

OVANÅKERS KOMMUN



rhythm4inclusion

The rhythm4inclusion Curriculum

Chapter 1-3

By the rhythm4inclusion consortium

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**How to Promote Social, Emotional, and Learning Skills of Students
with and without Special Education Needs
by Developing Teachers' Capabilities in Music, Dance and Digital Competences**

This curriculum has been implemented in collaboration with a series of primary and secondary schools in Cyprus, Greece, Sweden and the UK, a multidisciplinary team composed of experts from various European Institutions with a variety of academic and professional background and specialties - academics, educators, special educators, art therapists, musicians and school psychologists.



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CHAPTER 1

THE DIALOGUE THROUGH THE RHYTHMICAL RECITATION

Introduction

Chapter 1 is introductory and lays the foundation for the next two chapters.

Through this chapter, the students comprehend the concept of meter and its characteristics (circular flow, toning of the first beat), they connect it to the shapes, and they learn how to recite it rhythmically. They familiarize with the use and the rhythmical recitation of the cards – shapes and they learn to interpret the cards that denote negation, question and affirmation through experimentation. They understand the concept of speed and they practice flexible adaptation to the changes of it.

Simultaneously, the students learn to make a dialogue through different conditions and terms – rules, realizing how important the role of a person is, as a unit or as member of a team, aiming at the success of the group's projects. They perform, for the first time, a variety of different structures of dialogue: "guide – group", "guide – subgroups", "the clock" and "the clock with the student as the guide". These structures appear in Table A, which is quoted in the introductory instruction, as it will be mentioned in every chapter. The first time any dialogue structure is used, it is presented analytically, whereas in a following use and in following structures it will be considered as self – evident.



Activity 1

Introduction to the concept of rhythmical meter – shape

Brief description of the exercise

The aim of the exercise is to introduce students to the meaning of the rhythmical meter without referring to the definition. The pattern is correlated to a geometrical shape which will have the role of the pattern each time.

Theme

This activity is a preparation for the rest of the activities to follow. It is related to themes such as learning the rhythm and integrating turn taking and connecting with the whole class team.

Age range

As the age rises, so does the level of difficulty. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Whiteboard, marker/cards of meters – shapes.

Time

5'-10' for every meter - shape.

Instrumental and psycho pedagogical objectives

1. To help students understand the rhythmical pattern and its circular flow by linking it to the shapes.
2. To facilitate body movement and connection to rhythm/enhance a more flexible and pleasing connection to their body
3. To develop teamwork and to enhance the capacity to collaborate with the peers in specific tasks of the body movement.
4. To support students to become an active part of their team through counting altogether, through becoming a part of a whole-class rhythmical meter and to reinforce the feeling of belonging in a team through synchronization with others.
5. To enhance students' capacity and willingness to participate into playful learning activities and increase learning motivation and desire to participate in more school activities (an overall goal of the project).
6. To encourage students with Special Educational Needs/Difficulties (SEND) and vulnerabilities overcome their fears to expose their body/themselves to the others.



Instructions - General

The aim is that students understand the meaning of the rhythmical meter, its circular flow and simultaneously its intonation through its connection to the geometrical shapes. This is succeeded through observation and then through the dialogue with the structure “guide – group” (see table A) and at last through its application in the dialogue between the guide and the small subgroups of two or three students.

The teacher explains to the group the rules of the activity. The rhythmical meter is introduced with the geometrical shapes, so that the students follow the meter, by counting the corners of every shape. The teacher asks the students to respond in coordination with each other and keep steady the initial speed the teacher shows by clapping steadily at the beginning of each meter (one clap).

Instructions - Steps

Step 1

The teacher draws every shape and counts its corners (and always circles number 1) and 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”. In this way, the teacher shows the circular flow of the meter and simultaneously the way it is stressed.

The teacher takes the role of the “guide” of the group, reciting rhythmically the meter – shape and the group repeats in the flow of the circle, emphasizing on one. The guide recites rhythmically with expressiveness and stability. The repetition takes two circles. A circle consists of two meters – shapes (see application 1).

Step 2

The teacher presents the cards of the shapes. Then he/she places the corresponding card – shape and begins to count out loud, showing the corners circularly and following a steady speed. Every shape corresponds to one musical meter (triangle in $\frac{3}{4}$, square in $\frac{4}{4}$, etc., however this correspondence is not necessary). The teacher explains that every time we reach “one”, if we are sitting, we clap on our right foot and if we are standing up we make a clap (video 1A, 1B).

The teacher divides the group in two subgroups of 2 or 3 students and give a different card – shape to each subgroup. Then, the teacher asks them to recite rhythmically and in synchronization two or three times (if there are 3 students in the subgroup) showing the corners and gives them time to train. Later, he/she asks the group to keep the speed steady with steps on the spot and the subgroup to show their card so that every member of the group can see. The teacher notifies the subgroup he/ she chooses every time with a node and every subgroup recites twice its meter - shape, either simultaneously or every student in successive order (see application 2) (video 2A, 2B).



Instructions - Applications

Application 1

At first, the teacher presents the shape, by writing a number in every corner. Then he/ she recites rhythmically the shape – meter twice and the group imitates him/ her (in the first beat they make a clap).

For example, in the meter – shape triangle:

Guide: One – two – three, one – two – three

Group answer: One – two – three, one – two – three.

In the same way the dialogues for the following meters – shapes are formed:

For the straight line, to represent the meter of two shapes (2/4) (its use as an example is avoided as it is not a shape and it is very short).

For the triangle, the numbers 1 – 2 – 3, to represent the 3 – beat pattern.

For the square, the numbers 1 – 2 – 3 – 4, to represent the 4 – beat pattern.

For the pentagon, the numbers 1 – 2 – 3 – 4 – 5, to represent the 5 – beat pattern.

For the hexagon, the numbers 1 – 2 – 3 – 4 – 5 – 6, to represent the 6 – beat pattern.

For the heptagon, the numbers 1 – 2 – 3 – 4 – 5 – 6 – 7, to represent the 7 – beat pattern.

For the octagon, the numbers 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8, to represent the 8 – beat pattern.

Application 2

In the case the cards – shapes are used, the numbers are already assigned on them and the teacher moves on to the rhythmical recitation as described above.

Later, the group makes steps on the spot and the subgroups show their cards

Teacher (he/she chooses the group triangle): One – two – three

Group answer (in the case of two students): One – two – three, one – two – three

And so on.

Evaluation

The teacher verifies whether the students have understood the concept of the rhythmical pattern and its connection to the shapes and whether they perform in synchronization. He/she also evaluates the quality of the cooperation between the students in the subgroups, the level to which they obey the rules and the availability of the students to take part in the activities.

Tips, considerations

During the recitation process of the numbers on the shape, it is important to provide the notion of a continuous and unified motion, without interrupting the flow from one corner to the next, trying to maintain a steady speed. The recitation should not be done mechanically, but with theatricality, proper representation and in the mood of “performing”.



Activity 2

The dialogue of the group/subgroups in the rhythmical circle

Brief description of the exercise

It is a game of dialogue (guide – group, guide – subgroups, see table A) that is performed in a theatrical way, between the guide and the group and later between the guide and the subgroups.

Theme

The ability to watch and perform the instructions given in class and the compliance with the rules of the dialogue that is performed in two different ways, such as keeping order in the group game. More than that, the synchronization between the members of the group, the activation of the theatricality and of the experimentation, during the rhythmical recitation of the meter – shape.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Board, marker, question-answer cards (cards that denote negation, question and affirmation).

Time

10' - 20'.

Psycho pedagogical objectives

1. To facilitate students to develop communicational skills through the synchronization with the whole team and to become an active part of their group through counting altogether.
2. To assist students to follow the teachers' instruction as an individual and as a whole team.
3. To encourage students to retain their attention throughout the whole activity (increase attention/ concentration skills).
4. To develop observational and memory acoustic skills.
5. To experience the importance of group synchronization, through constant speed, during the performance of the exercise.
6. To improve motor coordination capacity, through the combination and timing of movement with pace.
7. To gain better coordination within the group and understanding of the basic principle of synchronization and of rhythm, through repetition and observance of consistency in time.
8. To facilitate new forms of connections with peers and promote the spirit/ sense of team through playful and cheering methods
9. To assist students active participation in whole class and creative activities by developing their own potential/sense of spontaneity
10. To facilitate the ability of improvisation by overcoming the fear or stress to be exposed to the group.



Instructions - General

The structure of the following dialogue is “guide - group” and then “guide - subgroups” (see table A). The teacher explains to the group the rules of the activity. He/she highlights how important it is to respond in a coordinated manner and to keep the initial speed that he/she lists steady. The rhythmical meter will be introduced through geometrical shapes in order students to be able to follow the meter by counting the angles of each shape. To achieve this, the students make a clap steadily, in every beat.

Instructions - Steps

Step 1

The teacher introduces in the dialogue the use of cards that suggest the way both the teacher and the group will recite with their voices in melody (cards that denote negation, question and affirmation). Then, he/she shows the cards one by one, explains their meaning, discusses with the students how they can recite with their voices in melody and then let them experiment with it.

The teacher takes the role of the “guide” of the team, reciting the meter – shapes rhythmically. The group repeats, in the flow of the circle, with emphasis on “one”. In this exercise the guide starts to count by emphasizing on “one”. He/ she uses steadily one meter – shape, for example the triangle, and alternates the cards that denote negation, question and affirmation, when he/ she realizes the activities are performed successfully in the flow of the rhythm. The rhythmical recitation is performed by the guide with expressiveness and stability. This is repeated in circles. The circle of two meters – shapes.

Afterwards, the teacher in the role of the guide, recites rhythmically the meter – shape twice with the form of a question, while showing to the group the card that will determine the way in which the group will melodically repeat its answer (negative, affirmative or as a question). The repetition is formed in circles of two meters – shapes (see application 1; video 3A, 3B).

Step 2

The structure of the dialogue is “guide -> subgroup A -> subgroup B” (see table A). The teacher divides the group into two equal subgroups, which are facing each other, one on the right, the other on the left. Then he/she calls them, for example “A” the one on the right and “B” the one on the left.

The guide, this time, recites a meter – shape once and motivates the two groups, sequentially, to repeat after him/ her. First guide turns it over to group A and that guide in turn to group B, in the flow of rhythm. This dialogue is repeated for example, four times (the teacher decides the number of repetitions – preferably an even number).

During the activity, the guide can keep the subgroups awake and intensify their interest either by changing the order in which the subgroups answer or by varying the repetitions of the meter – shape. Every time, the teacher shows which subgroup will answer first.

If the former dialogue is stabilized, the teacher can repeat the second step by using cards that denote negation, question or affirmation. During his/ her own question the teacher shows simultaneously to every group the card it should interpret and shows in a clear way which group should start (see application 2) (video 4A, 4B).

Instructions - Applications

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Application 1 (triangle)

After following the process described in step 1 for the introduction and the explaining of the cards, the teacher makes a dialogue with the rest of the group, coloring his/ her voice during the question. In first phase, the group imitates the teacher and in second phase the group colors its recitation according to the card that the teacher shows.

Guide: **One** – two – three, **one** – two – three (e.g. in negation style)

Group answer: **One** – two – three, **one** – two – three

(Phase 1: according to the negation style of the guide and
phase 2: according to the card style).

Application 2 (triangle)

The teacher recites rhythmically the triangle shape – measure:

Guide: **One** – two – three, **one** – two – three

Subgroup A answer: **One** – two – three, **one** – two – three

Subgroup B answer: **One** – two – three, **one** – two – three

The teacher enriches the dialogue with the subgroups, his/her melody voice during the question, and showing one card for every subgroup that shows how it will repeat its recitation.

The former dialogue can be performed if we enrich the structure: guide -> subgroup B -> subgroup A (see table A) and if we vary the repetitions of the meter – shape.

