

HAM'AVAAZ – POLYPHONIC

Music Pedagogy in
Basic Education and
Language Learning

Digital version





Designed by

HAM'AVAAZ – POLYPHONIC

Music Pedagogy in Basic Education and Language Learning



2024



Ham'avaaz – Polyphonic Music Box 2024

All project results are available on our [Website](#)

Responsible for the content: _____



CFPA Jordi de Sant Jordi, La Vall d'Uixó



**Orient Express – Beratungs-, Bildungs-
und Kulturinitiative für Frauen, Vienna**



**Centro de Profesorado Territorial Angel
Sanz Briz, Teruel**

Contents

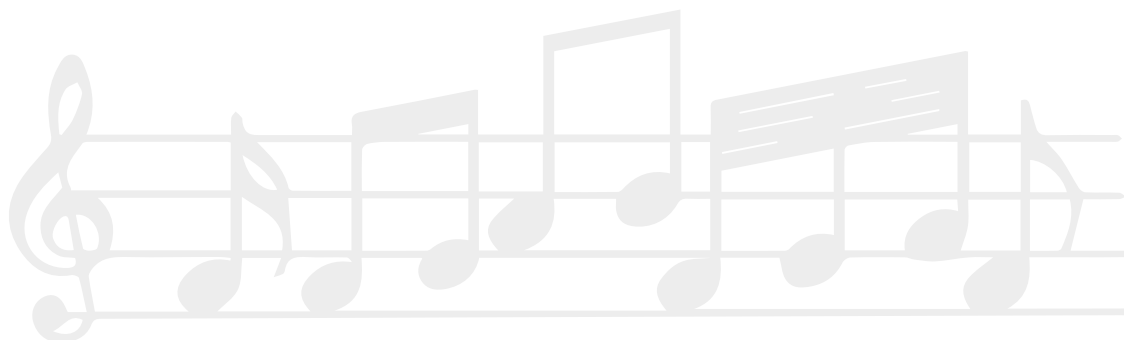
| | |
|--|-----------|
| Introducing Ham’avaaz – Polyphonic..... | 8 |
| Tuning in with Music..... | 12 |
| Lesson 1: Getting in Touch with Music..... | 13 |
| Let’s Tune In..... | 13 |
| That’s my Jam..... | 14 |
| Creating a Collective Playlist..... | 14 |
| Lesson 2: Prick up your Ears!..... | 15 |
| Music Café..... | 15 |
| Lesson 3: Playing in the Dark | 18 |
| Reading A Graphic Short Story on Music..... | 18 |
| Guided Reflection..... | 19 |
| Comic..... | 20 |
| Lesson 4: Playing in the Dark – a Digital Deep Dive | 31 |
| Reviewing the Text..... | 31 |
| Digital Exercises | 32 |
| Exploring Sound and Musical Instruments..... | 36 |
| Lesson 5: That Rings a Bell..... | 37 |
| Sounds Like...?..... | 37 |
| Acoustic Bingo..... | 38 |
| Instrumental Memory..... | 38 |
| Lesson 6: Exploring Sound..... | 42 |
| A Sound’s Soundless Motion..... | 42 |
| Three Senses | 43 |
| Lesson 7: “What you don’t have, you can create” (crafting instruments) | 45 |
| Straw Pan Flute..... | 45 |
| Drum with Balloon Membrane..... | 46 |
| Surprise Egg Shaker..... | 46 |
| Shaking Around..... | 47 |
| Lesson 8: Sound Hunt | 48 |
| What’s that Sound? | 48 |
| Imitation Orchestra..... | 49 |
| Acoustic Story Time..... | 49 |

| | |
|--|-----------|
| Music in the Second Language Classroom..... | 51 |
| Lesson 9: The Language of Music..... | 52 |
| Warm-up: Exchange with a Song..... | 52 |
| Walking through a Song..... | 53 |
| Lesson 10: Turn the Volume Up!..... | 54 |
| Warm-up: Balloon Massage..... | 54 |
| Reassembling Lyrics..... | 55 |
| Lingua Puzzle | 56 |
| Lesson 11: Comfort in Sound..... | 58 |
| Warm-up: Stretching, Breathing, Phrasing..... | 58 |
| Let's Speak Along..... | 60 |
| Lesson 12: Tales of the City..... | 61 |
| Co-creating a Sound Cloud..... | 61 |

| | |
|--|-----------|
| Transcultural Communication and Musical Storytelling..... | 64 |
| Lesson 13: The Language of Music..... | 65 |
| Warm-up: Snake..... | 65 |
| Multilingual Language Class..... | 66 |
| Lesson 14: Interpreting a Song | 70 |
| Passing on an Emotion..... | 70 |
| A Painting Full of Sounds..... | 71 |
| Express your Impression!..... | 71 |
| Lesson 15 & 16: Writing Lyrics by Heart..... | 73 |
| Warm-up..... | 73 |
| Getting Familiar with the Rhythm..... | 74 |
| Learning the Melody..... | 76 |
| Lyric Writing Workshop..... | 76 |
| Jam Session..... | 77 |

| | |
|--|-----------|
| Moving to Music and Body Percussion | 79 |
| Lesson 17: The Beat is On..... | 80 |
| Warm-Up: Clap your Name..... | 80 |
| Walking on Sunshine..... | 81 |
| Speak Along with a Song..... | 82 |
| Lesson 18: A Body Percussion Choreography..... | 83 |
| Introducing Body Percussion..... | 83 |
| Co-Creating a Body Percussion Choreography..... | 84 |
| Lesson 19: A Transcultural Dance Class..... | 85 |
| Getting Started..... | 85 |
| Finding a Dance Partner..... | 86 |
| Would you Like to Dance? | 87 |
| Reflection..... | 87 |
| Lesson 20: Fade Out – Cool Down..... | 88 |
| Mood Barometer..... | 88 |
| Body Scan: Round 1..... | 89 |
| Understanding the Text..... | 91 |
| Body Scan: Round 2..... | 91 |
| Mood Change?..... | 91 |

Introducing Ham'avaaz – Polyphonic: Music Pedagogy in Basic Education and Language Learning



Dear readers,

On the following pages we present ways in which you, as an adult educator, can integrate music education activities into your second language or basic education classes. The present Music Box was developed as part of the transcultural project "Ham'avaaz – Polyphonic", funded by the Adult Education Program of Erasmus+.

The Persian term Ham'avaaz has a double meaning: while it refers to someone who sings together with another person, it may also indicate that two people reach an agreement. And although there is plenty of room for debate about musical taste, we see music education as a powerful tool for bringing people into dialogue with each other. We believe that incorporating music in a playful way may contribute to a positive and appreciative learning environment, fostering motivation, joy, and concentration.

When we started developing the methods presented here, we contacted adult educators in Austria and Spain to see in which areas and under what circumstances they could conceivably implement musical activities into their lessons. An important condition for us was that both trainers familiar with music pedagogy and adult educators without prior experiences in this field can utilise the developed material. Therefore, we hope you find inspiration in the Music Box regardless of whether or not you can read sheet music or have basic knowledge of music theory. To make the activities even more comprehensible, we have recorded videos and tutorials on various occasions, such as our transnational workshop with trainers in Spain in fall 2023, which illustrate the activities and exercises. They are intended for your preparation or, if appropriate, for viewing them together in class. The videos are linked to the respective exercises and are also available on our **[YouTube channel](#)**.

