



# CHAPTER 2

## Sounds of the body

---

### 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 and psycho pedagogical objectives

- 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 - General**

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 gives 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

### 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).

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.

—

—

*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 is the alternative solution of using ready scenario with sounds of the body per meter – shape.