

Title	1.1. 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 and is related to themes such as learning the rhythm and integrating turn taking and connect 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 & Psycho Pedagogical Objectives	<ul style="list-style-type: none"> • To help students understand the rhythmical pattern and its circular flow by linking it to the shapes. • To facilitate body movement and connection to rhythm by enhancing a more flexible and pleasant connection to students' body awareness • To develop teamwork and to enhance the capacity to collaborate with the peers in specific tasks of the body movement. • 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. • 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). • To encourage students with Special Educational Needs/ Difficulties (SEND) and vulnerabilities overcome their fears by expressing themselves to others through body movement.
Instructions- Generally	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 follows 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”.



Title	1.2. Activity 2: <i>The dialogue of the group/ subgroups in the rhythmical circle</i>
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, affirmation).
Time	10' - 20'.
Psycho-pedagogical Objectives	<ul style="list-style-type: none"> • 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. • To assist students to follow the teachers' instruction as an individual and as a whole team. • To encourage students to retain their attention throughout the whole activity (increase attention/ concentration skills). • To develop observational and memory acoustic skills. • To experience the importance of group synchronization, through constant speed, during the performance of the exercise. • To improve motor coordination capacity, through the combination and timing of movement with pace.

- 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.
- To facilitate new forms of connections with peers and promote the spirit/ sense of team through playful and cheering methods and activities
- To assist students participate actively in whole class and creative/ spontaneous activities by developing their own potential
- To facilitate the ability of improvisation by overcoming the fear or stress to express themselves to the whole group of peers.

Instructions-

Generally

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, 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 lets them experiment with it.

The teacher takes the role of the “guide” of the team, reciting the meter – shape rhythmically and 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 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 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 star (see application 2) (video 4A, 4B). .

Instructions- Applications

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.



Title	<i>1.3. Activity 3: The dialogue when the circumstances of communication change.</i>
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, affirmation)
Time	10' - 20'.
Instrumental & Psycho Pedagogical Objectives	<ul style="list-style-type: none"> • To assist students to follow the teachers' instruction as an individual and as a whole team. • To assist students to improve memory skills and help them ameliorate their observational skills. • To help them understand the speed as an interpretive or motivating tool of learning. • To increase concentration through interacting with the others.

- To reinforce the capacity to participate in reciprocal activities by improving skills of interacting with each other .
- To encourage students to take turns and develop communication and interpersonal skills by respecting their peers .
- To enhance students' communicational and interpersonal skills through engaging students in an interactive , rhythmical 'dialogue'.
- To motivate all students but especially those who present difficulties in following the team and in actively participating into the suggested activities/ tasks by becoming productive and communicative.
- 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.
- To help the more withdrawn or fearful and “disrupted” students get familiar with ‘oneself’ on the whole and overcome their difficulties in participation

Instructions- Generally

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 imitate 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 are 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 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.



Title	1.4 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 & Psycho Pedagogical Objectives

- 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.
- To cultivate autonomy, the feeling of respect and of 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.
- To improve the ability of students to focus their attention on an activity.
- To cultivate students' readiness, so that they can react/ act in time.
- To cultivate students' social intelligence by encouraging them to take into account both the social and musical/ rhythmic framework
- To encourage students better understand the other's rhythmic/ movement capacities, as well as their weaknesses and difficulties to follow the dialogue and take part in collective activities
- To realize the importance of individual participation and contribution for the success of the group's activity.
- To assist students with or without special educational needs to co-exist and identify their needs and strengths.
- To gain satisfaction and pleasure through participating in whole class playful activities.

Instructions- Generally

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 in 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

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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

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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

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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

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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.

Title	<i>1.5 Activity 5: The student – “robot” as the guide of the dialogue.</i>
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 in experimentation 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 & Psycho pedagogical Objectives	<ul style="list-style-type: none"> • To facilitate the process of interaction and dialogue amongst the members of the group. • To maintain the ability to take part in the dialogue in the flow of rhythm. • To help students change roles during the game. • To assist students to take up initiatives by overcoming the feeling of embarrassment. • To allow students feel more comfortable and flexible in their interactions with others, through a pleasant and cheering way of acting • To enhance self-esteem and cultivate confidence by taking a leading role in the dialogue with the group. To encourage students to trust and believe in themselves • To affirm their own potential and establish their own identity through self – expression (in whole group activities). • To reinforce the general feeling and ability of cooperation and teamwork.
Instructions- Generally	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: 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

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- *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*

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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)

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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 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.

Title	
<i>1.6. Activity 6: The group interprets the cards with the student as the guide.</i>	
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 & Psycho Pedagogical Objectives	<ul style="list-style-type: none"> • To improve motor coordination and the ability for performing many acts simultaneously • To practice and improve the memory skills and the ability for combinatory use of former knowledge, as well as their deeper understanding. • To cultivate students' self – confidence by taking a leading role and the ability of taking initiatives. • To cultivate theatricality and flexibility in changing roles, while interpreting the cards (improve intrapersonal & interpersonal skills) • To promote a sort of social intelligence by accumulating a series of positive experiences in connection to others • To understand the sense of interdependence and the need for mutual cooperation, through the effort to maintain the flow of rhythm during the dialogue • To facilitate all students develop and discover the sense of interdependence in achieving meaningful things for them and others • To help all students, and especially those with SEND/vulnerabilities to affirm a sense of personal identity by building a collective • To assist teachers to enrich their role by securing conditions of acceptance and support for the students who find difficulties in following the activities.

Instructions-

Generally

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)).*

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- *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.