The Music Box comprises a total of 20 lessons; it is divided into five chapters of four units each, which we would like to briefly introduce here: The first chapter, **Tuning in with Music**, offers an introduction to music education. The focus is on listening to pieces of music together, exchanging ideas about listening habits in order to create authentic occasions for discussion in which learners can contribute their interests. Right at the beginning, a co-creational space is to be opened up where participants can get involved by creating joint playlists, for example, and have a say in deciding on songs that will be didactically prepared in the classroom. Through a cooperation with the Viennese artists' collective Blickwinkel, the chapter also includes a graphic short story: "Playing in the Dark" (drawn by Valerie Bruckbögl) is based on the story of the piano player Aeham, for whom music was an important resource in times of crisis such as the war in Syria or his flight to Germany.

The second chapter, **Exploring Sound and Musical Instruments**, introduces musical instruments from different cultural contexts through playful activities (such as the Ham'avaaz Memory Game or the Sound Bingo). It also creates a transition from listening to songs together to actively making music: participants are invited to explore and create sounds using various materials as well as instruments they have built themselves in a workshop.

The third chapter, **Music in the Second Language Classroom**, is dedicated to the question of how songs on relevant topics, selected on the basis of the participants' interests, can be worked with in adult education, using second language acquisition methods. The activities are designed to support learners to memorise words through a semantic and syntactic approach.

The fourth chapter, **Transcultural Communication and Musical Storytelling**, focuses on the feelings, affects, and emotions transmitted via music and how they can serve as a reference point for exchange between participants and group dynamics. Apart from that, this section of the Music Box encompasses a lyric writing workshop that leads to a joint musical performance – on a voluntary basis!

The publication closes with **Moving to Music and Body Percussion**. In this final chapter, we look at how the learning process can be supported by including body awareness and movement. Among other activities, body percussion (and its link to language learning) as well as dancing together are addressed here. The chapter concludes with a music-based relaxation exercise, allowing learners to benefit from the calming effect of music, which – alongside its activating impact - likewise has a positive effect on the learning process.

We would like to take the opportunity to thank all the trainers from our and other educational institutions who have supported the project with their expertise and feedback. Our special thanks also go to the participants and learners who shared songs with us that we have integrated into this Music Box. With our suggestions, we have tried to cover a wide range of musical genres. Throughout the chapters, we make specific suggestions for pieces of music that we consider to be suitable for the activities suggested. In addition, we have created playlists with a wide selection of songs for teaching **English**, **German**, and **Spanish** as a second language. However, these are only (flexible) suggestions, as the most important aspect is that the songs you integrate into your lessons meet your participants' interest. The activities are designed to work with all kinds of musical repertoire.

In this regard, we would like to point out that some of the songs presented in the Music Box have a distinctly political character. That is the case in particular with "Mississippi Goddam" by Nina Simone, addressing racism (Lesson 9), "Keçê Kurdan" by Aynur which is about (Kurdish) women's rights, or "Baray" by Shervin Hajipour talking about the demands raised within the political movement "Jin, jîyan, azadî!" (Lesson 13). We have integrated these songs, because we do think it's productive to use music to talk about pressing social issues. However, a prerequisite for this is that you feel that the group has already become a safe space in which a respectful exchange of (possibly divergent) opinions can take place.

Finally, we would like to recall that in the field of music education, perhaps even more than in other areas of adult education, the principle of voluntary participation must be emphasised. It is possible that there are learners in your group for whom it is not desirable (for whatever reason) to engage actively and in depth with music, to sing or dance in the group – please do not force anything.



With this in mind, we hope you enjoy working with the Music Box! We look forward to your feedback and would also like to refer you to our website:

<https://hamavaaz.eu/>



Tuning in with Music

Getting in touch with music is not only about listening to songs, but can also involve engaging with melody, lyrics and rhythm in a transcultural setting. Music provides a powerful toolkit to promote (non-verbal) communication and contribute to a positive and fun learning atmosphere that includes expression and creativity. Although the effects of music vary greatly from person to person, for many adult learners enjoying and analysing music together offers the opportunity to share impressions, discuss social issues, recognise individual resources such as multilingualism and encourages them to use their own voice.

By opening up a polyphonic space, Ham'avaaz aims to create a stimulating learning environment that emphasises transcultural relationships. In our understanding, this does not mean a "one-way" transfer of information or knowledge (e.g. in the second language), but rather an appreciative and equal exchange within the group. While learners may benefit from the opportunity to talk about their musical tastes and preferences, the danger of a culturalist approach must be avoided. It is certainly enriching to learn about and discuss music from different parts of the world. However, this must not lead to the expectation that learners will or should necessarily be interested in musical styles and pieces from their country of origin. An anecdote that illustrates this misconception and its harmful effects is that of the Nigerian writer Chimamanda Ngozi Adichie, who in her famous speech "**The Danger of a Single Story**" recounts the disappointment of her US-American flatmate at college who expressed the wish to listen to her "tribal music" and was confronted with Adichie's tape of Mariah Carey. In other words, approaching music from a transcultural perspective may involve using a variety of different linguistic and cultural elements, making comparisons, finding similarities, as well as combining and reforming them into a new output. At the same time, it must resist the perpetuation of stereotypes that so often arise when it comes to music.

Bearing this complexity in mind, the collection of activities in this first chapter of the Music Box aims to provide a first introduction to the subject of music, to encourage the sharing of listening habits and preferences, to get to know different songs and musical styles or genres, as well as musical characteristics. The lessons are designed to help trainers and learners benefit from the positive effects of music, be they psychological, social, physical, or other.

Lesson 1: Getting in Touch with Music



Learning objectives:

- ▶ To give a first introduction to working with music in class
- ▶ To have an exchange about music listening habits
- ▶ To encourage oral communication
- ▶ To get to know each other better by sharing favourite songs
- ▶ To learn how to create a playlist on a digital music platform



Materials:

- ▶ An audio device; possibly speakers
- ▶ A copy or projection of a stimulating image

Let's Tune In:

Duration:



20 Minutes

Show the following stimulating picture to the learners. Ask them what they see in the picture and which thoughts it brings to mind. Collect the words mentioned on the (white) board.



Encourage a discussion with the following key questions:

- (How often) do you listen to music?
- (Why) do you like it?
- What kind of music do you listen to?
- In what situations do you listen to music?
- Where and how do you listen to music (e.g. on your smart-phone, at concerts, etc.)?
- Who do you listen to music with?

That's my Jam: _____

Duration:



15 Minutes

Divide the group into small groups of 3 to 4 learners. In these small groups, participants will have the opportunity to engage in an in-depth conversation about each other's music listening habits and to present each other their favourite songs and artists. To encourage a lively discussion, you can ask some initial questions:

What is the song you have listened to most recently?
Which singers/bands would you like to see in concert?
Do you have a favourite song?

