS OF GREEK SAMPLE FINDINGS

Based on the collected data of the Greek sample, it seems that most teachers had to deal with a wide spectrum of difficulties in their daily practice with regard to challenging behaviors; challenging behaviors are mostly related to students with hyperactivity and attention difficulties, students with autistic spectrum disorder, students with sensory impairments, behavioral and emotional problems and students with learning difficulties.

All of them report very often experiencing distress and negative feelings and being in need of new methodologies and educational techniques that could help them reduce stress and manage challenging students.

The implementation of the program activities seemed to be very useful and helpful for both their personal and professional development.

The following groups of students with difficulties / SEN have mainly benefited from the implementation of the program, according to teachers' reports: (a) emotional, (b) behavioral problems, (c) concentration, and (d) communicational difficulties

The difficulties that our participants faced in the implementation of the activities were the following: large number of students per class, difficulty due to Covid -19, the class -size (referring to space), multiple and profound disabilities of students, and the difficulty that some students encountered in taking part in the activities.

5.2 QUALITATIVE ANALYSIS OF UK FINDINGS

Three teachers felt able to engage with the R4I training and along with my own teaching across the school this enabled a significant a test of the materials and activities in years 1, 4 and 5. In terms of training then:
- Teachers felt that the video training materials were produced to a good quality; although greater editing would have given a better pace (time is critical for all teachers in England).
- The idea of movement breaks within a lesson was familiar to the teachers and R4I was ideal for a movement break under Covid restrictions.
- The R4I materials fitted brilliantly with a cross school project "Active Maths (short physical or team-based maths lessons)" which provided time within the school day.
- Teachers were able to think of curriculum ideas that could be incorporated into the R4I activities.
- The idea of coupling voice to movement outside of a song was new for some teachers.
- The passing of the performance between children or groups, the team elements and (for some) the potential for children to be involved in the creation of the rhythm and movement sequences were also new ideas.

Based, on the global evaluation report of the responsible for the program SENCO, the following effects on children and classroom dynamics were observed, across all year groups:
- R4I was able to reinforce and learning (particularly of rote learning such as addition and multiplication facts and English spellings)

- R4I provided a high quality, challenging movement break without needing children to move from their seats; a movement break that made children concentrate and think as well as got their body moving.

In Y1:
- Children worked mostly with simple time signatures and enjoyed developing their understanding of pulse and their ability to couple their voice to the movement and the pulse.
- R4I activities were enjoyed and viewed as fun by children with a variety of special educational needs including autistic spectrum disorder.

In Y4:
- Children with Emotional-Behavioral difficulties that had been considerably exacerbated by the Covid restrictions returned to the classroom of their own free will for the R4I sessions in order to participate and rejoin the class team.
- The possibility of being asked to adapt the actions and rhythms that the class were performing was particularly motivating.
- A highly anxious child found the activity calming
- A child with mild cerebral palsy enjoyed the challenge of the activity and persistently asked for more sessions

In Y5:
- Again the possibility of being asked to adapt the actions and rhythms that the class were performing was particularly motivating.
- Team elements and the passing of the performance was possible, challenging and enjoyable
- Unfamiliar time signatures challenged the concentration of the children (and me as a musician)

On the whole, teachers in UK think that some of the curriculum ideas could be incorporated into the R4I activities.

5.3 QUALITATIVE ANALYSIS OF SWEDISH FINDINGS

Three schools in Sweden have been included in the piloting and final evaluation phase in Sweden (Rotebergs skola, Celsiusskolan and Viksjöfors skola).

Regarding the implementation of the project's activities some adaptations considered necessary were made, due to Covid-19 pandemic restrictions (e.g. in the Celsiusskolan, it has been used an outdoor space for pedagogy and in Öjeparken for workshop activities, as the access in the classroom was not permitted in both schools)

Most teachers in all three schools were already familiar with the rhythm4inclusion curriculum and pedagogical practice, before the online training was opening.

In a primary stage, two teachers in Viksjöfors skola have involved a high number of the school pupils in order to apply a series of activities based on the suggested exercises. They first used the 'hands on' examples to better make clear the rhythm and movements activity, as well as to explore how the effect on children could turn out in real conditions.

In a later stage, teachers of the three schools have implemented a more complete version of the curriculum activities.

