

## CHAPTER 2 Activity 2

Title <b>The Clock with Sounds from the Body</b>	
<i>Description of the exercise</i>	The use of body music patterns, leads to familiarisation with body sounds and body itself, through coordination and cooperation.
<i>Theme</i>	Exercising turn- taking, through body sounds .
<i>Group size</i>	Whole-class activity / small-group activity
<i>Age range</i>	Students in primary education. According to the age the difficulty varies. We include patterns gradually, according to the group's ability to assimilate information.
<i>Complexity</i>	Level 1. Provided sufficient space for activities in a circular arrangement. Previous experience required: Chapter 1
<i>Time</i>	15' - 20'
<i>Objectives</i>	<ul style="list-style-type: none"> <li>— To keep the flow of the rhythm from one student to the next without stopping.</li> <li>— To enforce the atmosphere of cooperation</li> <li>— To cultivate autonomy and responsibility</li> </ul>

	<ul style="list-style-type: none"> <li>— To improve the ability of concentration and attention</li> <li>— To cultivate readiness, in order to react in time</li> <li>— To realize the importance of individual participation for the success of the group's activity</li> <li>— To experience the importance of synchronization/ attunement with others, through maintaining a constant speed, during the exercise</li> <li>— To improve motor coordination ability by combining and synchronizing movement with rhythm</li> <li>— To understand of the basic principle of rhythm geometry, through repetition and consistency over time</li> <li>— To discover the variety of sounds which can produced by the body</li> <li>— To cultivate creativity and fantasy</li> <li>— To develop and reinforce the sense of belonging in a team by actively participating in the group activities and keeping pace with others.</li> <li>— To acquire and develop self-expression skills in joyful activities</li> <li>— 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"</li> <li>— 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</li> <li>— 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.</li> <li>— To retain attention and participation throughout the activity</li> </ul>
<b>Materials</b>	None needed
<b>Preparation</b>	Attendance of a sample video for the better understanding of the practice.
<b>Instructions</b>	<p><b>Generally:</b> This activity follows the flow of the clock as in activity CH1, A4.</p>

### Steps:

The teacher explains to the group that the philosophy of the activity the same as in activity A4. It requires keeping the same speed, without interrupting the flow of the bar-pattern, in a continual movement. He explains that when their turn comes to repeat the pattern they need to be vigilant in order to avoid gaps in the flow, while moving from one student to the next.

### Applications

The teacher “plays” the bar-pattern triangle, in a steady speed, using the patterns from B1, application 1. He introduces each time he “plays” a new pattern to the circle.

Leader: 1<sup>st</sup> circle: **One**-two-three- (rhythmically recited)

**Clap**- two-three

Each student repeats consecutively, beginning from the first to his left, clockwise:

1<sup>st</sup> student: **Clap**-two-three

2<sup>nd</sup> student: **Clap**-two-three

3<sup>rd</sup> student: **Clap**-two-three etc.

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Last student of the circle: **Clap(one)**-two-three

If the teacher believes it is necessary, the circle above will be repeated at the same speed, in order to correct any weaknesses. Otherwise, upon completion of the circle the teacher adds, in a continual flow:

Leader: 2<sup>nd</sup> circle: **Right foot**-clap-three

Each student plays consecutively the bar-pattern on his body.

Leader: 3<sup>rd</sup> circle: **Right foot**- clap- clap

Each student plays consecutively the bar-pattern on his body.

Leader: 4<sup>th</sup> circle: **Right foot**- left foot- clap

Each student plays consecutively the bar-pattern on his body.

	<p>It is suggested after the completion of each circle to change its direction. For example: circle from left to right etc.</p> <p>The structure of the above pattern can be applied to the other bar-patterns, by using the body music patterns of activity B1.</p>
<b><i>Debriefing and evaluation</i></b>	<p>The success of the activity is judged by three tasks: the coordination of the sound, movement connected to the rhythm and the way the students approach each sound kinaesthetically. We make sure there are is no exaggeration in the movements, no unreasonable tension. It is required, if possible, to keep the original speed given by the leader and the execution of the activity in a continual flow.</p>
<b><i>Tips, considerations and safety</i></b>	<p>The teacher must have a clear and concise image as to how each strike is produced and its relevance with each sound.</p>