Creating a Collective Playlist: _____

Duration:



15 Minutes

First, find out how much experience your learners have in creating a playlist on YouTube. Make sure that everyone in the group knows how to proceed (refer to the tutorial linked below if necessary). If the learners do not have their own account, provide them with a shared account.

Now you are ready to start and everyone can add their favourite songs to a joint playlist which is shared with the whole group. To follow-up (and practice at home), learners are asked to collect songs in the second language to be added to a playlist. In this way you create and collect material for further music pedagogical exercises.

Tip: If you wish, you can watch this [video](#) or forward it to your learners. It explains how to create a playlist on YouTube and how to add songs.

Lesson 2: Prick up your Ears!



Learning objectives:

- ▶ To explore different genres of music
- ▶ To get to know different pieces of music
- ▶ To develop active listening skills
- ▶ To introduce different musical characteristics (tempo, structure, etc.)
- ▶ To work with known and new vocabulary about music



Materials:

- ▶ An audio device; possibly speakers
- ▶ Paper slips with terms for each song (suggestions see below)

Music Café:

Duration:



50 Minutes



For this lesson, we have chosen four pieces of music that we think are well suited to illustrate some important musical concepts (tempo, dynamics, musical structure, and timbre). Of course, you can also select other pieces of music that you think are more suitable for your group of learners.

For this activity, you can prepare a World Café setting by arranging individual seating groups with a table and 3 to 4 chairs each (depending on the number of participants). The activity starts with everyone moving freely around the room while the first piece is played. The learners are asked to listen actively. As soon as the song is finished, everyone sits down in the chair closest to them. In this way, several small groups are randomly formed.

After everybody has found a chair, you can ask one or more initial question(s) (see below) and initiate a brief exchange about the piece. Now draw attention to the cards of paper with different terms that you have already placed on the tables in preparation. These terms are related to the piece of music and are selected according to the learners' second language competences (some suggestions are given below). If necessary, you can start by reading the terms together and explaining their meaning.

In the group, the learners choose three words that they think best match the piece of music (Give them a few minutes to do this). Ask the groups in turn which words they have chosen and why. Now play the second piece of music and lead the activity in the same way. While everyone moves freely around the room, you have time to put new slips of paper on the tables with the vocabulary you have prepared for this piece etc.



1. **Zorba's dance, by Mikis Theodorakis (introducing tempo)**

Zorba's dance is an instrumental piece written by Greek composer Mikis Theodorakis as one of the soundtracks for the film Zorba the Greek. The piece accompanied Sirtaki, the dance that was choreographed for the film. Today Sirtaki counts as one of Greece's most famous folk dances. The piece is originally played on the Bouzouki, a Greek string instrument.

Introductory questions: Does the song begin fast or slow? Does this change throughout the song?

Suggestions for terms: fast, slow, dance, repetition, to pluck, change, Bouzouki, Greece, famous

2. **Peer Gynt, In the Hall of the Mountain King, by Edvard Grieg (introducing dynamics):**

In the Hall of Mountain King is an orchestral piece (1875) by the Norwegian composer Edvard Grieg. It is the final piece of the Peer Gynt Suite no.1. A suite is a collection of different musical pieces, which are related to one another and follow the same musical characteristics.

Introductory questions: How does the music begin; loud or soft? How does the change happen; gradually or suddenly?

Suggestions for terms: mysterious, fearful, courageous, violin, soft, loud, threatening, animating

3. **Sa'alouni Al Nas, by Fairuz (introducing structure)**

Sa'alouni Al Nas (Engl. "People have asked me about you") is a love song sung by Fairuz, a Lebanese singer and actress. She is one of the most famous and influential singers of Arabic music all around the world. The singer began her career as a teenager at the Lebanese national radio.

4. **Dele divuneh, by Hayedeh (introducing timbre)**

Dele Divuneh (Engl. "crazy heart") is a song in Persian language by the Iranian singer Hayedeh. She started her career by singing Persian traditional music on the radio. A few years later, she expanded her repertoire by singing Persian pop music. Following the Islamic Revolution in 1979, she left Iran. She passed away at the age of 47 due to a heart attack.

Introductory questions: In which language is the song? What colour does the singer's voice remind you of? If you compare her sound to a shape, what shape would it be?

Suggestions for terms: funny, sad, to narrate, singer, high, low, known, unknown, heart, love

Lesson 3: Playing in the Dark



Learning objectives:

- ▶ To improve reading comprehension through a graphic short story on music
- ▶ To strengthen oral communication skills
- ▶ To encourage group work
- ▶ To stimulate interest in artistic literary texts
- ▶ To reflect on the resilience-building aspects of music



Materials:

- ▶ A copy of the comic for each participant

Reading A Graphic Short Story on Music:

Duration:



35 Minutes

In this unit, we meet the pianist Aeham, who fled from Syria to Germany in autumn 2015 and became the protagonist of a comic by the Viennese artist collective Blickwinkel (drawn by Valerie Bruckbög). The graphic short story “Playing in the Dark”, which is based on his life, is an example of how music can have a supportive effect in difficult life situations and personal crises.

Authentic text material lends itself to second language learning as adult learners in particular favour material that they can relate to. Although this literary short story extends over several pages, the drawings take centre stage while the text is relatively short. The form in which you work with your learning group will of course depend on their previous knowledge of the language.

One didactic option is to divide the learners into four groups. Each group receives an excerpt from the comic, which can be divided into the following sections: the protagonist’s childhood, his life as an adult in Syria, his coping strategies during the war, his life in Germany.

In the small groups, the respective extract is first read and discussed; give the learners about 20 minutes to do this. Afterwards, each group reports (in chronological order) what happens in their part of the story.

This is of course just one way of working with comics. For more ideas and comics based on real life stories, please visit the website of the Erasmus+ Project **10fold: Stories Against Discrimination**.

Guided Reflection: _____

Duration:



15 Minutes

Guide a group discussion about the following topics:

How did you like the comic?

How does music help the protagonist and other people?

In which situations do you listen to music?

Which effect does music have on your mood?

Is there a particular piece of music you listen to when you want to relax?