Guide (in question style): **One** – two – three, **one** – two – three

Subgroup A answer (e.g. in negation style): **One** – two – three, **one** – two – three

Subgroup B answer (e.g. in affirmation style): **One** – two – three, **one** – two – three

Guide (in question style): **One** – two – three,

Subgroup A answer (e.g. in negation style): **One** – two – three

Subgroup B answer (e.g. in affirmation style): **One** – two – three

Evaluation

The success of this activity is based on the level to which the group applies the rules of the dialogue and on the extent to which the group responds with punctuality, coordination and the needed expression in order to bring out a documentary character.

Tips, considerations

The numbering must be precise, clear and punctual chronically as shown by the teacher. It is important the speed to be adapted to the capabilities of the group, to be feasible for the group, neither too fast nor too slow.



Activity 3

The dialogue when the circumstances of communication change.

Brief description of the exercise

The purpose of this exercise is to encourage students to follow a dialogue with the structure (guide – group), while the speed levels change.

Theme

The ability to coordinate and synchronize the group, or the subgroups, during the dialogue with the guide, while the speed levels change.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Board, marker/question- answer cards (cards that denote question, negation and affirmation)

Time

10' - 20'.

Instrumental and psycho pedagogical objectives

1. To assist students to follow the teachers' instruction as an individual and as a whole team.
2. To assist students to improve memory skills and help them ameliorate their observational skills.
3. To help them understand the speed as an interpretive or motivating tool of learning.
4. To increase concentration through interacting with the others.
5. To reinforce the capacity to participate in reciprocal activities/ interactional skills.
6. To encourage students to take turns and develop communication by respecting their peer/ interpersonal skills.
7. To enhance students' communicational skills through a rhythmical 'dialogue'/ interactional-interpersonal skills.
8. To motivate all students but especially those who present difficulties in following the team and in actively participating into the suggested actions/ tasks by becoming productive and communicative.
9. To help all students develop communicative – interpersonal and emotional skills, as this kind of competence could be transferred in other areas of personal or interpersonal functioning.
10. To help the more withdrawn or fearful and "disrupted" students get familiar with 'oneself' on the whole and overcome their difficulties in participation



Instructions - *General*

The structure followed in the dialogue is “guide - group” at first and then “guide - subgroups” (see table A). The dialogue is performed in successive circles. The circle lasts for 2 and then for 4 meters – shapes and is performed every time in a different speed. The speed is alternated, from slow to fast or vice versa, giving to the activity a playful character. When the teacher or the group talks, they make a clap at the beginning of every meter; shape they recite.

The teacher explains the rules of the activity, emphasizing how important it is to respond in a coordinated way and to keep the initial speed given steady by the teacher.

Instructions - *Steps*

Step 1

The teacher, as the “guide” recites rhythmically the meter – shape twice, in slow (or fast) speed and then asks the group to imitate him/ her by repeating the structure “guide - group” at least two times.

Then, without interrupting the flow, the teacher introduces the same rhythmic meter – shape twice, faster (or slower), so the group can understand the difference with a mild escalation. The group is called upon responding once again with the dialogue given and imitating the speed of the guide. The structure “guide – group” is repeated twice.

The escalation speed stages must be at least four. The teacher, holding the structure of the dialogue steady, keeps interchanging the speed in the same way, until it becomes too fast, so that the group cannot keep up (see application 1) (video 5A, 5B).

Step 2

The structure followed in the dialogue is “guide – subgroup A – subgroup B” (see table A). The guide, this time, recites in slow (or fast) speed every meter – shape, once (or by varying the meters – shapes as well) and motivates the two subgroups successively to repeat after him. The dialogue between the two groups is repeated two or more times. The guide can change the order of the groups during the activity (structure: guide -> subgroup B -> subgroup A).

Afterwards, without stopping the flow, the teacher introduces the same rhythmical meter – shape once, faster (or slower) and the dialogue is repeated as described above. The former process is repeated, until the speed becomes too fast (or too slow), so that the groups cannot keep up (see application 2; video 6A, 6B).



Instructions - Applications

Application 1 (triangle)

The teacher recites rhythmically the meter – shape triangle at a slow (or fast) speed:

Guide: **One** – two – three, **one** – two – three

Group answer: **One** –two – three, **one** – two – three

Guide: **One** – two – three, **one** – two – three

Group answer: **One** –two- three, **one**- two- three

Then he repeats the above dialogue, increasing the speed at a distinguishable level, every time he reaches the beginning of this pattern.

Application 2 (triangle)

The teacher recites rhythmically the meter – shape triangle at a slow (or fast) speed:

Guide: **One** – two – three

Subgroup A answer: **One** – two – three

Subgroup B answer: **One** – two – three

Guide: **One** – two – three

Subgroup A answer: **One** – two – three

Subgroup B answer: **One** – two – three

Then he repeats the above dialogue, increasing (or decreasing) the speed at a distinguishable level, every time he reaches the beginning of this pattern.

Evaluation

The success of the activity is based on the degree to which the students can imitate and follow the teacher, based on the given speed and the interpretation introduced each time. This depends on the level of following the instructions of the teacher to the students, on their observance, on the level of activation, concentration, and participation of the students. It also depends on the mood for communication and the atmosphere of it (respect and reciprocity).

Tips, considerations

It is important for the teacher to realize that the speed is a significant expressive tool. The above experiential activity will help the students understand its importance while playing with it.



Activity 4

How to trust oneself, in the frame of the group.

Brief description of the exercise

The teacher encourages the students to trust themselves and take part in the dialogue between one person and the rest of the group on their own, like a link in the chain of the circle, while the speed changes.

Theme

The cultivation of flexibility for the participation of students to the new structure of the dialogue “the clock”, that demands the understanding and the application of the new rules in different speed levels and the encouragement of every student to make a dialogue with the group as a unit and cooperate reciprocally with his/ her peers.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group’s ability to assimilate information.

Materials

Not required

Time

15’ - 25’

Instrumental and psycho pedagogical objectives

1. To keep the flow of the rhythm steady from one student to the next, without stopping, so that the students understand turn taking and reciprocity.
2. To cultivate autonomy, respect to and responsibility of being with others, skills that can be acquired through the participation of the students in the dialogue, as units and as a group.
3. To improve the ability of students to focus their attention on an activity.
4. To cultivate students’ readiness, so that they can react/ act in time.
5. To cultivate students’ social intelligence by encouraging them to take into account both the social and musical/ rhythmic framework
6. To encourage students better understand the other’s rhythmic/ movement capacities, as well as their weaknesses and difficulties to follow the dialogue/ take part in collective activities
7. To realize the importance of individual participation/ contribution for the success of the group’s activity.
8. To assist students with or without special educational needs to co-exist and identify their needs and strengths.
9. To gain satisfaction and pleasure through participating in whole class playful activities.



Instructions - General

The structure followed in this activity is “the clock” (see table A). The teacher explains to the group the rules of the activity and emphasizes on the need to maintain the initial speed, without stopping the flow of the counting, through successive motion, like the one of the pointers of the clock. The teacher explains that when their turn comes, the students should be vigilant enough to avoid the gaps in counting, during the alternations from the before the following student. Throughout the activity, the group makes a clap at the beginning of every meter – shape.

Instructions - Steps

Step 1

The educator recites rhythmically a meter – shape and asks the students to repeat it successively, when its turn comes, until the last student completes the task. The circle is repeated until its speed and flow are stabilized. The teacher can recite the meter – shape rhythmically in a question style and asks the students to choose on their own the style of their answer (negation, question or affirmation) (see application 1; video 7A, 7B).

Step 2

Later, the teacher maintains the structure of the first step every time his/ her turn comes and introduces a new meter – shape, one time longer from the previous one, that is a triangle – square – pentagon – hexagon – heptagon – octagon in successive order(video 7A, 7B).

Step 3

Afterwards, the teacher recites rhythmically the same meter – shape, in different speed, a bit faster and the former process is repeated (see step 1). In the beginning of every new circle, the teacher increases the speed. If the group responds easily, the teacher can make the rhythmical recitation is question style and can ask the students to choose the style of their answer (see application 2; video 8A, 8B).

Instructions - Applications

Application 1 (triangle)

The teacher recites rhythmically the meter – shape triangle at a slow speed and the students answer successively one by one, as above, from the left to the right:

Guide: **One** – two – three

Consecutive responses are given by every child in the team, starting from the first on the left and following the direction of the clock hands:

Student 1: **One** – two – three

Student 2: **One** – two – three

Student 3: **One** – two – three

-

Last student of the circle: **One** – two – three

The circle above is repeated at the same speed, if the teacher thinks it is necessary to correct possible weaknesses in performance. Afterwards, the teacher introduces the question style in the recitation and the students the style of question, negation or affirmation in their answer.



Application 2

Circle 1

Guide: **One** – two – three

Successive answers, from every student of the group, starting from the first at the left and following the flow of the pointers of the clock:

Student 1: **One** – two – three

Student 2: **One** – two – three

Student 3: **One** – two – three

.

.

Last student of the circle: **One** – two – three

Circle 2

Guide: **One** – two – three – four

Student 1: **One** – two – three – four

Student 2: **One** – two – three – four

Student 3: **One** – two – three – four

.

.

Last student of the circle: **One** – two – three – four

Circle 3

Guide: **One** – two – three – four – five

Student 1: **One** – two – three – four – five

Student 2: **One** – two – three – four - five

Student 3: **One** – two – three – four - five

.

.

Last student of the circle: **One** – two – three – four – five

And so on.



Application 3 (triangle)

If the educator realizes that the speed is steady and the flow of the circle doesn't stop, he/she proceeds by reciting the meter – shape triangle in a faster speed. After this level of speed is “acquired”, the teacher introduces a new, bigger speed, etc. If the teacher believes that the group can respond, he/she adds the question style in his/her recitation and asks the students to choose the style of their recitation.

Evaluation

The success of the activity is based on how well speed had been maintained, by all the students of the group, throughout the recitation of the meter - shape.

Tips, considerations

The speed is chosen based on the skills of every group and their ability to maintain the flow of the circle. If the teacher thinks that the group has difficulty to maintain a steady speed, he/she assists by clapping hands at the beginning of each meter – shape. It is important to prevent the group from accelerating continuously, during the transition from one student to the next.



Activity 5

The student – “robot” as the guide of the dialogue.

Brief description of the exercise

The purpose of this exercise is to encourage students to take a more active role in the process of interaction with the group, taking successively the role of the guide who speaks in person with the group.

Theme

The improvement of students’ self-esteem and self-trust through acquiring a leading role in the dialogue with the group. The understanding and the application of

- the rules of the new structure of the dialogue; “the clock with the student as the guide” (see table A),
- the reciprocal cooperation and coordination in new circumstances and
- the practice of experimenting through the game.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group’s ability to assimilate information.

Materials

Not required

Time

15’ - 25’

Instrumental and psycho pedagogical objectives

1. To facilitate the process of interaction and dialogue amongst the members of the group.
2. To maintain the ability to take part in the dialogue in the flow of rhythm.
3. To help students change roles during the game.
4. To assist students to take up initiatives overcoming the feeling of embarrassment.
5. To allow students feel more comfortable and flexible in their interactions with others, through the cheering way of acting
6. To enhance self-esteem and cultivate confidence by taking a leading role in the dialogue with the group. To encourage students to trust to and believe in themselves
7. To affirm their own potential and establish their own identity through self – expression (in public).
8. To reinforce the general feeling and ability of cooperation and teamwork.



Instructions – General

In this activity, the structure “the clock with the student as the guide” is used (see table A) and the teacher explains to the group the corresponding rules. The students are standing up during the activity and they keep the speed steady with steps on the spot (exception: the alternation of step 2). Every move – step, corresponds to one beat – pulse. When the stepping is stabilized and there is synchronization, the teacher moves on to the rhythmical recitation which is performed along with the sound from the pacing.

Instructions - Steps

Step 1

Step 1: The educator recites a meter – shape at a steady speed. Every student in the circle individually takes successively the “role of the guide” and imitates the guide. The group is asked to respond in the exact same way, reciting the meter – shape every time. The dialogue continues until the last student in the group completes its task. The teacher has to encourage every student to take a “leading role” (see application 1; video 9A, 9B)

Step 2

The structure of the dialogue remains the same. The only difference is that the student – guide takes now the role of the “robot”. The teacher chooses a meter – shape and announces it to the students (e.g. triangle) and gives them time to improvise, including a new move in every time of the meter. The moves should be clear and visible for the member of the group. Alternatively, the students can spell a 3-syllable word, in the case of a triangle (4-syllables for the square etc.). The teacher recites the meter–shape once he/she has chosen to set the speed. The group repeats. For the next meter – shape, the student – “robot” presents the improvisation he/ she has prepared or recites in a syllabic way the word he/ she has chosen. The group keeps on counting during the improvisation of every student.

