



Title	2.1. Activity 1: Introduction to the sounds of the body
Brief Description of the exercise	We look for the sounds of the body, giving to the children the chance through sound examples and certain instructions to recognize and realize their body as a musical instrument through a palette of different sounds, which they can produce relatively easily.
Theme	First approach with body sounds, experimentation, the contact – familiarization with the body.
Age range	as the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.
Materials	Not required
Time	15' - 20' per step.
Instrumental & Psycho Educational Objectives	<ul style="list-style-type: none"> • To understand of the basic principle of rhythm geometry, through repetition and consistency over time. • To discover the variety of sounds which can be produced by the body, and promote the multisensory experience and ability. • To improve motor coordination ability by combining and synchronizing movement with rhythm. • To experience the importance of physical/body synchronization / attunement with others, through maintaining a constant speed, during the exercise. • To combine "body and soul coordination' and to integrate the body experience to a pleasant interpersonal activity/ contact. • To cultivate creativity and fantasy and develop self – expression skills through the familiarization with the body motion and the rhythm. • To develop and reinforce the sense of belonging in a team. • To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by an atmosphere of pleasure and "joy". • To develop communicative-interpersonal and emotional skills, through body expression/ movement. • To motivate all students but especially those who present difficulties/ vulnerabilities in following the team and in actively participating into the activity by becoming productive and communicative. • To improve the way students experience their body image/ physical/body realization with the aim to help them overcome any potential feeling of shame/ embarrassment they may have regarding the exposure of themselves to an unknown rhythmic, musical action/ or



shared with others play

- To assist teachers , school professionals become receptive, flexible and supportive in order to provide the most vulnerable students an experience of joy securing the feeling of acceptance by their classmates.
- To provide teachers the tools to ensure conditions of acceptance by building a “safe and comfortable space/framework” for the students who face difficulties with the motion and the expression through the body

Instructions- Generally

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

Instructions- Steps

Step 1: The teacher shows a short sound example of body music that makes the students wonder what the source of the sounds being heard is. Then, he/ she projects the corresponding video with body music and has a conversation with the students about the possibility of playing sounds and music with the body. The teacher asks the students to experiment with the sounds produced with the body (e.g. only from the hands, from the hands along with the body, from the legs, etc.) and choose the sound the like the most among these. In the structure “the clock with the student as the guide”, the teacher counts the meter – shape triangle twice to introduce the speed (to introduce the speed of the performance of the exercise). The group makes a clap and every student in the clock answers, playing twice the sound he/ she has chosen (see triangle: application 1) (Video 12A,12B)

Step 2: The teacher presents below one by one the taps he/ she is going to use and asks the students to observe them (deep bass sound with the legs, clap with sharp and loud sound etc.) and repeat (not in a flow). Afterwards, he/ she explains that in the following dialogue, with the structure “guide – group” (see table A), the group should observe the pattern the teacher plays with the body and then the students should imitate him/ her, at the same time, keeping the speed steady.

The teacher counts out loud two meters – shapes and asks the students to repeat after him. Later, he/ she alternates the two meters – shapes, replacing every time his/ her turn comes one time with one beat. He/ she starts by replacing “one” with a clap. The second time, he/ she puts at “one” the sound of the right leg and at “two”, the clap and counts out loud at “three”. At the third time in this meter – shape he/ she introduces one more clap at “three” (tapping the right leg – one, clap – two, clap – three). After some repetitions, the teacher alternates the sequence of the sounds, replacing the second clap with the left foot (tapping the right leg – one, tapping the left leg – two, clap - three) (see triangle: application 2) (Video 13A,13B) .



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

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

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

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

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

The teacher creates on the heptagon meter - shape, a new dialogue which combines the rhythmic recitation, the pause of a whole meter and the sounds of the body. The heptagon pattern is played by the instructor in different ways. Every time the teacher chooses to play the heptagon



pattern with one of the different ways and asks the group to repeat (see heptagon: application 6b) (Video 19A,19B).

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

Instructions- Applications

Application 1 (triangle):

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

- *Group:* clap (one)

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

- *Group:* clap (one)

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

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- *Group:* clap (one)

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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



Application 3 (square):

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

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

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

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

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

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

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

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

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

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



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

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

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

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

-Teacher: one meter – shape pause

Group answer: one meter – shape pause

Application 4 (pentagon)

Application 4a (pentagon)

Variation 1 (4 times repetition):

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

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

Variation 2 (4 times repetition):



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

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

Variation 3 (4 times repetition):

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

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

Variation 4 (4 times repetition):

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

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

Application 4b (pentagon):

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

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

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

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

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

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



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

Application 5 (hexagon): The teacher introduces six new sounds of the body that occur by clapping successively, from the bottom to the top, on thighs, on ribs and on chest. He/ she “plays on the body” every meter – shape hexagon twice, using the tapings presented in step 3.