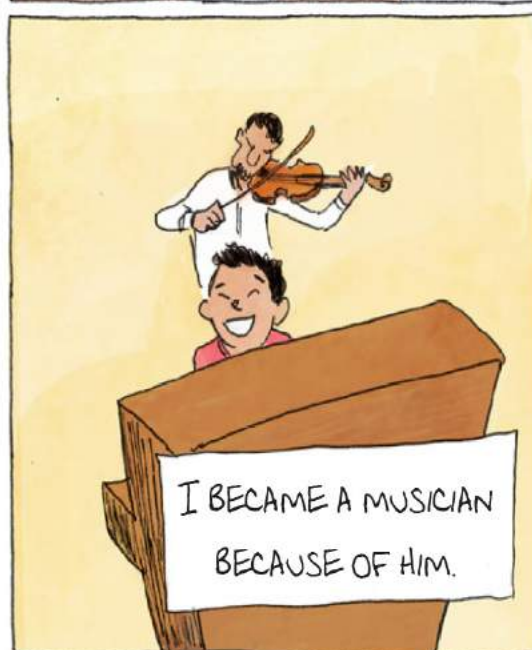
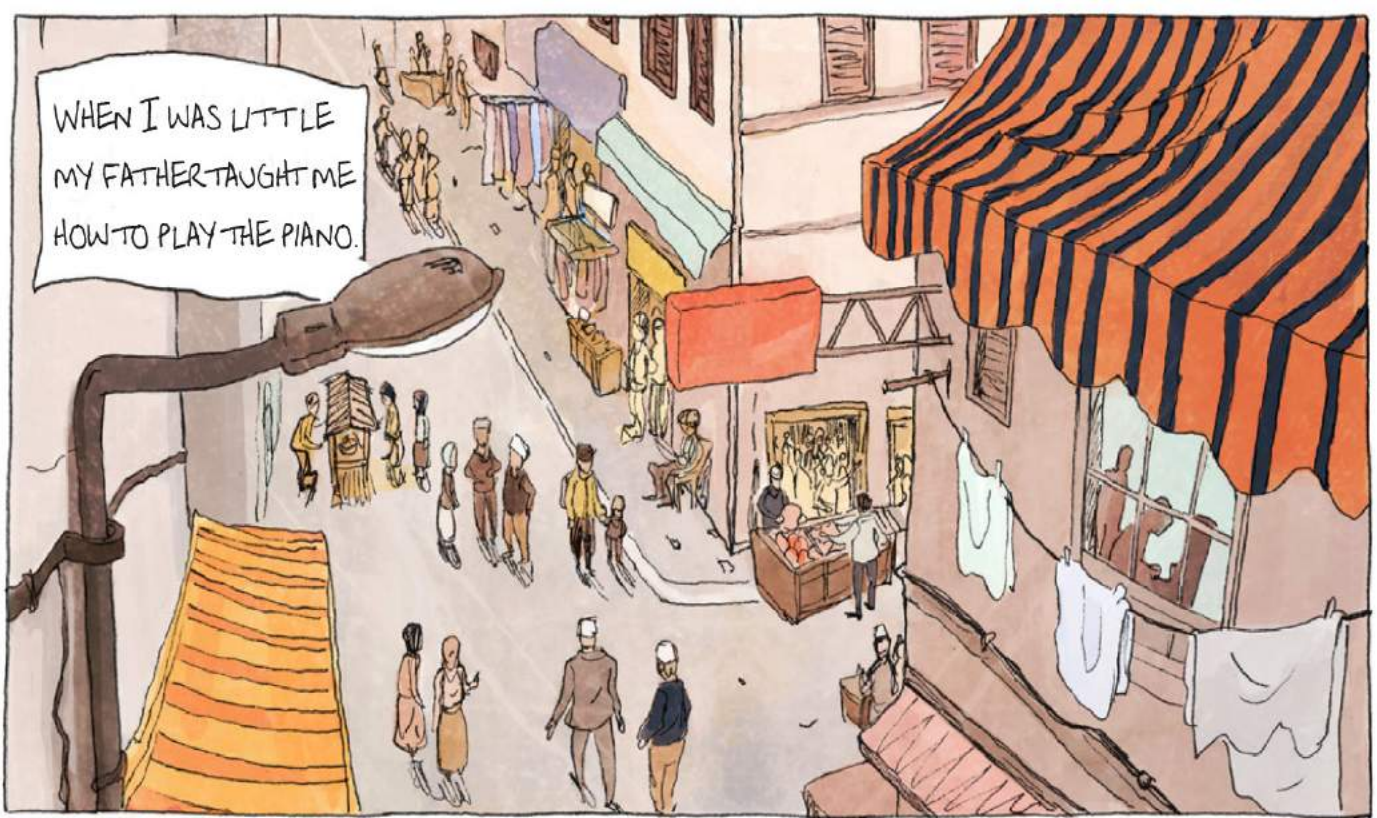