In the final stage, the evaluation report based on teachers' observations and descriptions gave the following results:

- r4i reinforced learning as children had challenging body moves in combination with facts
- Children enjoyed finding the pulse and to step by step go from one to eight pace (entakt, tvåtakt, tretakt, fyrtakt, femtakt, sextakt, sjutakt, åttatakt)
- To 'picture' the pulse made the children create great variations: dots of triangles, colored squares etc.
- The combination of voice, picture, movements and pulse was a good practice for variation in daily routines
- Coupling voice to movements outside of a song was well adapted
- Children with special needs enjoyed the rhythm way to join school work
- Motivation for all day school work increased
- Concentration improved among all children

5.4 BRIEF SUMMARY- CONCLUSIONS

On the whole, the majority of our participants mentioned professional development as an important benefit from the implementation of the activities.

Furthermore, participants found the electronic platform very useful and supportive in the whole process of implementing the activities as well as dealing with the challenges throughout the whole process. However, some of them reported finding the use of the platform quite tiring as a process due to time constraints.

In addition, educators referred to the improvement of classroom climate and all students' engagement in the activities, as considerable benefits; they also emphasized on the development of communication and social skills for vulnerable or problematic students, as critical benefits for these students; they also referred to the enhancement of the self-esteem and decrease of stress for many SEN students, which seemed to contribute to an improved engagement in the classroom and connection with their peers.

As for the UK sample, teachers in UK found that some elements (e.g. breaks) of the project's activities were ideal in rendering the lessons less stressful and more attractive, especially under Covid restrictions.

In particular, the idea of coupling voice to movement outside of a song was original for some teachers. In addition, the passing of the performance between children or groups, the team elements and (for some) the potential for children to be involved in the creation of the rhythm and movement sequences were also new and original ideas. This seemed to produce a pleasing mix of familiar and new ideas that the teachers were quickly comfortable with.

In general, as for the project's implementation in UK, it is reported by all teachers that there is considerable scope for R4I to be developed into a marketable intervention of the English school system.

As for the impact of the project's activities implemented in Swedish schools, based on teachers' reports, it seems that the rhythm4inclusion curriculum is well adapted in the Ovanåker municipality.

On the whole, most of the teachers in all partners' countries reported that the project's activities have adequately responded to the needs of "vulnerable or difficult" students providing them a comprehensive way to work with such students.
 Students with emotional and behavioral disorders seemed to be those who benefited most from the project's activities. Reduction of stress and increase of concentration were two essential benefits reported by teachers for students in need.
Moreover, inclusion and engagement of all students, and especially of those with difficulties" seemed, as well, to be one of the positive effects of the program. In addition, as teachers have reported, the relationship among classroom students and their communicational skills have been considerably improved.

In most cases, it seems that the psycho-educational / pedagogical goals of the project have been successfully achieved in all countries with a positive impact on a large number of students with and without difficulties, despite the necessary amendments and adjustments in relation to the country, the school, the grade and number of SEN and the difficulties encountered.

6   CERTIFICATE OF PARTICIPATIONS

After the finish of the training programme, participants were give a certificate for their participation. The certificates have been issued in digital form and it is possible to validate each one via the Coursevo platform from a certain URL using a unique ID for each certificate. The format of the certificate is depicted below:

rhythm4inclusion

Project Number: **2018-1-SE01-KA201-039032**

Co-funded by the
Erasmus+ Programme
of the European Union

this

CERTIFICATE OF PARTICIPATION

to the

rhythm4inclusion Training Programme

held online 15 February 2021 – 16 May 2021

is presented to

<Name> <Surname>

The project Coordinator	The trainer of the Music Course	The trainer of the Dance Course	The trainer of the Psychopedagogical Course	The trainer of the Digital Skills Course	The trainer of the Game-based Learning Course
Helena Ehrstrand	Yiannis Papatzanis	Erika O'Neil	Elias Kourkoutas	Nektarios Moumoutzis	Petros Lameras

The online training programme addressed the use of rhythm to design and implement creative learning activities addressing inclusion of pupils with special learning needs in primary education. The total duration of the programme was 75 hours and included as an optional requirement the preparation and presentation of lesson plan on the use of rhythm to teach a school curricular subject.