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

Meter 2: in the same way

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

Meter 2: in the same way

Application 6 (heptagon)

Application 6a (heptagon)

Variation 1 (4 times repetition):

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

Meter 2: in the same way

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

Meter 2: in the same way

Variation 2 (4 times repetition):



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

Meter 2: in the same way

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

Meter 2: in the same way

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

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

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

Group answer: same

Application 6b (Heptagon):

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

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

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

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

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



Application 7 (Octagon)

Variation 1 (4 times repetition):

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

Group answer: same

Variation 2 (4 times repetition):

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

Group answer: same

Variation 1 (4 times repetition):

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

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

Group answer: same

Evaluation

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

Tips,

The quality of the sounds that comes of those moves/ tapings on the body, depends on the way the tapings are formed. The body should be in



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

Title	2.2. Activity 2: Familiarization with the sounds of the body
Brief Description of the exercise	The use of body music patterns, leads the students to familiarization with body sounds and with the body itself, through coordination and cooperation.
Theme	The deeper understanding and the familiarization with the body and the sounds of the body, through the successive adding patterns of different meters – shapes, played at different speed levels. Coordinating the team as a challenge as the conditions become more complex.
Age range	as the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information.
Materials	Cards of meters – shapes.
Time	15' - 20' per application.



Instrumental & Psycho Educational Objectives

- To maintain the flow of the rhythm from one student to the next during the dialogue, without stopping.
- To cultivate students' readiness in order to respond in time.
- To understand of the basic principle of rhythm geometry, through repetition and consistency over time
- To be able to combine the alternation of the changes in speed with the body sounds.
- To improve motor coordination ability by combining and synchronizing movement with rhythm.
- To understand the importance of group synchronization by maintaining a constant speed during the exercise.
- To improve students' ability to concentrate and focus their attention on a specific activity.
- To coordinate, guide and manage the team dynamics in an effective way
- To understand the importance of the individual participation for the successful achievement of the collective activity/ enhance a feeling of shared responsibility
- To reinforce a climate of cooperation and teamwork by highlighting and ensuring the pleasant dimension of the activity, as well as the ability to follow rhythmic flow/ alteration.
- To cultivate the self-confidence of all students (with and without difficulties/ vulnerabilities), as well as the ability to take initiatives, and reinforce autonomy and responsibility.
- To discover the variety of sounds that can be produced with the body.
- To cultivate creativity, imagination and the ability of improvisation through the process of combining and restructuring previous knowledge.
- To develop and reinforce the sense of belonging in a team by actively participating in the group activities and keeping pace with others.
- To acquire and develop self – expression skills in joyful activities.
- 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".
- 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.

- To motivate all students but especially those who present difficulties in following the team and in actively participating into school activities by becoming productive and communicative.

**Instructions-
Generally**

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

**Instructions-
Steps**

Step 1: The teacher places the cards in order, in the shape of a climax, starting from the triangle to the octagon and explains to the students the logic of their placement or asks them to discover it (every time there comes a new meter, if the unit is added). The teacher can ask the help of the students (he/ she places the triangle and asks a student to place the next appropriate card etc.).

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

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

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

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

**Instructions-
Applications**

Application 1:



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

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

- **Triangle**

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

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

- **Square**

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

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

- **Pentagon**

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

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

- **Hexagon**



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

Group answer: same

- **Heptagon**

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

Group answer: same

- **Octagon**

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

Group answer: same

Application 2:

- **Octagon**

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

Group answer: same



- **Heptagon**

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

Group answer: same

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- **Triangle**

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

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

Application 3: The process above continues in an endless flow, as a circle is supposed to start from the triangle to the octagon (application 1) and from the octagon it is completed to the triangle (application 2). The dialogue takes place in every meter – shape (one meter – shape by the guide and one by the group). Every time a new circle starts, the speed rises one level by the teacher and remains stable during the circle.

Evaluation

In this activity the teacher evaluates the degree to which the group is coordinated and keeps the speed steady, while moving from one shape to the next, with the sounds of the body. It is important that the groups understand the variety of the meters – shapes in continuous flow, as a complete composition. The goal is to generate the interest of the students for active participation and discipline through the change at the speed levels. Through the combination of the changes in speed with the sounds of the body and the meters – shapes, we try to achieve a better consolidation of knowledge. The synchronization and the response of the students during the performance of the activities, helps the teacher realize the effectiveness of the activity above.