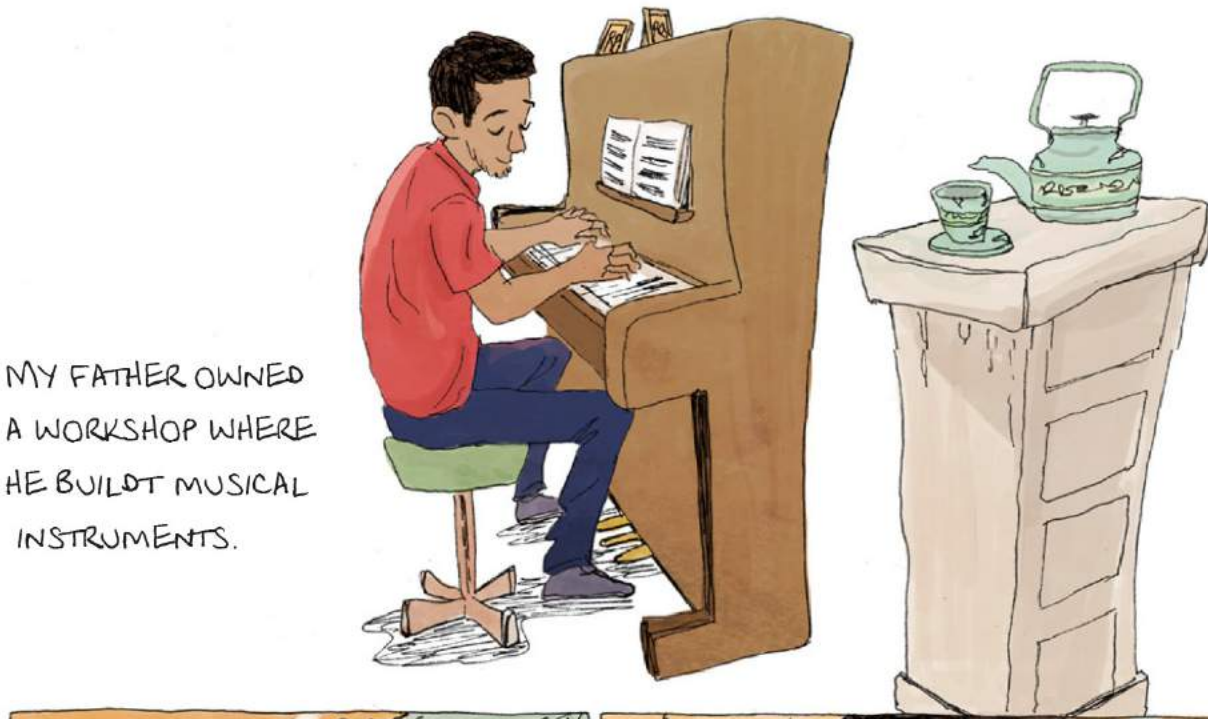
PLAYING IN THE DARK

BASED ON EXPERIENCES FROM AEHAM AHMED

ART BY: VALERIE BRUCKBÖG

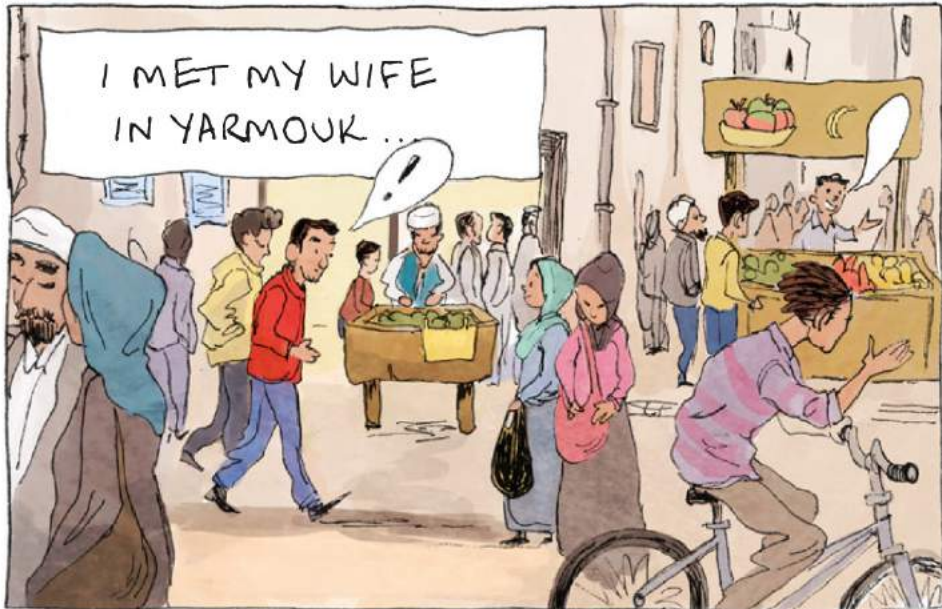
© BLICKWINKEL - MUT ZUR PERSPEKTIVE





I HAVE NICE MEMORIES OF YARMOUK

MY HOUSE, MY WORK...





WHEN ALL THE ROOMS HAD TURNED DARK AND I COULDN'T
PLAY PIANO ANYWHERE, I HAD AN IDEA...

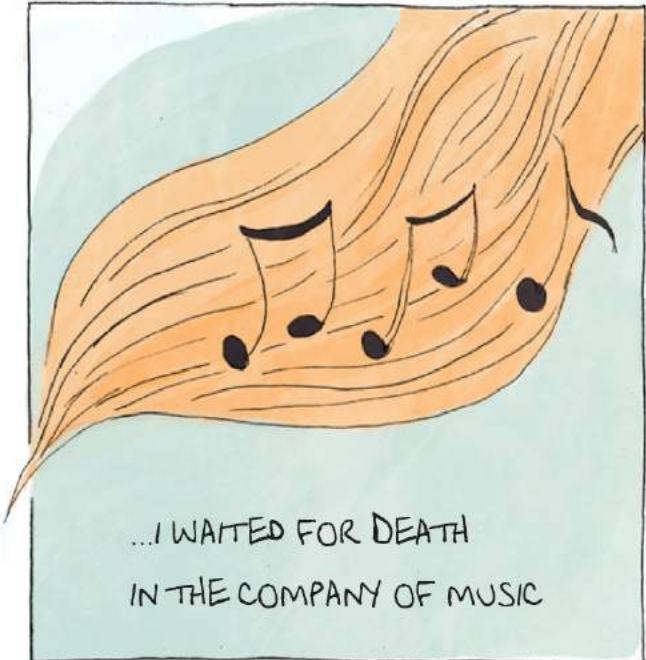
IT WAS CRAZY. BUT THIS THOUGHT
MADE EVERYTHING A LITTLE LIGHTER



INSTEAD OF JUST DYING...



...I WAITED FOR DEATH
IN THE COMPANY OF MUSIC

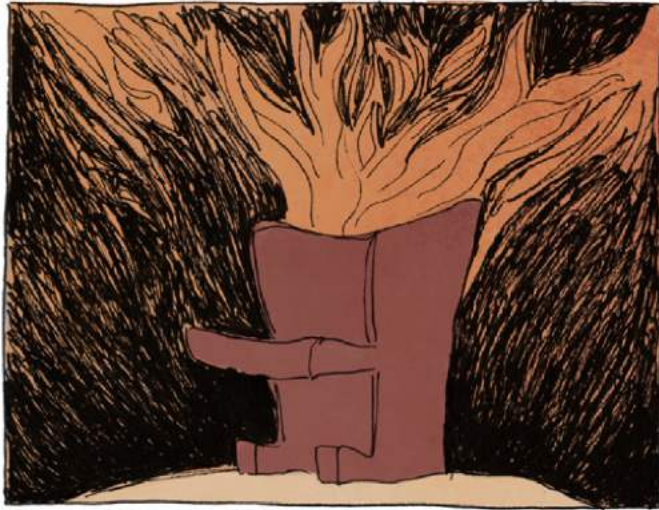


SHE WAS LIKE A GIFT,
KEEPING THE DARKNESS AWAY.





AND FOR A BRIEF MOMENT
I FELT FREE AGAIN...





I DECIDED TO FLEE.



THIS MOMENT BROKE MY HEART.

I HAD LOST EVERYTHING AND THE ONLY PATH LEFT, LED TO AN UNKNOWN DESTINY...



WHEN I ARRIVED IN GERMANY I DIDN'T KNOW WHAT WAS GOING TO HAPPEN. BUT UNEXPECTEDLY I FOUND MUSIC AND I BEGAN TO FEEL HOPEFUL ONCE AGAIN.

I STARTED WRITING SONGS AGAIN. AND I HAD THE OPPORTUNITY TO PLAY PIANO ON A REGULAR BASIS



WHEN I WRITE MUSIC, I THINK OF THEM...



MY FAMILY, MY WIFE,
MY CHILDREN...



I WISH TO SEE THEM AGAIN, AS SOON AS POSSIBLE.



I WANT TO COMBINE AND UNITE DIFFERENT TYPES
OF MUSIC FROM CULTURES ALL OVER THE WORLD...



...THAT WAY I HOPE TO BRING PEOPLE TOGETHER.



Lesson 4: Playing in the Dark – a Digital Deep Dive



Learning objectives:

- ▶ To improve reading skills
- ▶ To review known vocabulary
- ▶ To stimulate autonomous learning
- ▶ To strengthen digital skills
- ▶ To increase the joy of learning through gamified exercises



Materials:

- ▶ A copy of the comic for each participant
- ▶ A copy of the work sheet
- ▶ A mobile device, computer or laptop

Reviewing the Text: _____

Duration:



15 Minutes

In this unit we will continue to work on the graphic short story “Playing in the Dark” introduced in the previous chapter. To start, everyone receives a copy of the whole text. While only extracts were read in Lesson 3, the learners now have time to read and repeat the whole story. This will facilitate access to the digital exercises that follow.



Digital Exercises:

Duration:



35 Minutes

In order to link different areas of learning, we have created some digital quizzes based on the comic "Playing in the Dark" (by Valerie Bruckbög) via the easily accessible platform [Learningapps.com](https://www.learningapps.com).



The aim of these exercises is to strengthen digital skills and deepen vocabulary in a fun way. In preparation for this unit, each learner receives a copy template with a brief description and a QR code that leads directly to the respective exercise without logging in.