(Step 2 alternation): The step above (when the student improvises with moves) if altered, it can be enriched with a more active participation of the group. This will happen, if during the recitation the group simultaneously imitates the moves of the student – “robot” without the pacing on the spot (see application 2). In this case the group adds one more meter of rhythmical recitation, as long as it has finished imitating the improvisation of the student /robot (video 9A, 9B)



Instructions – Applications

Application 1 (triangle)

The group keeps the speed steady with pacing on the spot. The teacher recites steadily, a meter – shape once, e.g. the triangle and the first student in the row, on the left of the teacher, imitates him/her. The group answers back.

Teacher: One – two – three

Student – guide 1: One – two – three

Group answer: One – two – three

The dialogue continues with every student individually, following the flow of the pointers of the clock:

Student – guide 2: One – two – three

Group answer: One – two – three

Student – guide 3: One – two – three

Group answer: One – two – three

.

.

Last student – guide: One – two – three

Group answer: One – two – three

Application 2 (triangle)

The group keeps the speed steady, with pacing on the spot. In case the teacher wants to alternate the application above (see step 2), when the group recites rhythmically, it stop the pacing and starts imitating the previous moves of the student – “robot” (as in the parentheses above).

Teacher: One – two – three

Group’s recitation: One – two – three

Student – “robot” 1: He/she presents the improvisation he/she has prepared during one meter – shape.

Group’s recitation: One – two – three (alternation: simultaneously repeating the moves of the student – “robot” 1).

Student – “robot” 2: He/she presents the improvisation he/ she has prepared during the first two meters – shapes.

Group’s recitation: One – two – three

.

And so on

Last student – “robot”: He/ she presents the improvisation he/she has prepared during one meter – shape.

Group’s recitation: One – two – three



Variation of Step 2:

Teacher: **One** – two – three

Group's recitation: **One** – two – three

Student – “robot” 1: He/she presents the improvisation he/ she has prepared during one meter – shape.

Group's recitation: **One** – two – three (alternation: simultaneously repeating the moves of the student – “robot” 1).

One – two – three (simple rhythmical recitation)

Student – “robot” 2: He/she presents the improvisation he/she has prepared during the first two meters – shapes.

Group's recitation: **One** – two – three (alternation: simultaneously repeating the moves of the student – “robot” 2).

One – two – three (simple rhythmical recitation)

.
.

And so on

Last student – “robot”: He/she presents the improvisation he/she has prepared during one meter – shape.

Group's recitation: **One** – two – three (alternation: simultaneously repeating the moves of the last student – “robot”).

One – two – three (simple rhythmical recitation)

Evaluation

The success of the activity is based on the way of the recitation of every student – guide, on the originality of the student's claps, on the imitation degree and on the synchronization of the group and on the will of students for participation.

Tips, considerations

The speed is chosen based on the skills of every group and their ability to maintain the flow of the circle. If the teacher thinks that the group has difficulties in maintaining a steady speed, he/she assists by clapping hands at the beginning of each meter/shape. It is important to prevent the group from accelerating continuously, during the transition from one student to the next.



Activity 6

The group interprets the cards with the student as the guide.

Brief description of the exercise

In this activity the group interprets the cards that denote negation, affirmation and question with theatricality, guided in the rhythmical dialogue first from the teacher and then from the student who takes a leading role.

Theme

The apt reading of the cards from the students, that are used in a combinational way, as well as the interpretation of these cards with expressiveness and theatricality during the dialogue and in the flow of the rhythm, either as member of the group or as a unity.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Cards of meters-shapes/question-answer cards (cards that denote negation, affirmation and question).

Time

15' – 25'

Instrumental and psycho pedagogical objectives

1. To improve motor coordination and the ability for performing many acts simultaneously
2. To practice and improve the memory skills and the ability for combinatory use of former knowledge, as well as their deeper understanding.
3. To cultivate students' self – confidence by taking a leading role and the ability of taking initiatives.
4. To cultivate theatricality and flexibility in changing roles, while interpreting the cards (improve intrapersonal & interpersonal skills)
5. To promote a sort of social intelligence by accumulating a series of positive experiences in connection to others
6. To understand the sense of interdependence and the need for mutual cooperation, through the effort to maintain the flow of rhythm during the dialogue
7. (On the whole) To facilitate all students develop and discover the sense of interdependence in achieving meaningful things for them and others.
8. (In sum |) To help all students, and especially those with SEND/vulnerabilities to affirm/ built a sense of personal identity by building a collective one
9. The teacher's duty/role is to secure conditions of acceptance and support for the students who find difficulties in following the activities.



Instructions – General

During the activity, the students are standing and holding the speed steady, pacing on the spot. The structure used at first is “guide – group” and then “the clock with the student as the guide” (see table A).

Instructions – Steps

Step 1

The educator explains to the group the rules of the activity. In front of him, he has a stack of cards depicting the meters – shapes in random order. While the students keep the speed constant, walking on the spot, the teacher picks up a card and shows it to the group of students, recites it rhythmically in the flow of the rhythm and asks the students to repeat it (see application 1) (or they answer according to the backside of the card). The teacher increases gradually the speed of the recitation (video 10A, 10B).

Step 2

The educator explains to the group the rules of the new dialogue with the structure “the clock with the student as the guide”, which will take place in two circles. The educator gives to every student two cards – shapes, one card for every circle and then he/ she starts pacing on the spot, asks the group to follow and when everyone is synchronized, give the turn in the speech to the first student.

Every child individually in the circle takes successively the “role of the guide” and recites rhythmically the meter–shape of the card it has in front of it in form of a question. Simultaneously the student peaks up and shows the card which has the symbol of affirmation or negation on its backside. The group is asked to answer by coloring the recitation of the meters – shapes according to the instruction on the back side of the card held by the student – guide. The dialogue is continued, until the last student in the group takes part. The teacher is asked to encourage every student to take a “leading role” (application 2) (video 11A, 11B).

Instructions – Applications

Application 1

The students are standing up and they keep the speed steady, while pacing on the spot. When the students synchronize with each other, the teacher proceeds to the rhythmic recitation of the meter – shape he/ she reads on the card in question style (or in the style the card suggests every time). The group answers based on the style suggested from the card (style of negation, affirmation or question).

Teacher: One - two - three (question style).

Group answer: One - two – three (according to the style displayed by the card (negation, affirmation or question style)).

Teacher: One - two - three – four (question style).

Group answer: One - two – three – four (according to the style displayed by the card (negation, affirmation or question style))



Application 2

The procedure described in application 1 is repeated. What is different is that the role of the educator is taken by the student in the “clock”.

Student – guide 1: One - two - three (question style).

Group answer: One - two – three (according to the style displayed by the card (negation, affirmation or question style)).

Student – guide 2: One - two – three – four (question style).

Group answer: One - two – three – four (according to the style displayed by the card (negation, affirmation or question style)).

.
.

Last student – guide: One - two – three – four (question style).

Group answer: One - two – three – four (according to the style displayed by the card (negation, affirmation or question style)).

The dialogue can be repeated in bigger speed, introduced by the teacher.

Evaluation

The success of the activity lays on the way the student – guide interprets the cards (negation, affirmation or question style). The expressiveness of the interpretation, in the level it can be achieved, is of major importance.

Tips, considerations

Speed is selected based on the skills of each group and on what extent it can respond to in the flow of the circle. If the teacher realizes that the group finds it difficult to keep a steady speed, it is helpful to clap at the beginning of every meter – shape. The aim is not to entice the team into a constant acceleration, from one person to another.

The student – guide needs to be ready to show their card when their turn comes, so as to be visible from the other members of the group. The group should be vigilant to monitor the guide’s card.



CHAPTER 2

SOUNDS OF THE BODY

Activity 1

Introduction to the sounds of the body

Brief Description of the exercise

We look for the sounds of the body, giving to the children the chance through sound examples and certain instructions to recognize and realize their body as a musical instrument through a palette of different sounds, which they can produce relatively easily.

Theme

First approach with body sounds, experimentation, the contact – familiarization with the body.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Not required

Time

15' - 20' per step.

Instrumental and psycho educational objectives

1. To understand of the basic principle of rhythm geometry, through repetition and consistency over time.
2. To discover the variety of sounds which can be produced by the body, and promote the multisensory experience and ability.
3. To improve motor coordination ability by combining and synchronizing movement with rhythm.
4. To experience the importance of somatic/body synchronization / attunement with others, through maintaining a constant speed, during the exercise.
5. To combine "body and soul coordination" - to integrate the body experience to a pleasant interpersonal activity/contact.
6. To cultivate creativity and fantasy and develop self – expression skills through the familiarization with the body motion and the rhythm.
7. To develop and reinforce the sense of belonging in a team.
8. To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by an atmosphere of pleasure and "joy".
9. To develop communicative-interpersonal and emotional skills, through body expression/ movement.
10. To motivate all students but especially those who present difficulties/ vulnerabilities in following the team and in actively participating into the activity by becoming productive and communicative.



11. To improve the way students experience their body image/ somatic reality with the aim to help them overcome any potential feeling of shame/ embarrassment they may have regarding the exposure of their self to an unknown non controllable rhythmic, musical action/ or shared with others play
12. By being receptive, flexible and supporting the leaders (teachers, school professionals) they may provide the most vulnerable students an experience of joy securing the feeling of acceptance by their classmates.
13. Teachers should care to ensure conditions of acceptance by building a “safe and comfortable space/framework” for the students who face difficulties with the motion and the expression through the body

Instructions - General

At first, the teacher introduces the students to the sounds of the body through experimentation and then there is a dialogue where the structure followed at first is “the clock with the student as the guide” and then the structure “guide – group” (see table A). Almost all the meters – shapes are presented using the last structure, with the sounds of the body.

Instructions - Steps

Step 1

The teacher shows a short sound example of body music that makes the students wonder what the source of the sounds being heard is. Then, he/she projects the corresponding video with body music and has a conversation with the students about the possibility of playing sounds and music with the body. The teacher asks the students to experiment with the sounds produced with the body (e.g. only from the hands, from the hands along with the body, from the legs, etc.) and choose the sound the like the most among these. In the structure “the clock with the student as the guide”, the teacher counts the meter–shape triangle twice to introduce the speed (to introduce the speed of the performance of the exercise). The group makes a clap and every student in the clock answers, playing twice the sound he/she has chosen (see triangle: application (Video 12A, 12B)

Step 2

The teacher presents below one by one the taps he/she is going to use and asks the students to observe them (deep bass sound with the legs, clap with sharp and loud sound etc.) and repeat (not in a flow). Afterwards, he/she explains that in the following dialogue, with the structure “guide – group” (see table A), the group should observe the pattern the teacher plays with the body and then the students should imitate him/her, at the same time, keeping the speed steady.

The teacher counts out loud two meters – shapes and asks the students to repeat after him. Later, he/he alternates the two meters – shapes, replacing every time his/ her turn comes one time with one beat. He/she starts by replacing “one” with a clap. The second time, he/she puts at “one” the sound of the right leg and at “two”, the clap and counts out loud at “three”. At the third time in this meter – shape he/she introduces one more clap at “three” (tapping the right leg – one, clap – two, clap –three). After some repetitions, the teacher alternates the sequence of the sounds, replacing the second clap with the left foot (tapping the right leg – one, tapping the left leg – two, clap - three) (see triangle: application; Video 13A13B).