Tips, considerations At the first application, the teacher chooses a low speed to help the group familiarize with the variety of the meters – shapes, that he/ she interprets with the sounds of the body. Simultaneously, the teacher pursues the best possible synchronization of the sounds of the body with the basic pulse (beat). The teacher adds new meters – shapes and application, only if he/ she realizes that the group response is synchronized.

Title	2.3. Activity 3: The student – guide creates his/ her own patterns.
Brief Description of the exercise	Every student is asked to create his/ her own pattern with sounds of the body, corresponding to the given meter – shape. The students take the role of the “guide” and play the pattern on their bodies. The rest of the group should pay attention and remember the pattern of every student – guide, to be able to repeat them.



Theme	The students cultivate their creativity through improvisation and express themselves through playing their patterns on their bodies, while the group is asked to follow in synchronization.
Age range	as the age rises, so does the difficulty level. We include patterns gradually, according to the group's ability to assimilate information. The steps 2 and 3 can be performed, by using the shorter meters – shapes for the younger students.
Materials	Cards of meters – shapes.
Time	15' - 25' per step.
Instrumental & Psycho Pedagogical Objectives	<ul style="list-style-type: none"> • To maintain the flow of the rhythm during the dialogue. • To strengthen the ability of cooperation and teamwork. • The cultivation of the ability to take initiatives, of autonomy and responsibility. • To help students build up self – confidence. • The development of creativity, imagination and the ability of improvisation, through the process of combining and restructuring previous knowledge. • To cultivate students' memory skills and the ability to focus. • To cultivate students' readiness for the purpose of early response. • To understand the importance of synchronization - coordination with the others through the maintenance of a steady speed during the exercise. • To improve the ability of motor coordination through the combination and the synchronization of the movement with the rhythm. • To understand the basic principle of rhythmical geometry, through repetition and consistency in time. • To discover the variety of sounds that can be produced with the body. • To develop and reinforce the sense of belonging in a team by actively participating in the group activities and keeping pace with others. • To acquire and develop self – expression skills in joyful activities. • To acquire a sense of shared 'identity' within the group, provided by a playful character (sounds / movement / rhythm) and accompanied by an atmosphere of pleasure and "joy". • 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. • To develop communicative-interpersonal and emotional attunement, since the actions are not only maintained at the level of teaching the music but are enriched by a dimension of 'mental satisfaction and pedagogical perspective' for all children and especially for students with special educational needs and different needs.
Instructions- Generally	In this activity, the structure followed is “the clock” and it is enriched with the structure “the clock with the student as the guide” (see table A). The teacher explains to the group the rules of the activity and presents – reminds the variety of the sounds of the body. The dialogue in the clock takes place between every student successively in the group (two meters – shapes are interpreted by the student – guide and two by the



group).

Instructions- Steps

Step 1: The teacher gives to every student one (or two) cards – shapes in chance (when the turn of the student comes again after the completion of the circle, the second card can be used). The teacher asks the students to see their cards, to place them on the floor and try to interpret them using the patterns with the sounds of the body presented in the previous activities. If the students find it difficult to remember the patterns, the teacher helps them. After the teacher ensures that every student is able to interpret the meter – shape of his/ her card, then gives the pulse – beat, reciting rhythmically the meter – shape of the first student.

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

Step 2: At this step, the student “plays” on the body improvising his/ her own pattern and the group “mirrors” it.

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

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

Step 3: The second step can be enriched with the use of cards that the meters – shapes show. The teacher explains to the group the rules of the activity. He/ she give to the students of the group a card – shape and asks them to create their own scenario, with the sounds of the body, on the meter – shape of their card. The teacher gives a timeframe of approximately 5 minutes, so that the students can think about it. The teacher uses as a fixed starting point of the meter – shape, the clap, for the whole group.

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



“leading role” (application 3) (Video 26A,26B). .

Instructions- Applications

Applications

Application 1: The teacher recites with stability two meters – shapes to coordinate the group. The first student of the row, at the left of the teacher, begins by interpreting the card in front of him/ her. The group answers.

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

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

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

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

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

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

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

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

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

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



Application 2:

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

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

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

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

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

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

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

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

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

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

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



Application 3: The structure of this application is similar to the structure of the second application. It differs from this one, as the meter – shape on which every student improvises, is determined by the card he/ she has taken, and so it differs from one student to the next.

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

- *Student – guide 1:* **One** – two – three – four, **clap** –right foot – left foot – snap.
Group answer: **Clap** – right foot – left foot – snap, **clap** – right foot – left foot – snap.
One – two – three – four, **one** – two – three – four.

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

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



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

Evaluation

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

**Tips,
considerations**

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

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