Playing in the Dark: _____



Who is Who?

Please scan the QR code with your mobile phone.

You can see a picture from the short story you have just read. All the characters have a blue badge. When you click on the pin, several descriptions of clothes and colours will open. Which option suits this person?



Relatives

Now that we've met Aeham and his family, let's focus on the words for family relationships. Please match the words that appear with the person. They describe the different family relationships between the people you see.



Emotions

In this exercise, you are asked to identify how the people on the pictures feel. You have 10 attempts to find a fitting adjective.





Exploring Sound and Musical Instruments

As we have observed in Aeham’s story (“Playing in the Dark”), an instrument can be a meaningful, resilience-enhancing anchor, providing security and a sense of belonging in the midst of life’s turmoil and uncertainty. In this chapter we first get to know various instruments from different cultural and historical backgrounds. Sometimes it is surprising to observe the similarities between instruments that are played in different regions; however, each instrument has its own shape and sound and conveys a unique mood.

We start by listening to pieces of music and sound samples to identify different instruments, from stringed instruments such as the kamancheh, guitar or oud, to wind instruments like the trumpet or flute, to percussion instruments such as the darbouka, conga or castanets. The stories and origins of the instruments are in themselves transcultural bridges that you can always incorporate into your lesson plans.

In “What you don’t have, you can create” we move from passively listening to music to actively exploring sound. If your institution does not have instruments, there are a number of ways to transform everyday objects into instruments. We show you how to build a few (percussion and melody) instruments yourself with the simplest of means. We have prepared short videos to illustrate the descriptions. However, you can also find a myriad of other instruments on YouTube that can be made in just a few steps using everyday materials.



Lesson 5: That Rings a Bell



Learning objectives:

- ▶ To get to know different musical instruments
- ▶ To deepen vocabulary about instruments in the second language
- ▶ To foster active listening
- ▶ To improve concentration
- ▶ To strengthen memorisation techniques



Materials:

- ▶ A copy of the sound bingo worksheet
- ▶ A copy of the memory template for each group (of 2-4 people)
- ▶ An audio device; possibly speakers

Sounds Like...?:

Duration:



15 Minutes

Choose an instrumental piece of music as an introduction to this unit. In principle, any piece that you consider interesting for your group and whose instrumentation you are able to research is suitable, but we have listed some suggestions below. Play the piece first. Then ask the learners which instruments they have heard. If necessary, you can play the piece a second time now that the group knows what it is about.

Song suggestions:

- **I see the Light** by Hadar Noiberg: flute, drums, bass
- **Helium** by Medeski, Scofield, Matin & Wood: piano, guitar, drums, bass
- **Daydreaming** by Anoushka Shankar feat. Nils Frahm: sitar and piano
- **Where are you?** By Keyhan Kalhor and Ali Bahrami-Fard: kamancheh and santur

Now lead a short discussion about your participants' favourite instruments. Maybe they even play an instrument themselves? Depending on your assessment, this can take place in plenary work, in small groups or in pairs.

Acoustic Bingo:

Duration:



10 Minutes

Prepare a music player with speakers for this activity and print out a copy of the Sound Bingo template for each learner (see below). Once everyone is ready and equipped with a pen, explain what this bingo game is about:

Audio samples of various instruments are about to be played. As soon as the learners (think they) recognise an instrument, they mark it on their template, for example, by circling or crossing it out. The first person to have four in a row –vertically or horizontally– calls “Bingo”.

Finally, go through the instrumental samples again and reveal the correct answers:

1. Oud; 2. Xylophone; 3. Conga; 4. Kalimba; 5. Piano; 6. Kamancheh; 7. Castanets; 8. Flute; 9. Sitar; 10. Clarinet; 11. Darbouka; 12. Violin; 13. Guitar; 14. Shaker; 15. Trumpet; 16. Accordion

Instrumental Memory:

Duration:



25 Minutes

The aim of Memory is to find pairs of two cards each. In this activity, learners play the game by matching pictures of musical instruments with their names.

To prepare, form small groups of players (2-4, depending on the size of the group). Cut out a copy of the game on thick cardboard for each group. Each small group receives the 32-card deck and places the individual cards face down in front of them. The first player now flips 2 cards so that everyone can see them. If two cards do not match, it is the next player’s turn in clockwise order. If a person has revealed a pair (e.g. the picture of a guitar and the word “guitar”), it is their turn again. The winner is the player who has collected the most pairs.

Tip: You can also use the memory card game for matching partners for pair work in other lessons. To do this, you hand out the cards to the participants; they walk around the room and have to find each other.

BINGO

Which instruments do you hear?



flute



violin



shaker



sitar



oud



clarinet



darbouka



accordion



xylophone



conga



piano



guitar



trumpet



castanets



kamancheh



kalimba

oud

xylophone

conga

kalimba

piano

kamancheh

castanets

flute

sitar

clarinet

darbouka

violin

guitar

shaker

trumpet

accordion



Lesson 6: Exploring Sound:



Learning objectives:

- ▶ To repeat the vocabulary of instruments
- ▶ To activate imagination
- ▶ To improve vocabulary about sound and materials
- ▶ To activate tactile functions
- ▶ To foster creativity and artistic expression



Materials:

- ▶ For example: paper, aluminium foil, balloon, empty glass bottles (in different sizes), straws, rubber bands, dry pasta, strings, sticky tape, cans

A Sound's Soundless Motion:

Duration:



10 Minutes

One participant after the other presents an instrument in pantomime. Everyone else can guess which instrument is meant.



Transverse flute



Piano



Guitar



violin

Three Senses:

Duration:



40 Minutes

Different materials (e.g. paper, a piece of aluminium foil, dry pasta, a half inflated balloon, etc.) are put into a big bag. As a trainer, you go from one participant to the next, letting them touch the objects in the bag and asking them what they think they are. When a learner has guessed an object, it is taken out of the bag and placed in the room.



The group now has time to explore which sounds the various objects are able to produce. For example:

Aluminium foil: tearing, folding/unfolding, crumpling etc.
 Balloons: inflating, rubbing, deflating, alternating their size, bursting etc.

Straw: cutting them, blowing, tapping them against a hard surface etc.

Hard pasta: breaking, cracking



Vocabulary cards can support the activity: Give the participants time to match them with the corresponding objects.

The activity is concluded with a short quiz: One person leaves the room. In the meantime, each of the remaining participants chooses a material. The person returns to the room and sits down on a chair with their back turned to the rest of the group. One by one, the participants make sounds with their chosen object and the learner guesses which material and movement the sound is originating from.



Lesson 7: “What you don’t have, you can create” (crafting instruments)



Learning objectives:

- ▶ To improve fine motor skills
- ▶ To trace the production of sound
- ▶ To get familiar with different sounds and materials
- ▶ To foster creativity and expression
- ▶ To deepen vocabulary



Materials:

- ▶ Please check the respective instruments

Straw Pan Flute:

Duration:



10 Minutes

To build a straw pan flute, you will need the following (per person):

Start by cutting the straws. Cut the first straw at 20 cm, the second at 18 cm and so on (each straw is 2 cm shorter than the last). Mark the straws with a pencil and cut them with scissors. Then arrange the straws in order of length from left to right, with the longest on the left, and tape them together. Close the ends of the straws with a rubber band or play dough.