Step 3

We illustrate the meter – shape square, combining the sounds of the three first steps. The meaning of constructing and deconstructing with the help of pause and abstraction, give a different dimension to the composition. Below, the instructor abstracts successively, one tapping each time and replaces it with a pause. Through the gradual deconstruction of the meter, it ends up to the fourth pattern with only the first tapping to be performed. The reconstruction of the pattern starts after that, through the successive addition of tapings. When the pattern reaches its initial form, the instructor gives a meter of pause with rhythmic recitation. At this point, if he/she estimates that the group can cope with successfully he/she recites the meter rhythmically more quickly and keeps on following the same format but in the new speed (see square: application 3; Video 14A,14B) .

Step 4

At this step, the meter – shape used is the pentagon. The teacher gives four variations, which are based on the combination of the sounds of the previous meters – shapes. Every combination is played four times so that the students can assimilate it. (See pentagon: application 4a; Video 15A,15B)

The teacher creates on the pentagon meter – shape a new dialogue that combines the rhythmic recitation, the pause of the whole meter and the sounds of the body. Every time the teacher chooses to play a pentagon meter – shape, with one of the ways mentioned above and asks the group to repeat (see pentagon: application 4b; Video 16A, 16B).

Step 5

At this step, the meter – shape used is the hexagon. So, we present six different sounds, successively, which are produced in a similar way. We tap the body with the palms at different points without force, always with the same flow: right hand – right side of the body and left hand – left side of the body. We start tapping the palms on the body alternatively (right palm on the right thigh and left palm on the left thigh) and then on the sides in a similar way and finally on the chest. So we have the hexagon pattern which will be played twice (right thigh - one, left thigh - two, right side - three, left side - four, the right side of the chest - five and left side of the chest – six). To better understand the sound palette and to enrich the above activity, the sounds can be played upwards to downwards, starting from the right side of the chest and ending to the left thigh (see hexagon: application 5; Video 17A, 17B).

Step 6

The teacher recites rhythmically the new meter – shape heptagon twice. Afterwards, he/ she “plays on the body” twice the meter – shape heptagon and asks the group to repeat. The heptagon is played on the body in two variations, the first with a flow from bottom to top and the second from top to the bottom. Every variation is played four times so that it is consolidated by the students. Afterwards, there comes a combination of them (see heptagon: application 6a) (Video 18A, 18B) .

The teacher creates on the heptagon meter - shape, a new dialogue which combines the rhythmic recitation, the pause of a whole meter and the sounds of the body. The heptagon pattern is played by the instructor in different ways. Every time the teacher chooses to play the heptagon pattern with one of the different ways and asks the group to repeat (see heptagon: application 6b; Video 19A, 19B).



Step 7

The teacher recites, rhythmically, the new meter–shape octagon once. Later he/she “plays it on the body” and asks the group to repeat. The octagon is played on the body in two variations, the first with a flow from bottom to top and the second from top to the bottom. Every variation is played four times so that it is consolidated by the students. Afterwards, there comes a combination of them (see octagon: application 7; Video 20A, 20B).

Instructions - Applications

Application 1 (*triangle*)

Teacher: **One** – two – three, **one** – two – three (rhythmical recitation).

Group: clap (one)

Student 1: sound (two), sound (three)

Group: clap (one)

Student 2: sound (two), sound (three)

.

.

Group: clap (one)

Last student: sound (two), sound (three)

Application 2 (*triangle*)

The teacher recites rhythmically twice every meter – shape triangle and later he/she “plays it on the body”, using the tapings presented in steps 1 and 2.

Teacher: **One** – two – three, **one** – two – three (rhythmical recitation)

Group answer: **One** – two – three, **one** – two – three (rhythmical recitation)

Teacher: **Clap** – two – three, **clap** – two – three

Group answer: **Clap** – two – three, **clap** – two – three

Teacher: **Right foot** – clap – three, **right foot** – clap – three

Group answer: **Right foot** – clap – three, **right foot** – clap – three

Teacher: **Right foot** – clap – clap, **right foot** – clap – clap

Group answer: **Right foot** – clap – clap, **right foot** – clap – clap

Teacher: **Right foot** – left foot – clap, **right foot** – left foot – clap

Group answer: **Right foot** – left foot – clap, **right foot** – left foot – clap

Teacher: **Right foot** – clap – clap, **right foot** – clap – clap

Right foot – **left foot** – clap, **right foot** – **left foot** – clap

Group answer: **Right foot** – clap – clap, **right foot** – clap – clap

Right foot – left foot – clap, **right foot** – left foot – clap



Application 3 (square)

Teacher: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)

Group answer: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)

Teacher: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)

Group answer: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)

Teacher: **Right foot** (one) – clap (two) – pause (three) – pause (four)

Group answer: **Right foot** (one) – clap (two) – pause (three) – pause

Teacher: **Right foot** (one) – pause (two) – pause (three) – pause (four)

Group answer: **Right foot** (one) – pause (two) – pause (three) – pause (four)

Teacher: **Right foot** (one) – clap (two) – pause (three) – pause (four)

Group answer: **Right foot** (one) – clap (two) – pause (three) – pause (four)

Teacher: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)

Group answer: **Right foot** (one) – clap (two) – right thigh (three) – pause (four)

Teacher: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)

Group answer: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four)

Teacher: one meter – shape pause

Group answer: one meter – shape pause

Application 4 (pentagon)

Application 4a (pentagon)

Variation 1 (4 times repetition)

Teacher: **Right foot** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five)

Group answer: **Right foot** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five)

Variation 2 (4 times repetition)

Teacher: **Right foot** (one) – left foot (two) – clap (three) – right thigh (four) – left thigh (five)

Group answer: **Right foot** (one) – left foot (two) – clap (three) – right thigh (four) – left thigh (five)

Variation 3 (4 times repetition)

Teacher: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)

Group answer: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)

Teacher: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five)

Group answer: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five).



Application 4b (pentagon)

Every time, the teacher chooses to play the meter – shape pentagon, with one of the following ways (combination of rhythmical recitation, pause, variations from former applications with sound of the body) and asks the group to repeat.

First way: one – two – three – four – five (rhythmical recitation).

Second way: one – two – three – four – five (rhythmical recitation with whispering, almost without sound, while showing with the fingers of the hand the flow of the rhythm – he/ she opens the thumb at “one”, the index finger at “two”, etc.).

*Third way: **Right foot** (one) – left foot (two) – clap (three) – right thigh (four) – left thigh (five)*

*Fourth way: **Right foot** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five)*

*Fifth way: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five)*

*Sixth way: **Right foot** (one) – right chest (two) – left chest (three) – right side (four) – left side (five).*

Application 5 (hexagon)

The teacher introduces six new sounds of the body that occur by clapping successively, from the bottom to the top, on thighs, on ribs and on chest. He/ she “plays on the body” every meter – shape hexagon twice, using the tapings presented in step 3.

*Teacher: Meter 1: **Right thigh (one)** – left thigh (two) – right side (three) – left side (four) – right chest (five) – left chest (six)*

Meter 2: in the same way

*Group answer: Meter 1: **Right thigh (one)** – left thigh (two) – right side (three) – left side (four) – right chest (five) – left chest (six)*

Meter 2: in the same way

Application 6 (heptagon)

Application 6a (heptagon)

Variation 1 (4 times repetition):

*Guide: **Right foot (one)** – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven)*

Meter 2: in the same way

*Group answer: **Right foot (one)** – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven)*

Meter 2: in the same way

Variation 2 (4 times repetition):

*Guide: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven)*

Meter 2: in the same way

*Group answer: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven)*

Meter 2: in the same way



Variation 3 (combination of the former 2 variations) (4 times repetition):

Guide: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven)

Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven)

Group answer: same

Application 6b (Heptagon)

The teacher, like in the second application of the pentagon, chooses to play the meter – shape heptagon, in one of the following ways (combination of rhythmical recitation, pause, variations from former applications with sound of the body) and asks the group to repeat.

First way: **one** – two – three – four – five – six – seven (rhythmical recitation).

Second way: **one** – two – three – four – five – six – seven (rhythmical recitation with whispering, almost without sound, while showing with the fingers of the hand the flow of the rhythm – he/ she opens the thumb at “one”, the index finger at “two”, etc.).

Third way: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven).

Fourth way: **Clap** (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven).

Application 7 (Octagon)

Variation 1 (4 times repetition):

Guide: **Right foot** (one) – left foot (two) – right thigh (three) – left thigh (four) – right side (five) – left side (six) – right chest (seven) – left chest (eight).

Group answer: same

Variation 2 (4 times repetition):

Guide: **Right chest** (one) – left chest (two) – right side (three) – left side (four) – right thigh (five) – left thigh (six) – right foot (seven) – left foot (eight).

Group answer: same

Variation 3 (4 times repetition):

Guide: **Right foot** (one) – left foot (two) – right thigh (three) – left thigh (four) – right side (five) – left side (six) – right chest (seven) – left chest (eight).

Right chest (one) – left chest (two) – right side (three) – left side (four) – right thigh (five) – left thigh (six) – right foot (seven) – left foot (eight).

Group answer: same



Evaluation

In this activity the teacher evaluates the degree to which the student has familiarized with the concept of meter, while performing with the sounds of the body. It is important that the student understands the variety and the diversity of the quality of the sounds and the interest that comes of when these sounds are put into the meters – shapes. The discipline and the ease during the performance of the applications help the student conclude the effectiveness of the application above.

Tips, considerations

The quality of the sounds that come of those moves/tapings on the body depends on the way the tapings are formed. The body should be in its regular attitude, either in sitting place or stood up. The dancing dimension of the moves, without tension and extravagance helps the process to function in a better way. Any pressure to produce each sound is not desired. The group play of sounds can give the application a different dynamic. The teacher seeks throughout the activities, the best possible synchronization of body sounds with the basic pulse (beat).



Activity 2

Familiarization with the sounds of the body

Brief Description of the exercise

The use of body music patterns, leads the students to familiarization with body sounds and with the body itself, through coordination and cooperation.

Theme

The deeper understanding and the familiarization with the body and the sounds of the body, through the successive adding patterns of different meters – shapes, played at different speed levels. Coordinating the team is a challenge as the conditions become more complex.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Cards of meters – shapes.

Time

15' - 20' per application.

Instrumental and psycho educational objectives

1. To maintain the flow of the rhythm from one student to the next during the dialogue, without stopping.
2. To cultivate students' readiness in order to respond in time.
3. To understand the basic principles of rhythm geometry, through repetition and consistency over time
4. To be able to combine the alternation of the changes in speed with the body sounds.
5. To improve motor coordination ability by combining and synchronizing movement with rhythm.
6. To understand the importance of group synchronization by maintaining a constant speed during the exercise.
7. To improve students' ability to concentrate and focus their attention on a specific activity.
8. To coordinate and guide /manage the team dynamics in a better way
9. To understand the importance of the individual participation for the successful achievement of the collective activity/enhance a feeling of shared responsibility
10. To enforce a climate of cooperation and teamwork by highlighting and ensuring the pleasure dimension of the activity, as well as the ability to follow rhythmic flow/ alteration.
11. To cultivate the self-confidence of all students (with and without difficulties/ vulnerabilities), as well as the ability to take initiatives, and reinforce autonomy and responsibility.
12. To discover the variety of sounds that can be produced with the body.
13. To cultivate creativity, imagination and the ability of improvisation through the process of combining and restructuring previous knowledge.



14. To develop and reinforce the sense of belonging in a team by actively participating in the group activities and keeping pace with others.
15. To acquire and develop self – expression skills in joyful activities.
16. To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by a climate of pleasure and "joy".
17. To develop communicative-interpersonal and emotional attunement, since the actions are not only maintained at the level of teaching the music but are enriched by a dimension of 'mental satisfaction and pedagogical perspective' for all children and especially for students with special educational needs and different needs.
18. To motivate all students but especially those who present difficulties in following the team and in actively participating into school activities by becoming productive and communicative.

Instructions - General

In this activity the structure followed is “guide - group”. The teacher places the cards of the meters – shapes in order, in the shape of a climax and shows that this climax can be read from the bottom to the top and vice versa, that is from the triangle (3) to the octagon and vice versa. Afterwards the teacher plays on the body the cards of meters – shapes successively and the group repeats.

