

Title <i>3.1. Activity 1: The recitation of rhythm using konnakol</i>	
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 & Psycho Educational Objectives	<ul style="list-style-type: none"> • To perform the rhythmical meter - shape with syllables. • To coordinate movement with speech. • To practice memory skills. • To match the image with verbal phrases. • To cultivate self - concentration and readiness. • To develop active listening. • To improve speech articulation • To reinforce the sense of self-competence by improving all the above activities in a certain degree and by positively responding to the effort of participation/ contribution
Instructions- Generally	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	<p>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,27B).</p> <p>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</p>

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, that is 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:

Table B

Dot	1	Da
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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.



Title	3.2. 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 & Psycho Educational Objectives	<ul style="list-style-type: none"> • 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. • To enhance observation and the ability to imitate. • To be able to change gradually and with plasticity in sound’s volume levels. • To practice different skills at the same time.
Instructions-Generally	<p>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.</p> <p>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.</p> <p>Every concept corresponds to a card. Before starting the konnakol recitation, the teacher shows to the students the five cards and explains to</p>

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 rising 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 that 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 than the moment they will



be performed from the students, at the end of the previous meter.

Title <i>3.3. Activity 3: The student – conductor in the game of different volumes</i>	
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 & Psycho Educational Objectives	<ul style="list-style-type: none"> • To cultivate trust and cooperation between the members of the group. • To develop responsibility and the ability to take initiatives. • To cultivate creativity and fantasy. • 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.

- To reinforce the students' self – esteem, by supporting their initiatives and supporting their effort to express themselves
- To enhance the capacity/ ability for mentalization/ symbolization (a basic and critical skill for the full psychosocial development /emotional integration of children)

Instructions- Generally

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.

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-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.

Title *3.4. 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 & Psycho Educational Objectives	<ul style="list-style-type: none"> To perceive the importance of group synchronization through keeping a steady speed during the exercise. To improve the ability for motor coordination through the combination and the synchronization of the movement with the rhythm. To coordinate the group in a more effective way and assist students understand the basic principle of the geometry of rhythm, through the repetition and the consistency in time.
Instructions-Generally	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	<p>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.</p> <p>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).</p> <p>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).</p>
Instructions-Applications	<p>Application 1 (Triangle)</p> <p>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.</p> <p><i>-Guide (he/she shows and recites the konnakol triangle – happiness): Ta – ki – ta, Ta – ki – ta</i></p>



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.



Title	3.5. 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 & Psycho Educational Objectives	<ul style="list-style-type: none"> • To improve the ability of students to make documentary and theatrical descriptions, by using and combining body moves and facial expressions • To cultivate creativity and imagination, by supporting/ guiding spontaneity and expression within a specific framework • To develop responsibility and the ability to take initiatives. • To cultivate trust and cooperation between the members of the group. • To reinforce student's self-esteem. • To integrate psychical experiences
Instructions- Generally	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	<p>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.</p> <p>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.</p> <p>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</p>



40A, 40B).

Instructions- Applications

Application 1 (Triangle)

The group is 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 is 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.

Title *3.6. 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 patterns 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	<p>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</p> <ul style="list-style-type: none"> • 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 & Psycho Educational Objectives	<ul style="list-style-type: none"> • To maintain the flow of the rhythm during the dialogue. • To reinforce students’ memory skills and improve their ability to focus their attention. • To cultivate students’ readiness to react on time. • To cultivate the ability to take initiatives and connect with others • To enhance a climate of cooperation and collective work/ sense of group participation. • To cultivate the self confidence of all students (with and without SEND/ vulnerabilities).

- To cultivate students' creativity, imagination, and their ability for improvisation.
- To cultivate students' autonomy and responsibility.
- To help all students realize the importance of individual participation for a successful group activity.
- To enhance/ reinforce the connection of students with SEND/vulnerabilities with those without (overall goal)
- To reinforce classroom inclusion of all students and improve the whole classroom climate (overall goal)
- To reinforce students' productivity/ motivation/ potential to learn and participate in school activities (overall goal)
- To train / support/ allow teachers to develop specific psychosocial and creative teaching skills (overall goal)
- 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- *Generally*

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 the 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).
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- **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 answer 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 is 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 choses 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.