Watch us building a straw pan flute here.

- One empty tin can
- One balloon
- A pair of scissors
- Elastic bands, if needed
- Pens/pencils if necessary

Drum with Balloon Membrane: _____

Duration:



10 Minutes

To build this small drum, you will need the following (per person):

Make sure that the cans are clean and have no sharp edges. Each person cuts off the bottom part (used for inflation) of their balloon. The remaining part can be stretched over the open can to form a membrane. If necessary, the membrane is fixed in place with a rubber band. The drums can now be played with a pencil, a biro or the fingers.

Watch us building the drum here.

- One empty tin can
- One balloon
- A pair of scissors
- Elastic bands, if needed
- Pens/pencils if necessary

Surprise Egg Shaker: _____

Duration:



10 Minutes

To build this small drum, you will need the following (per person):

Everyone gets a surprise egg. After unwrapping, eating and perhaps building the toy figure, the crafting session is quick: the egg is filled with corn, beans or rice and then closed. Allow plenty of time for the group to play with the new instrument and experiment with different ways of handling it. Does the sound change if the egg is filled more or less? Is the sound different if you toss it in the air or shake it gently from left to right? Explore the many ways to use this little instrument.

Watch us building the shaker here.

- Surprise eggs
- Corn, beans, or rice as filling material

Shaking Around:

Duration:



10 Minutes

To try out the surprise egg shaker you have just built, we recommend the following activity, promoting both cognitive functions and coordination. To do this, all learners first stand in a circle with a shaker in their hand. To get into a rhythm together, the following words are spoken during the exercise: "Salt, pepper, 1, 2, 3". (After all, a shaker is reminiscent of a salt or pepper shaker). In a chorus, everyone says "salt" while shaking at the top right, "pepper" while shaking at the bottom right. The numbers 1 - 2 - 3 are spoken in sequence while the shaker is moved with the right hand first to the left side of the body (into the palm of the left hand), then to the centre of the body and finally into the open palm of the person standing on the right.

This sounds more complicated than it is. Maybe you find this short **video** in which we demonstrate the exercise helpful.



Lesson 8: Sound Hunt



Learning objectives:

- ▶ To enhance listening skills
- ▶ To increase sensory awareness
- ▶ To explore multisensory learning experience
- ▶ To strengthen collaborative exploration
- ▶ To foster imagination and creativity



Materials:

- ▶ Please check the respective instruments
- ▶ An audio device, possibly speakers
- ▶ Paper, envelopes

What's that Sound?:

Duration:



20 Minutes

Play **the recorded audio** file suggested for this activity for the first time. It contains different sounds or noises from everyday life, such as snoring, a cat meowing, etc. Give the participants a moment to guess what each sound is (without writing down notes).

After dividing the participants into 4 groups, play the audio again and give each group a sheet of paper to write down their guesses. You can decide whether you want to limit the words you write down to nouns (objects or living beings from which the sound emanates), or whether you want to allow verbs or even adjectives. Collect the words in one envelope per group.

Imitation Orchestra:

Duration:



15 Minutes

Play the audio again. This time ask the participants to imitate the sounds they have heard using the instruments built in the last lesson, as well as other materials they find in the classroom. In a first round, each person can present their imitation individually; in a second round, the group can play together in an imitation orchestra.

Acoustic Story Time:

Duration:



15 Minutes

For this activity, you can retrieve the envelopes with the guessed sounds and give one to each group. The groups should receive an envelope that does not contain their own words, but those of another group. Ask each group to write a short story using the words in the envelope as an impulse.

For example: rain, bird, knocking

It was a rainy day. She was watching a bird outside her window when she heard heavy knocking on her door.

After 10 minutes, every group presents their story to the plenary.



Music in the Second Language Classroom

Musical activities are very suitable for second language learning because melodies, rhythms and lyrics can be used to practise and improve memory skills. For people who are just learning to read and write, music-based activities offer a starting point that can facilitate the learning process. Vocabulary, sentence structure and pronunciation are in many ways easier to memorise when they are linked to melody and rhythm. Gradual exploration of material that deals with everyday events in songs can facilitate the recall of new words.

In addition, music offers various opportunities for dialogue, for example, sharing listening habits, impressions of songs or working together on texts. It brings variety to conventional learning situations, creates a relaxed and playful atmosphere, improves listening comprehension, fosters creativity, enriches vocabulary, as well as speaking and writing skills. As musical pieces and songs can be listened to repeatedly outside the classroom, they also contribute to independent learning strategies. Audio-visual resources that combine image and sound can facilitate the learning process even more; for example, there is a wide range of music videos that can be shared via the accessible platform YouTube.

The activities in this chapter aim at promoting body awareness, self-efficacy, creativity, communication and inclusion in the second language classroom. The exercises are designed to foster oral communication skills, get to know a new song, reinforce listening skills, broaden and deepen vocabulary, improve listening comprehension, promote solution-oriented work and encourage group dynamics.

Lesson 9: The Language of Music



Learning objectives:

- ▶ To foster oral communication skills
- ▶ To facilitate exchange within the group
- ▶ To introduce a new song
- ▶ To strengthen listening comprehension skills through the lyrics of a song
- ▶ To deepen vocabulary



Materials:

- ▶ An audio device including speakers
- ▶ Copy of the lyrics of a song for each group (3-5 people)

Warm-up: Exchange with a Song :

Duration:



10 Minutes

Play a song in the background, for example **Remembering** by Avishai Cohen. Ask participants to walk around the room to the song. After about a minute, stop the music. Now ask participants to find a partner (the person standing closest to them) and discuss a question (we have given some examples below). After some time, continue the song until you pause again for the next question, and so on.

Here are some examples of issues to discuss:

1. What did you have for breakfast (or lunch if this is an afternoon class)?
2. Did anything positive happen this morning/afternoon?
3. What mood did you come to class in?
4. Is there anything in particular that you would like to learn today?
5. Did you like the song that was played?

Walking through a Song:

Duration:



40 Minutes



For this lesson, please choose a song in the second language that matches the interests of your students. Due to the relevance of the topic, we have suggested **Mississippi Goddam** by Nina Simone. However, if you do not feel that the room is safe enough to work on a song that addresses racism, this exercise will work with any other song you select. Before you start, prepare the room for the activity together with the group, moving tables to the edge and arranging chairs in small groups of 3-5 (depending on the size of the group).

First play the song and let the participants listen to it without giving any instructions. Ask them how they liked it. Now play the song again from the beginning and invite participants to move around the room while listening. After a while (e.g. after one verse), stop the playback and ask everyone to sit on a chair nearby. The resulting small groups can share their understanding/interpretation: This could be vocabulary they have recognised in the second language, but also the mood conveyed by the music. Participants can learn from each other's knowledge, continuously putting together piece by piece. Each group can now agree on one or two words they want to know from the plenary (or you).