Instructions - Steps

Step 1

The teacher places the cards in order, in the shape of a climax, starting from the triangle to the octagon and explains to the students the logic of their placement or asks them to discover it (every time there comes a new meter, if the unit is added). The teacher can ask the students to help; he/she places the triangle and asks a student to place the next appropriate card etc.

He/she counts out loud the meter – shape triangle twice and asks the group to repeat in order to achieve the synchronization. The teacher “plays on the body” the meter – shape triangle twice and asks the group to observe in detail what he/ she does and then to imitate his/her moves, keeping the speed steady (the teacher repeats along with the group, if necessary).

Every time the turn of the teacher comes, he/ she changes the meter – shape, from the triangle (3) to the square (4) until the meter – shape octagon (8). The group can see the corresponding card on the board (see application 1; video 21A, 21B).

Step 2

After the dialogue is done with success, the teacher follows the reverse course of meters – shapes (from 8 – octagon, to 7 – heptagon, to 6 – hexagon etc.) Before the teacher starts, he/ she can show on the board the course of the cards vice versa, from the top to the bottom (see application 2; video 22A, 22B).

Step 3

As long as this step is accomplished successfully, the teacher combines the previous two steps, from the triangle to the octagon and vice versa, which he/she considers as a circle. He/she shows the course followed by the interpretation of the cards. This time, the dialogue takes place in every meter – shape. Every time the teacher introduces from the beginning the triangle from the new circle to start, he/she increases the speed. The increase of the speed can take place in two, at least, levels distinct from each other (see application 3; video 23A, 23B).



Instructions - Applications

Application 1

Guide: **One** – two – three, **one** – two – three

Group answer: **One** – two – three, **one** – two – three

Triangle

Guide: **Right foot** – clap – clap, right foot – clap – clap

Group answer: Right foot – clap – clap, right foot – clap – clap

Square

Guide: **Right foot** (one) – clap (two) – right thigh (three) – left thigh (four) (repeat 2 times)

Group answer: Right foot (one) – clap (two) – right thigh (three) – left thigh (four) (repeat 2 times)

Pentagon

Guide: **Right foot** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five) (repeat 2 times)

Group answer: **Right foot** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five) (repeat 2 times)

Hexagon

Guide: Meter 1: **Right foot** (one) – left thigh (two) – right side (three) – left side (four) – right chest (five) – left chest (six) (repeat 2 times)

Group answer: same

Heptagon

Guide: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven) (repeat 2 times)

Group answer: same

Octagon

Guide: **Right foot** (one) – left foot (two) – right thigh (three) – left thigh (four) – right side (five) – left side (six) – right chest (seven) – left chest (eight) (repeat 2 times)

Group answer: same



Application 2

Octagon

Guide: **Right foot** (one) – left foot (two) – right thigh (three) – left thigh (four) – right side (five) – left side (six) – right chest (seven) – left chest (eight) (repeat 2 times)

Group answer: same

Heptagon

Guide: **Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven) (repeat 2 times)

Group answer: same

.

.

Triangle

Guide: **Right foot** – clap – clap, **right foot** – clap – clap

Group answer: **Right foot** – clap – clap, **right foot** – clap – clap

Application 3

The process above continues in an endless flow, as a circle is supposed to start from the triangle to the octagon (application 1) and from the octagon it is completed to the triangle (application 2). The dialogue takes place in every meter – shape (one meter – shape by the guide and one by the group). Every time a new circle starts, the speed raises one level by the teacher and remains stable during the circle.

Evaluation

In this activity the teacher evaluates the degree to which the student has familiarized with the concept of meter, while performing with the sounds of the body. It is important that the student understands the variety and the diversity of the quality of the sounds and the interest that comes of when these sounds are put into the meters – shapes. The discipline and the ease during the performance of the applications help the student conclude the effectiveness of the application above.

Tips, considerations

The quality of the sounds that comes of those moves/ tapings on the body depends on the way the tapings are formed. The body should be in its regular attitude, either in sitting place or stood up. The dancing dimension of the moves, without tension and extravagance helps the process to function in a better way. Any pressure to produce each sound is not desired. The group play of sounds can give the application a different dynamic. The teacher seeks throughout the activities, the best possible synchronization of body sounds with the basic pulse (beat).



Activity 3

The student – guide creates his/her own patterns.

Brief Description of the exercise

Every student is asked to create his/ her own pattern with sounds of the body, corresponding to the given meter – shape. The students take the role of the “guide” and play the pattern on their bodies. The rest of the group should pay attention and remember the pattern of every student – guide, to be able to repeat them.

Theme

The students cultivate their creativity through improvisation and express themselves through playing their patterns on their bodies, while the group is asked to follow in synchronization.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group’s ability to assimilate information. The steps 2 and 3 can be performed, by using the shorter meters – shapes for the younger students.

Materials

Cards of meters – shapes.

Time

15’ - 25’ per step.

Instrumental and psycho pedagogical objectives

1. To maintain the flow of the rhythm during the dialogue.
2. To strengthen the ability of cooperation and teamwork.
3. The cultivation of the ability to take initiatives, of autonomy and responsibility.
4. To help students build up self – confidence.
5. The development of creativity, imagination and the ability of improvisation, through the process of combining and restructuring previous knowledge.
6. To cultivate students’ memory skills and the ability to focus.
7. To cultivate students' readiness for the purpose of early response.
8. To understand the importance of synchronization - coordination with the others through the maintenance of a steady speed during the exercise.
9. To improve the ability of motor coordination through the combination and the synchronization of the movement with the rhythm.
10. To understand the basic principle of rhythmical geometry, through repetition and consistency in time.
11. To discover the variety of sounds that can be produced with the body.
12. To develop and reinforce the sense of belonging in a team by actively participating in the group activities and keeping pace with others.
13. To acquire and develop self – expression skills in joyful activities.
14. To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by an atmosphere of pleasure and "joy".



15. To motivate all students but especially those who present difficulties in following the team and in actively participating into school activities by becoming productive and communicative.
16. To develop communicative-interpersonal and emotional attunement, since the actions are not only maintained at the level of teaching the music but are enriched by a dimension of 'mental satisfaction and pedagogical perspective' for all children and especially for students with special educational needs and different needs.

Instructions - General

In this activity, the structure followed is “the clock” and it is enriched with the structure “the clock with the student as the guide” (see table A). The teacher explains to the group the rules of the activity and presents – reminds the variety of the sounds of the body. The dialogue in the clock takes place between every student successively in the group (two meters – shapes are interpreted by the student – guide and two by the group).

Instructions - Steps

Step 1

The teacher gives to every student one (or two) cards – shapes in chance (when the turn of the student comes again after the completion of the circle, the second card can be used). The teacher asks the students to see their cards, to place them on the floor and try to interpret them using the patterns with the sounds of the body presented in the previous activities. If the students find it difficult to remember the patterns, the teacher helps them. After the teacher ensures that every student is able to interpret the meter – shape of his/ her card, then gives the pulse – beat, reciting rhythmically the meter – shape of the first student.

Every student in the circle individually, takes the “role of the guide” successively and plays on the body the pattern of the meter – shape of the card he/ she has in front of him/ her twice. The group repeats. The dialogue takes place continuously on the pulse – beat (application 1; Video 24A, 24B).

Step 2

At this step, the student “plays” on the body improvising his/ her own pattern and the group “mirrors” it.

The teacher proposes a meter – shape, for example the triangle, on which the students should create their own pattern, with sounds of the body. The teacher gives a timeframe of approximately 5 minutes, so that the students can think about it. The teacher uses as a fixed starting point of the meter – shape, the clap, for the whole group.

The teacher recites rhythmically two meters – shapes, to define the performance speed of the activity and coordinate the group. Every student individually in the circle plays two meters – shapes with his/ her own pattern. The group should answer in the exact same way, mirroring its pattern and then it recites rhythmically two more meters – shapes. The dialogue continues, until the last student of the circle completes its turn. The teacher in this game should encourage every student to take a “leading role” (application 2) (Video 25A, 25B).



Step 3

The second step can be enriched with the use of cards that the meters – shapes show. The teacher explains to the group the rules of the activity. He/she gives to the students of the group a card – shape and asks them to create their own scenario, with the sounds of the body, on the meter – shape of their card. The teacher gives a timeframe of approximately 5 minutes, so that the students can think about it. The teacher uses as a fixed starting point of the meter – shape, the clap, for the whole group.

The teacher recites rhythmically two meters – shapes, to define the performance speed of the activity and coordinate the group. Every student individually in the circle takes successively the “role of the guide” and plays two meters – shapes with his/her own pattern. The group should answer in the exact same way, mirroring its pattern in the flow of the rhythm and then it recites rhythmically the two former meters – shapes. The dialogue continues, until the last student of the circle completes its turn. The teacher in this game should encourage every student to take a “leading role” (application 3; Video 26A, 26B). .

Instructions - Applications

Application 1

The teacher recites with stability two meters – shapes to coordinate the group. The first student of the row, at the left of the teacher, begins by interpreting the card in front of him/her. The group answers.

Teacher: One – two – three – four, one – two – three – four.

According to his/her card (e.g. triangle):

Student – guide 1: Right foot – clap – clap, right foot – clap – clap.

Group answer: Right foot – clap – clap, right foot – clap – clap.

According to his/her card (e.g. pentagon):

Student – guide 2: Right foot (one) – clap (two) – clap (three), right thigh (four) – left thigh (five) (repeat two times).

Group answer: Right foot (one) – clap (two) – clap (three), right thigh (four) – left thigh (five) (repeat two times).

According to his/ her card (e.g. square):

Last student – guide: Right foot (one) – clap (two) – right thigh (three) – left thigh (four) (repeat two times).

Group answer: Right foot (one) – clap (two) – right thigh (three) – left thigh (four) (repeat two times).



Application 2

The educator determines the meter – shape, on which every student improvises and creates his/ her own scenario. The teacher recites steadily two meters – shapes to coordinate the group. The first student in the row, at the left of the teacher, begins to clap twice the meter – shape with his/ her own scenario. The group answers. The meter – shape used in this example is the triangle and at the beginning of every meter there is always a clap.

Teacher: **One** – two – three, **one** – two – three.

Student – guide 1: **Clap** –right foot – left foot, **clap** –right foot – left foot.

Group answer: **Clap** –right foot – left foot, **clap** –right foot – left foot.

One – two – three, **one** – two – three.

Student – guide 2: **Clap** (one) – clap (two) – left foot (three), **clap** (one) – clap (two) – left foot (three).

Group answer: **Clap** (one) – clap (two) – left foot (three), **clap** (one) – clap (two) – left foot (three).

One – two – three, **one** – two – three.

—

—

Last student – guide: **Clap** (one) – right chest (two) – left chest (three), **clap** (one) – right chest (two) – left chest (three).

Group answer: **Clap** (one) – right chest (two) – left chest (three), **clap** (one) – right chest (two) – left chest (three).

One – two – three, **one** – two – three.

Application 3

The structure of this application is similar to the structure of the second application. It differs from this one, as the meter – shape on which every student improvises, is determined by the card he/ she has taken, and so it differs from one student to the next.

Teacher: **One** – two – three – four, **one** – two – three – four.

Student – guide 1: **One** – two – three – four, **clap** –right foot – left foot – snap.

Group answer: **Clap** – right foot – left foot – snap, **clap** – right foot – left foot – snap.

One – two – three – four, **one** – two – three – four.

Student – guide 2: **One** – two – three, **clap** (one) – clap (two) – snap (three).

Group answer: **Clap** (one) – clap (two) – snap (three), **clap** (one) – clap (two) – snap (three).

One – two – three, **one** – two – three.

.

Last student – guide: **One** – two – three – four – five, **Clap** (one) – right chest (two) – left chest (three), right foot (four) – left foot (five).

Group answer: **Clap** (one) – right chest (two) – left chest (three), right foot (four) – left foot (five),

Clap (one) – right chest (two) – left chest (three), right foot (four) – left foot (five).

One – two – three – four – five, **one** – two – three – four – five.



Evaluation

The success of the activity is based on the degree to which every student achieved expression through the creation and the use of his/her patterns. It is also based on the level at which the students use their creativity and combine their former knowledge, but also on the coordination of the dialogue and the synchronization of the group.

