



# CHAPTER 1

## The dialogue through the rhythmical recitation

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### Activity 1

#### Introduction to the concept of rhythmical meter – shape

##### Brief description of the exercise

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

##### Theme

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

##### Age range

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

##### Materials

Whiteboard, marker/ cards of meters – shapes.

##### Time

5'-10' for every meter – shape.

##### Instrumental and psycho pedagogical objectives

- 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 / enhance a more flexible and pleasing connection to their body
- 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 to expose their body/ themselves to the others.



## **Instructions - General**

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

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

## **Instructions - Steps**

### **Step 1**

The teacher draws every shape and counts its corners (and always circles number 1) and then he/she numbers them in a circular way in the flow of the rhythm. The teacher claps on one leg or with hands (one clap) every time he/ she meets the number “one”. In this way, the teacher shows the circular flow of the meter and simultaneously the way it is stressed.

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

### **Step 2**

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

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



## Instructions - Applications

### Application 1

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

For example, in the meter – shape triangle:

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

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

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

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

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

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

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

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

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

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

### Application 2

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

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

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

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

*And so on.*

## Evaluation

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

## Tips, considerations

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