Tips, considerations

The speed is chosen based on the skills of every group and on the degree to which the group can respond with the discipline of the flow of the circle. The teacher doesn't move on to the steps, if he/she is not sure that the students are able to remember the sounds of the body, either individually or sequentially, to interpret the meters – shapes.

In case a student finds it difficult to create his/her own scenario, there is the alternative solution of using ready scenario with sounds of the body per meter – shape.



CHAPTER 3

SINGING THE RHYTHM WITH KONNAKOL SYLLABLES

Introduction

In this chapter, the rhythmical system konnakol is introduced and used as a new means to express the meters – shapes.

Konnakol is the art of phonetic expression of rhythmic syllables from the musical tradition of South India. It combines the rhythmical recitation of syllables and the simultaneous counting of rhythm with hands. It allows the composition, the performance and the interpretation of the rhythms, in a direct and accessible way, without the need of previous experience.

Also, konnakol is combined with the volume fluctuation and the interpretation of the feelings that the meters - shapes suggest and finally with the expression through synchronized dance moves. The use of cards that express feelings is also introduced as well as the types of fluctuations of the volume. The information mentioned above is combined with the knowledge and the skills acquired from the previous chapters.



Activity 1

The recitation of rhythm using konnakol

Brief Description of the exercise

The students learn to recite the rhythmic – syllabic system konnakol through the dialogue with the structure “guide – group” (see table A). During the dialogue between the group and the teacher, the recitation flows if the group has been familiarized with this system.

Theme

The precise, clear, and synchronized utterance of the konnakol syllables from the group and the subgroups in the flow of the rhythm and the connection of that system to the previous knowledge acquired.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group’s ability to assimilate information.

Materials

Konnakol cards of meters – shapes.

Time

10’ - 20’

Instrumental and psycho educational objectives

1. To perform the rhythmical meter - shape with syllables.
2. To coordinate movement with speech.
3. To practice memory skills.
4. To match the image with verbal phrases.
5. To cultivate self - concentration and readiness.
6. To develop active listening.
7. To improve speech articulation
8. To reinforce the sense of self-competence by improving all the above activities in a certain degree/ by positively responding to the effort of participation/ contribution

Instructions – General

In this activity the structure “guide – group” is used at first and then the structure “guide – subgroups” (see table A). The teacher asks the group to observe the syllables and then pronounce them clearly.

Instructions – Steps

Step 1

The structure of the dialogue is “guide – group”, but not in the flow of the rhythm. The teacher presents the picture of every shape and recites the syllables that are written in the corners of the shape, while showing them (see table B, application 1). The students are asked to repeat to get familiarized with the articulation (Video 27A, 27 B).



Step 2

The dialogue “guide – group” takes place, while the rhythm flows. The teacher presents the picture of every shape and recites it twice, the first-time numbering and the second using konnakol, while showing simultaneously the corners of the shape or the syllables shown in the shape and asks the group to repeat them. In the beginning of every meter, if students are sitting, they kick their right foot down and if they are standing up, they make a clap (see application 2; Video 28A, 28B).

Step 3

The structure of the dialogue is “guide – group. The teacher recites a meter – shape triangle once and the students to repeat, so as to get in the flow of the rhythm. Then he/she recites the meter – shape triangle using konnakol, shows the corresponding card and asks the students to repeat after him/ her, in the flow of the dialogue. The teacher alternates successively the meters – shapes (triangle – square – pentagon etc.). Students are making a clap or tap on the floor every time they reach the beginning of the meter (see application 3; Video 29A, 29B).

Step 4

The structure of the dialogue is “guide – group. The teacher combines the konnakol recitation with one meter in pause. Every time that his/her turn comes, he/ she uses a new meter-shape, one beat bigger than the previous one (triangle – square – pentagon etc.). He/she recites the meter – shape triangle in konnakol once and then he/she counts the meter – shape silently and articulates the syllables without sound, while showing the counting with the fingers during the pause. He/she opens up the thumb in the first syllable, the index finger in the second and so on. At the first meter the teacher claps his/her hands at “one” (but doesn’t do the same at the second meter). In the flow of the rhythm, the group is asked to repeat. (See application 4; Video 30A, 30B).

Step 5

The structure “guide - subgroups” is followed in this step. The teacher recites in medium speed a meter – shape in konnakol once and motivates the two subgroups to repeat it successively. Group A starts and group B comes next in the flow of the rhythm. Every time the turn of the teacher comes, he/she introduces a new meter – shape gradually, in the flow of the rhythm. At first, he/she increases the meters – shapes by one, i.e. a triangle – square – pentagon etc. Afterwards, he/ she introduces the meters – shapes in random order. During the activity it is possible to change the order of the groups to maintain their interest and their vigilance.

Without stopping the flow, the teacher introduces the same rhythmical meter – shape once, more quickly, and increases the speed considerably. The procedure mentioned is repeated, until the speed the guide introduces becomes so fast that the groups cannot respond (see application 5; Video 31A, 31B).



Instructions - Applications

Application 1

Activity 1

Table B

Dot	1	Da
Line segment	1 – 2	Ta – ka
Triangle	1 – 2 – 3	Ta – ki – ta
Square	1 – 2 – 3 – 4	Ta – ka – di – mi
Pentagon	1 – 2 – 3 – 4 – 5	Da – di – gi – na – dum
Exagon	1 – 2 – 3 – 4 – 5 – 6	Ta – re – ki – ta – ta – ka
Heptagon	1 – 2 – 3 – 4 – 5 – 6 – 7	Da – ta – re – ki – ta – ta – ka
Octagon	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8	Ta – ka – di – mi – ta – ka – ju – no

Activity 2

The teacher presents two cards – shapes, one with numbering and one with konnakol and recites them, while showing on the shape the numbers or the syllables.

Application 2 (line segment)

Guide: One – two, Ta – ka.

Group answer: One – two, Ta – ka.

Application 2 (triangle):

Guide: One – two – three, Ta – ki – ta.

Group answer: One – two – three, Ta – ki – ta.

Application 2 (square):

Guide: One – two – three - four, Ta – ka – di – mi.

Group answer: One – two – three - four, Ta – ka – di – mi.

Application 2 (pentagon):

Guide: One – two – three – four - five, Da – di – gi – na – dum.

Group answer: One – two – three - four, Da – di – gi – na – dum.



Application 2 (hexagon):

*Guide: One – two – three – four – five – six, **Ta** – re – ki – ta – ta – ka*

*Group answer: One – two – three – four – five – six, **Ta** – re – ki – ta – ta – ka*

Application 2 (heptagon):

*Guide: One – two – three – four – five – six - seven, **Da** – ta – re – ki – ta – ta – ka*

*Group answer: One – two – three – four – five – six - seven, **Da** – ta – re – ki – ta – ta – ka*

Application 2 (octagon):

*Guide: One – two – three – four – five – six – seven – eight, **Ta** – ka – di – mi – ta – ka – ju – no.*

*Group answer: One – two – three – four – five – six – seven – eight, **Ta** – ka – di – mi – ta – ka – ju – no.*

Application 3

The teacher replaces the numbering of the 2nd application with konnakol and recites the a meter – shape in konnakol, in the structure of the dialogue “guide - group” and the group imitates him/ her. The teacher adds gradually the new meter – shape, in the flow of the rhythm, that is a triangle – square – pentagon etc.

Application 3 (line segment):

*Guide: **Ta** – ki – ta, **Ta** – ki – ta.*

*Group answer: **Ta** – ki – ta, **Ta** – ki – ta.*

*Guide: **Ta** – ka – di – mi, **Ta** – ka – di – mi*

*Group answer: **Ta** – ka – di – mi, **Ta** – ka – di – mi*

And so on

Application 4 (triangle with pause):

*Guide: **Ta** – ki – ta, **one meter in pause** (the teacher articulates the syllables without sound, while showing simultaneously the numbering using fingers: thumb **ta** – index finger ki – middle finger ta).*

*Group answer: **Ta** – ki – ta, **one meter in pause** (the teacher articulates the syllables without sound, while showing simultaneously the numbering using fingers: thumb **ta** – index finger ki – middle finger ta).*

The applications for the rest of the meters – shapes combined with silenced meters are done in the same way as described in application 2.



Application 5 (triangle with subgroups)

The teacher recited rhythmically the meter – shape triangle, in slow motion:

Guide: Ta – ki – ta

Subgroup “A” answer: Ta – ki – ta.

Subgroup “B” answer: Ta – ki – ta

Guide: Ta – ka – di – mi

Subgroup “B” answer: Ta – ka – di – mi

Subgroup “A” answer: Ta – ka – di – mi

Later, the teacher recites the dialogue above, increasing gradually the speed in a distinct level, at every beginning of this structure and changing the order of the subgroups in the dialogue.

Guide: Ta – ki – ta

Subgroup “A” answer: Ta – ki – ta

Subgroup “B” answer: Ta – ki – ta.

The applications for the rest of the meters – shapes are done in the way described in application 2.

Evaluation

In this activity the teacher can evaluate the clarity of the articulation of konnakol and the extent to which it is related to the knowledge acquired by the students. The teacher also notices how concentrated the students are depending on the precise duration of the pause and their readiness to recite in konnakol when their turn comes.

Tips, considerations

It is important that the syllables are recited with expressiveness, a target feature for the group. To achieve this, awakening and cultivation of the innate tendency of the students for imitation is demanded.



Activity 2

The maestro 'colors' the konnakol recitation

Brief Description of the exercise

The konnakol recitation is colored by the change in volume of the voice in five different ways, through reading cards or through games of imitating the guide and happen in the dialogue with the structure "guide – group" and "guide – subgroups" (see table A).

Theme

The ability of the students to express with synchronization, flexibility, and plasticity the changes in the volume of the recitation, according to the suggestions of the teacher or the volume card that the students are asked to interpret.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Volume cards

Time

20' - 25'

Instrumental and psycho educational objectives

1. To cultivate the ability to control the volume of the voice and to realize that the change in the volume of the voice is a means of expression.
2. To enhance observation and the ability to imitate.
3. To be able to change gradually and with plasticity in sound's volume levels.
4. To practice different skills at the same time.



Instructions – General

In this activity the structures used in the dialogue are “guide – group” and “guide – subgroups” (see table A). The dialogues are conducted in circles that come successively and last for 4 meters – shapes. The cycle of 4 meters is repeated approximately 2 to 3 times or more, if needed. The students keep a steady pace, making steps on the spot in all the following activities.

In the following steps, concepts related to volume will be introduced: low, high, medium, gradual increase and decrease of volume. The teacher introduces a new concept or a combination of concepts, if the group has already understood what has been explained.

Every concept corresponds to a card. Before starting the konnakol recitation, the teacher shows to the students the five cards and explains to them the meaning of each card. During each activity, every time the volume is changed by the teacher, the corresponding card is showed.

Instructions – Steps

Step 1

The structure used in the dialogue is “guide – group” (see table A) and it is repeated once or twice, every time the type the volume changes. At first, the guide presents the volume cards “low”, “medium”, “high” and discusses with the students about them.

He/she asks the group to keep the speed steady with steps on the spot and uses the meter- shape triangle. Then, he/she shows the volume card “low”, recites rhythmically using konnakol, four meters – shapes in low volume and asks the group to repeat, in the flow of the circle, emphasizing on “one”.

Afterwards, the guide shows the volume card “medium” recites four meters – shapes in konnakol in high volume and asks the group to repeat, as described above.

In the same way, the guide shows the volume card “high” recites four meters – shapes in konnakol in medium volume and asks the group to repeat, as described above.

In the end, high, medium and low volume alternate in random order, by alternating the corresponding volume cards (see application 1; video 32A, 32B).

Then, the guide can replace cards with the signs of his/her hands (see application 1) (video 33B).

Step 2

The structure used in the dialogue is “guide – group” (see table A). The guide asks the group to keep the speed steady with steps on the spot. He/she shows the volume card “gradually high”, recites rhythmically 4 meters – shapes using konnakol as described below and asks the group to repeat, in the flow of the circle, emphasizing on “one”. The recitation of the first meter starts low and the volume rises gradually, as the rest of the meters are being recited. At the fourth – and last – meter of the recitation, the volume must have reached a high level (gradually high). The guide recites rhythmically with expressiveness and stability. In order to describe the gradual raising of the volume in a more theatrical way, the teacher can “rise” up gradually one or both hands (video 34a).



As long as the group has succeeded at accomplishing the task and while the rhythm flows, the guide, shows the volume card “gradually low”, recites in konnakol four meters with the exact opposite way. The guide, in other words, starts the recitation in an extremely high level and gradually decreases the volume, until it becomes low in the last meter (gradually low). In the same way, the guide can use on or both hands to lead the group (move: up – down). The guide can then mix both ways asking the students to imitate him/ her (see application 2; video 34b).

The guide then mixes both ways asking the students to imitate him/her (“gradually high” video 34c; “gradually low” video 34d).

Step 3

The teacher has introduced so far five different concepts regarding volume. All of them are included in the dialogue with the structure “guide – subgroups” (see table A). The group is divided in two subgroups, as described in the first chapter.

The guide recites four meters in konnakol to help the group synchronize in a certain speed. Afterwards, the teacher takes the role of the conductor and leads the subgroups during the recitation in konnakol, as regards the volume, without interfering with his/ her recitation. The guide gives his/her turn to group A which also gives its turn to group B in the flow of the rhythm. After the subgroups have become familiarized with the fluctuation of the volume, their turn can change in the dialogue. The volume changes from one group to the next, according to what the teacher suggests, in a certain sequence. The volume can change

1. from low to low or gradually high and
2. from high to high or gradually low.

(See application 3; video 35A- 35B).

Step 4

The structure used in the dialogue is “guide – group” (see table A). The teacher recites in konnakol four meters – shapes of the triangle and asks the group to repeat making a clap in the beginning of the meter, in order to have a better coordination.

For four meters, the group pauses the recitation, makes only a clap in the beginning of the meter and counts silently (the teacher helps by reciting in konnakol silently and by articulating the syllables without sound while simultaneously showing with the fingers how to count during the pause, if necessary). During the pause, the teacher shows a volume card, that the group should look and prepare for its interpretation.

As the pause ends, the group recites the four meters in konnakol, in the volume that the card has showed. If the group finds difficulty in understanding any card, the teacher can repeat it (see application 4; video 36A, 36B).



Instructions – Applications

Application 1 (triangle)

Low:

Guide (low): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

Group answer(low): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

The guide repeats two to three times.

High:

Guide (high): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

Group answer(high): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

The guide repeats two to three times.

Medium:

Guide (medium): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

Group answer (medium): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

The guide repeats two to three times.

Subsequently the teacher alternates the former dialogues randomly.

Application 2 (triangle)

Gradually high (low to high):

Guide (gradually high): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Group answer (gradually high): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

The guide repeats two to three times.

Gradually high (high to low):

Guide (gradually low): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Group answer (gradually low): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

The guide repeats two to three times.

Subsequently the teacher alternates the former dialogues randomly.

Application 3 (triangle):

The sequence for the fluctuation of the volume is the following:

Low -> low -> gradually high -> high -> high-> gradually low -> low

High -> high-> gradually low-> low-> low-> gradually high-> high

Guide (introduces the speed): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “A” (low): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “B” (low): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “A” (gradually high): **Ta** – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “B” (high): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “A” (high): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “B” (gradually low): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Subgroup “A” (low): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

And so on.



Application 4 (triangle)

Guide: **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

Group answer: **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta

The guide shows later the volume card, while counting silently with the groups that makes a clap in the beginning of every meter in the volume “suggested” from the card, “gradually high” for example.

Guide – group (silent counting from both of them, while the teacher can help by showing with the fingers and simultaneously showing the volume card):

Ta – ki – ta, **Ta**– ki – ta , **Ta** – ki – ta, **Ta**– ki – ta.

Group (gradually high): **Ta** – ki – ta, **Ta**– ki – ta, **Ta** – ki – ta, **Ta**– ki – ta.

Evaluation

During the activity, the teacher monitors how vividly the students are able to notice the changes in the volume of the sound. The aim is to adapt quickly to the changes, according to the guide’s instructions.

Furthermore, the teacher notices from the way the students correspond to the steps, if they have matched and memorized the cards (step 1), if they are concentrated, even during the pauses, where silenced recitation is required (step 2) and if they can cope with the coordination of the movement with the “colorized” recitation (step 3).

Last but not least, through the game of volume alternations, the teacher evaluates the atmosphere of teamwork, cooperation and coordination between the members of the group.

Tips, considerations

The change in the levels of volume should be felt so it can easily be distinguished from the students and performed with representation. During the guidance in application 3, the teacher should be clear in his instructions and introduce them a bit earlier that the moment they will be performed from the students, at the end of the previous meter.



Activity 3

The student – conductor in the game of different volumes

Brief Description of the exercise

Every student in the clock takes the role of the conductor and leads the group in accordance with the volume level of the recitation showed in the card, received from the teacher.

Theme

Every student takes a leadership role as a conductor and recites in a theatrical way, but also coordinates and synchronizes the group to follow the dialogue with the student – conductor.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Volume cards

Time

15' - 25'

Instrumental and psycho educational objectives

1. To cultivate trust and cooperation between the members of the group.
2. To develop responsibility and the ability to take initiatives.
3. To cultivate creativity and fantasy.
4. To improve the ability to describe/ express themselves/ their feelings in a lively, representative and theatrical way, using and combining body movements and facial expressions.
5. To reinforce the students' self – esteem, by supporting their initiatives and accepting their effort to express themselves
6. To enhance the capacity/ ability for mentalization/ symbolization (a basic and critical skill for the full psychosocial development /emotional integration of children)

Instructions – General

In this activity, the structure of the dialogue is “the clock with the student as the guide” (see table A). All the students become conductors successively. For four meters, the students recite in konnakol the volume card given by the teacher and then the group repeats.

Instructions – Steps

Step 1

The teacher shows the volume cards to the students and asks them to show “high”, “low”, “gradually low” and “gradually high” in a clear and intelligible way.

He/ she explains the rules of the activity to the group and gives to every student one volume card (the meter – shape can vary or not, depending on the age and the abilities of the group). The teacher asks the student to open the card, to see it and place it in front of him/her. A certain amount of time is given to the students in order to prepare the way they will chose to guide the group.



The teacher recites in konnakol four meters – shapes and asks the group to repeat for as much time as needed, in order to coordinate in a suitable speed.

Subsequently, the first student – conductor recites four meters – shapes according to her volume card in konnakol (the volume of the recitation in konnakol depends on the card). The student – conductor should show to the group the starting point of the recitation in a clear and vigilant way and with the help of hands and notions.

The role of the conductor is taken by the next student in the clock, who interprets the card given and then coordinates the group, until the turn of the last student of the group has come. The teacher in this activity is asked to encourage every student to take a leading role (video 37A, 37B).

Instructions – Applications

Application 1 (triangle)

The group is guided successively from the student who takes the role of the conductor. The student – conductor interprets his/her card and leads the group in a similar way, for example “gradually high”. During the application, the group keeps the pace steady with steps on the spot:

Guide (with pacing): **Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.**

Group answer (with pacing): **Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.**

1st student – conductor (gradually high):

Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.

Group (gradually high), under the guidance of the 1st conductor:

Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.

2st student – conductor (gradually low):

Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.

Group (gradually low), under the guidance of the 2st conductor:

Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.

Last student – conductor (low):

Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta

Group (gradually low), under the guidance of the last conductor:

Ta – ki – ta, Ta– ki – ta, Ta – ki – ta, Ta– ki – ta.



Evaluation

The success of the activity is based on the vigilance and the theatricality of the student – conductor, on the enhancement of self-confidence and the trust the student feels for the group, in order to express freely, but also from the readiness and the coordination of the group

Tips, considerations

While describing the steps, the teacher should give clear instructions, not to lose extra time to the coordination of the activity. At the first step the students show in trial the different volume levels and the teacher checks out if this is accomplished in an intelligible and clear way.



Activity 4

The konnakol cards of emotions

Brief Description of the exercise

At first this is a game of dialogue and expression of emotions between the teacher and the group and in second place, between the two subgroups, in which the members of the group are divided.

Theme

In this activity the students are given the chance to enrich the game of the rhythm through expressing their emotions.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.

Materials

Cards of emotions.

Time

10' – 20'

Instrumental and psycho educational objectives

1. To perceive the importance of group synchronization through keeping a steady speed during the exercise.
2. To improve the ability for motor coordination through the combination and the synchronization of the movement with the rhythm.
3. To coordinate the group in a more effective way and help students understand the basic principle of the geometry of rhythm, through the repetition and the consistency in time.

Instructions – *General*

The dialogue in this activity has the structure “guide - group” (see table A). The teacher explains to the group the rules of the activity. The game of the dialogue demands expressiveness and concentration.

Instructions – *Steps*

Step 1

The teacher presents the cards of emotions (happiness, sadness, surprise, fear, anger) to the students, asks them to guess to which emotion each card corresponds to and then to notice the characteristics of each image – card and imitate him/her using facial expressions. The teacher discusses with the students how they can express each card – emotion with their voice or with the body movements and asks them to experiment.

Afterwards, the teacher initiates a dialogue with the structure “guide - group” (see table A). He/she picks up by chance every time a konnakol card of emotions of any meter – shapes (e.g. triangle - happiness) and while showing it to the group, he/she recites it twice and asks for imitation. The teacher uses and exposes another card with a different emotion (e.g. triangle - sadness), when



he/she realizes the previous card is performed with success in the flow of the rhythm (video 38A, 38B).

Step 2

Later, the teacher, in the role of the guide, recites in konnakol every meter – shape twice in the form of question (e.g. triangle, while showing to the group the card of emotions for surprise). The group answers, reciting in konnakol the meter – shape triangle in a surprise style (as the card shows), in the flow of the circle (video 39A, 39B).

Instructions – Applications

Application 1 (triangle)

After following the procedure described in the first step for the introduction and the interpretation of the konnakol cards of emotions, the teacher makes the following dialogue.

Guide (he/she shows and recites the konnakol triangle – happiness): **Ta – ki – ta, Ta – ki – ta**
Group answer (recitation of konnakol triangle – happiness): **Ta – ki – ta, Ta – ki – ta**

Guide (he/she shows and recites the konnakol triangle – sadness): **Ta – ki – ta, Ta – ki – ta**
Group answer (recitation of konnakol triangle – sadness): **Ta – ki – ta, Ta – ki – ta**

Application 2 (triangle)

Guide (recites with question style and shows the konnakol card of triangle – surprise): **Ta – ki – ta, Ta – ki – ta**

Group answer (konnakol recitation of triangle – surprise): **Ta – ki – ta, Ta – ki – ta**

Guide (recites with question style and shows the konnakol card of square – fear): **Ta – ka- di- mi, Ta – ka- di- mi,**

Group answer (konnakol recitation of square – fear): **Ta – ka- di- mi, Ta – ka- di- mi**

And so on

Evaluation

The success of this activity is judged by the ability of students to distinguish and express their emotions with expressiveness and theatricality, in a coordinated and way. The teacher evaluates the atmosphere of teamwork, cooperation, enjoyment as well as the degree of involvement to the procedure of the students that present introversion and difficulty to express themselves.

Tips, considerations

The numbering should be precise, clear and consistent to the time frame the teacher indicates. It is important that the speed is adjusted to the potential of the group, so as not to be neither fast nor slow, but easy to follow. The teacher encourages the students to interpret the cards of emotions, by creating an atmosphere of safety and trust.



Activity 5

The student – conductor of emotions

Brief Description of the exercise

Every student in “the clock with the student as the guide” takes the role of the conductor and interprets the card of feelings given by the teacher and the leads the group in order to imitate him/her.

Theme

The cultivation of trust of the student – conductor for himself/herself and of the members of the group for the conductor. The familiarization with the recognition and the expression of emotions as well as the group expression through participation in the game.

Age range

As the age rises, so does the difficulty level. We include patterns gradually, according to the group’s ability to assimilate information. This activity can be performed with the use of only one meter – shape and with the alternation of the emotions with younger students.

Materials

Cards of emotions

Time

15’ – 25’

Instrumental and psycho educational objectives

1. To improve the ability of students to make documentary and theatrical descriptions, by using and combining body moves and facial expressions
2. To cultivate creativity and imagination, by supporting/ guiding spontaneity and expression within a specific framework
3. To develop responsibility and the ability to take initiatives.
4. To cultivate trust and cooperation between the members of the group.
5. To boost student’s self-esteem.
6. To integrate somatic and psychic experiences

Instructions – General

In this activity, the structure followed in the dialogue is “the clock with the student as a guide” (see table A). Every student takes a leading role and interprets the emotions, while encouraging the group to repeat. The dialogue takes place every two meters – shapes. The group keeps the pace steady by making steps on the spot.



Instructions – Steps

Step 1

The dialogue has the structure “the clock with the student as the guide” (see table A). The teacher explains to the group the rules of the activity and hands out a card of emotions to every student (of any kind of meter – shape) and places it right in front of him/her. The teacher asks to open and see the card and put it back closed. The teacher gives time to the students to prepare the interpretation of their card, the teacher recites two meters – shapes in konnakol with pacing and asks the group to repeat, in order to coordinate in the appropriate speed.

The student – conductor subsequently recites his/her card for two meters – shapes (e.g. triangle – anger), while the group keeps the pace steady with steps on the spot. Immediately after that, the student – conductor directs the way of the recitation of the group in konnakol, according to the card of emotions. The next student in the clock takes the role of the conductor (e.g. square – happiness), interprets the card and then leads the group, until the last student completes. The student – conductor should be vigilant, in order to interpret the card on time and with clarity and should also show in a very clear way to the group the start and the way of the recitation with the help of hands or notions.

In this game, the teacher encourages every student to take a “leading role”. Alternatively, the teacher can give the students the possibility to choose to interpret whatever feeling they want (happiness, sadness, surprise, fear, anger), without the use of cards (see application 1) (video 40A, 40B).

Instructions – Applications

Application 1 (triangle)

The group in guided successively, from each student of the group who takes the role of the conductor in the clock. The student – conductor interprets the card and leads the group in a similar way, for example triangle – anger. During the application, the group keeps the pace steady with steps on the spot.

Guide (with pacing): **Ta** – ki – ta, **Ta**– ki – ta

Group answer (with pacing): **Ta** – ki – ta, **Ta**– ki – ta

First student – conductor (e.g. triangle – anger): **Ta** – ki – ta, **Ta**– ki – ta

Group (triangle - anger), under the guidance of the first conductor: **Ta** – ki – ta, **Ta**– ki – ta

Second student – conductor (e.g. square – happiness): **Ta** – ka – di – mi, **Ta** – ka – di – mi

Group (square – happiness), under the guidance of the second conductor: **Ta** – ka – di – mi, **Ta** – ka – di – mi

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Last student – conductor (e.g. pentagon – fear): **Da** – di – gi – na – dum, **Da** – di – gi – na – dum

Group (pentagon – fear) under the guidance of the last conductor: **Da** – di – gi – na – dum, **Da** – di – gi – na – dum



Evaluation

The success of the activity is judged by the disposition of the students for participation and extroversion, by the vigilance and the presence of the student – conductor, but also by the readiness and the synchronization of the group. Through this activity the teacher can evaluate issues like whether the confidence of the student – conductor in himself/herself is built, whether the self confidence in improved as well as whether the group’s trust in the conductor’s possibilities has increased.

Tips, considerations

While describing the steps, the teacher should give clear instructions, so as not to waste time coordinating the activity.



Activity 6

Dialogue of the interaction of the student – robot with the group

Brief Description of the exercise

Through the dialogue with the structure “the clock with the student as the guide” (see table A), every student takes a leading role and plays with body sounds in patterns he/ she interprets in different ways (with a variety of emotions and volumes or with a style of negation, affirmation or question). The group answers either with the corresponding patters of body sounds or with konnakol and “colors” it in the different ways mentioned above.

Theme

The reuse and the combination of the former knowledge through the dialogue of interaction between the teacher and the group, the cultivation of the ability to observe and to concentrate, as well as the development of the skill of the students to cope with two or more activities simultaneously.

Age range

The teacher can grade the difficulty levels according to the age level and then with the level of the class. Specifically, the teacher can introduce:

- All the meters – shapes and combine them with one or more cards (cards that denote emotions or/and volume).
- Some of the meters – shapes and combine them with one or more cards (cards that denote emotions or/and volume).
- All the meters – shapes and combine them with one or more cards (cards that denote emotions or/and volume).

Materials

Cards of emotions and volume cards.

Time

15' - 25'

Instrumental and psycho educational objectives

1. To maintain the flow of the rhythm during the dialogue.
2. To reinforce students' memory skills and improve their ability to focus their attention.
3. To cultivate students' readiness to react on time.
4. To cultivate the ability to take initiatives and connecting with others
5. To enhance a climate of cooperation and collective work/ sense of group participation.
6. To cultivate the self-confidence of all students (with and without SEND/ vulnerabilities).
7. To cultivate students' creativity, imagination, and their ability for improvisation.
8. To cultivate students' autonomy and responsibility.
9. To help all students realize the importance of individual participation for a successful group activity.
10. To enhance/ reinforce the connection of students with SEND/vulnerabilities with those without (overall goal)



11. To reinforce classroom inclusion of all students and improve the whole classroom climate (overall goal)
12. To reinforce students' productivity/ motivation/ potential to learn and participate in school activities (overall goal)
13. To train / support/ allow teachers to develop specific psychosocial and creative teaching skills (overall goal)
14. To modify school culture and teachers' attitudes /mentality towards innovative methods of leading classroom activities/ managing classroom dynamics/ improve and enrich their teaching methods and enhance their students' learning motivation (overall goal)

Instructions – General

The structure followed in this activity is “the clock with the student as the guide” (see table A). The body sounds are used and combined with the konnakol recitation and almost all the groups of cards we have introduced so far (cards of emotions, volume cards). Now, the student has two roles. At first the student “claps on the body” four meters – shapes, according to the konnakol card he/she has received and in the next four meters, the student expresses with robotic moves of the body and the face, the kind of the card (about emotion or volume). Every movement of the student – robot corresponds to one pulse – beat. The student is asked to show the kind of the card with as much expressiveness as possible, so that the group can express the card through konnakol recitation in the next four meters.

To sum up, the dialogue in the clock is performed every twelve meters – shapes, with the following structure:

- For the first four meters - shapes: (meter – shape 1 - 4): the student – guide plays only with body sounds the two meters – shapes, according to the konnakol card (here the student interprets the card only as regards the meter – shape).
- For the next four meters – shapes: (meter – shape 5 – 8): the student – guide becomes robot and interprets the card as regards its kind (about emotion or volume) for four meters – shapes simultaneously with the rest of the group members. The group imitates the first four meters the student – guide has played with sounds of the body and at the same time watches the student – guide interpret the meters – shapes, according to the way suggested by the card.
- For the next four meters – shapes: (meter – shape 9 – 12): the group recites four meters – shapes in konnakol, according to the way the guide interprets meters – shapes 5 – 8.
- Before the next student starts, the group keeps the speed steady with steps on the spot, for as much time needed so as the student to get ready.



Instructions – Steps

Step 1

The teacher distributes to all students one konnakol card and asks them to see their card and try to interpret it by using the corresponding pattern with body sounds (see chapter 2). The teacher encourages the students to work in groups of two with mutual help. If the students find difficulty in remembering the cards, the teacher helps them, until he/she is sure that every student is able to interpret the meter – shape of its card. If necessary, the teacher shows all the candidate cards and reminds the students the interpretation of the cards (as regards the patterns with the sounds of the body and the kind of each card), before distributing them.

Step 2

The teacher shows the pulse – beat, according to the meter – shape of the card of the first student of the clock, counting, for example, four times, until 3, if the shape is triangle, in medium speed or alternatively he/she asks the group to keep the speed steady with steps on the spot.

The dialogue has the structure “the clock with the student as the guide” (see table A). Every student independently in the circle takes successively “the role of the guide” and “claps on the body” four meters – shapes of the card in front of him/her. The group repeats, while noticing simultaneously the student – guide interpret his/her card (about emotion or volume) with robotic movements. Afterwards, the group adopts the way the student – robot interprets four times the meter – shape of the card and recites it with konnakol. The meter – shape should be understood by the group, during the first eight meters. Before the second student starts, the group keeps the speed steady with steps on the spot, for as much time needed so as the student to get ready. The dialogue is continued, until the last student completes his/her turn.

In case the structure of the activity is very difficult for the group, the teacher can make the process easier if, for example, he/she asks the student – guide to count out loud the moves he/she makes, while “playing on the body” the first four meters – shapes (video 41A, 41B).

Instructions – Applications

Application 1

1a) Patterns with sounds of the body

- **Triangle: Right foot** – clap – clap or **Right foot** – left foot – clap.
- **Square: Right foot** (one) – clap (two) – right thigh (three) – left thigh (four).
- **Pentagon:** (one) – clap (two) – clap (three) – right thigh (four) – left thigh (five).
Or
Clap (one) – right chest (two) – left chest (three) – right chest (four) – left chest (five).
Or
Right foot (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five).



- **Hexagon: Right thigh** (one) – left thigh (two) – right side (three) – left side (four) – right chest (five) – left chest (six).
- **Heptagon: Right foot** (one) – right thigh (two) – left thigh (three) – right side (four) – left side (five) – right chest (six) – left chest (seven).
Or
Clap (one) – right chest (two) – left chest (three) – right side (four) – left side (five) – right thigh (six) – left thigh (seven).
- **Octagon: Right foot** (one) – left foot (two) – right thigh (three) – left thigh (four) – right side (five) – left side (six) – right chest (seven) – left chest (eight)
Or
Right chest (one) – left chest (two) – right side (three) – left side (four) – right thigh (five) – left thigh (six) – right foot (seven) – left foot (eight)

1b) Konnakol (see table B)

1c) Kinds of interpretation:

- Question, negation, affirmation.
- Emotions: happiness, sadness, surprise, fear, anger
- Volume: low, gradually low, high, gradually high

Application 2 (triangle)

The teacher recites steadily two meters – shapes to coordinate the group. The first student in the row, at the left of the teacher, starts to interpret the card in front of him/her (e.g. meter – shape triangle with the emotion of happiness). The group answers, at first, with body sounds and later with konnakol.

Teacher: One – two – three, One – two – three, One – two – three, One – two – three

Meters – shapes 1 – 4:

Student – guide 1: Right foot – clap – clap, Right foot – clap – clap, Right foot – clap – clap, Right foot – clap – clap

Meters – shapes 5 – 8:

Student – robot – guide (interpretation with the emotion of happiness):

Right foot – clap – clap, Right foot – clap – clap, Right foot – clap – clap, Right foot – clap – clap

The group answers by imitating the guide from the meters – shapes 1 and 2, while watching the student – guide interpret the meters – shapes in the way suggested by the card.

Group answer 1: Right foot – clap – clap, Right foot – clap – clap

Meters – shapes: 9 – 12:

The group answers for the second time, along with the student – guide, according to the way the guide interprets the meter – shape 3 and 4, by expressing the emotion of happiness.

Group answers 2: Ta– ki – ta, Ta– ki – ta, Ta– ki – ta, Ta– ki – ta.

The rest of the students – guides take their turn in the flow of the clock, making a dialogue with the group according to the structure explained previously until the turn of the last student comes.



Evaluation

The success of the activity is determined by the way the student – guide makes a recitation and by the success of the imitation of every student – guide from the group. The key points of the evaluation are the cultivation of imagination and creativity on one hand, and on the other the synchronization of the group that demands concentration and observation.

Tips, considerations

The speed should be low, at first at least, as the activity demands a combination of many skills and consists of a new structure. The teacher chooses the level of difficulty of the activity, evaluating the ability of the group to respond. The teacher can gradually raise the difficulty level of the activity, by adding gradually either cards of meters – shapes or card from the rest categories.