Continue playback and move on to the next sequence. After you have paused, invite the participants to find a new place to sit and discuss with a newly formed small group what they have understood. Again they have the opportunity to ask the plenary (or you) 1-2 words. Repeat this until you feel that the participants have a good understanding of the text. After a few rounds, you can also place a copy of the lyrics on each table.

Leave enough time for discussing the song's content towards the end of the lesson.

Lesson 10: Turn the Volume Up!



Learning objectives:

- ▶ To improve body awareness
- ▶ To deepen understanding of a song's lyrics
- ▶ To develop team work
- ▶ To improve listening comprehension
- ▶ To strengthen solution orientation



Materials:

- ▶ Balloons
- ▶ Paper cards
- ▶ Adhesive tape
- ▶ Lingua puzzle template (for each group)
- ▶ Music device including speakers

Warm up: Balloon Massage:

Duration:



10 Minutes



Contents

Ask the learners to form a standing circle. As a trainer, you start by throwing a balloon into the centre of the circle. You give the instruction that the balloon is never supposed to touch the ground. After a while, you throw a second balloon into the circle and so on. Adjust the number of balloons flexibly to the group size and setting. We recommend using half the number of participants in balloons (e.g. 5 balloons for 10 participants).

Now, ask everyone to form a circle again, but turned to the side. Every person is invited to give a back massage to the person in front of them with the balloon. Make sure that everyone feels comfortable doing this.

Reassembling Lyrics:

Duration:



20 Minutes

This activity builds on the previous lesson where we looked at the song **Mississippi Goddam**. In preparation, you have chosen a particular part (e.g. a verse) of the song and divided it into several pieces of paper (one for each learner). Hand out all the cards and ask the learners to stick the piece of paper they have received on the back of their neighbour. Make sure that everyone feels comfortable doing this.

Play the song or part of the song on repeat while everyone moves freely around the room to the music. The group is now given the task of positioning themselves next to each other in the correct chronological order so that the lyrics can be read on their backs according to the song. This requires everyone to work together as they can only see the lyrics on each other's backs and not on their own.

Finally, each learner can take off their cards and the group repeats the lyrics several times in a row, so that each person reads his or her lyrics in turn and finally recites them from memory.



Lingua Puzzle:

Duration:



20 Minutes

To continue working with the text (repetition is the key to success), prepare a lingua puzzle for your group. To do this, choose another part of a song introduced before (this time the refrain, for example) and divide it into several sheets of paper. You can find a template for **Mississippi Goddam** below. Please do not select more than two or three sentences in total for this exercise.

Now play the selected sequence over and over in a loop, asking the learners to put the snippets in the correct order, either individually or in pairs. Make sure you repeat the song until everyone has a correct version.



made me lose my rest

And everybody

Mississippi, goddamn

me so upset

Alabama's gotten me

Tennessee

me lose my rest

knows about

Alabama's gotten

so upset

Tennessee made

Mississippi, goddamn

And everybody

about

knows

Lesson 11: Comfort in Sound



Learning objectives:

- ▶ To increase confidence with one's own voice
- ▶ To get to know warm-up exercises for singing
- ▶ To foster relaxation
- ▶ To strengthen body awareness
- ▶ To memorise a text



Materials:

- ▶ A music device including speakers

Warm-up: Stretching, Breathing, Phrasing

Duration:



20 Minutes

Neck stretches

For this warm-up, give the following instructions:

- Drop your chin towards your chest and stretch the back of your neck. Hold for 2 seconds and repeat three times. Inhale at the start, exhale as you stretch, and finish by coming up.
- Next, bring your ear towards your shoulder. You can put your hand on your head for support during the stretch, but don't push your head too hard. Make sure that the opposite shoulder does not lift. Remember that it is important not to go beyond your comfort level: all stretches should be pleasant. Next, gradually tilt your head in the opposite direction and repeat.
- Rotation: Look over your right shoulder as far as you can. Make sure you do not rotate your body, just your head and neck. Repeat over the other shoulder.
- Continue with some shoulder rolls. Squeeze the shoulder blades in the back and open the chest.

Diaphragmatic breathing exercises

These exercises support the function of our diaphragm. Ask learners to put their hand on their stomach, intonating the following sounds:

- **Ksch:** "imagine you are scaring away a pigeon"
- **Psht:** "imagine you are scaring away a cat"
- **Ft/st:** "imagine you are throwing darts"
- **S:** take a deep breath; exhale on the letter **S** counting to 4 quick and forceful (staccato) exhalations on **S** (or **Ts**)

Tongue exercises

- Next, we continue with **L: La le li lo lu lo le le:**

la le li lo lu lo le le

You could also do this exercise with **k** or other consonants: **ka ke ki ko ku ko keke.**

For a better understanding, you might want to watch this [video](#)

You can also find a few neck stretch exercises in this [video](#).

Let's Speak Along:

Duration:



30 Minutes

Choose a song in the second language that you would like to work on with your group. Perhaps you have a particular song in mind or you are inspired by the **playlist** that your participants have already created (see Lesson 1). You can also take a look at the playlist we have created for English as a second language. Before conducting the activity, make sure you are familiar with the song as the exercise will involve speaking the lyrics in the correct rhythm.

You start by speaking the text line by line and asking the group to repeat it (in a call and response mode). Make sure you repeat the lyrics often and link up the different parts of the song bit by bit. This activity will help memorise the text step by step.



Lesson 12: Tales of the City



Learning objectives:

- ▶ To strengthen oral communication skills
- ▶ To foster transcultural communication
- ▶ To co-create a sound cloud together
- ▶ To lead a noise choir
- ▶ To strengthen group dynamics and a positive learning atmosphere



Materials:

- ▶ none

Co-creating a Sound Cloud:

Duration:



50 Minutes

Divide your learners into 3 groups. Ask them to think of sounds they associate with the city or town where they live. This could be anything: birds singing, traffic noise, a church bell, market cries, a kindergarten, etc. Give the participants 10 minutes to agree on 3 sounds.

Then, one by one, small groups present their sounds to the plenary and let the others guess what they are. Then have an open exchange about why the participants chose these sounds, whether they like them, whether they are characteristic of their neighbourhood, when they hear these sounds, etc.

The next step is to form a small polyphonic choir: All the participants stand in a semicircle (the members of the small groups stand next to each other). For each of the nine sounds, find a symbol that is easy to remember (e.g. a hand forming the beak of a bird, etc.). As the trainer, you start to play the role of the choir leader who decides which sound the choir will sing next. To build up this activity step by step, you start with a sound and everyone repeats it on your signal, e.g. the twittering of a bird. You can continue to lead the choir in harmony with several sounds, for example by giving a new signal to a small group while the others continue with the previous sound. After about 10-15 minutes, ask the participants if anyone would like to lead the choir.

Finally, review the vocabulary. Use the remaining minutes of the session to memorise the words (e.g. birds singing, trains passing, road traffic, etc.).

In this **video** several participants from Vienna and different regions of Spain form a city sound choir.





Transcultural Communication and Musical Storytelling

Music can tell stories not only through its lyrical or linguistic content: music's diverse styles, genres, origins and histories narrate tales of individual and collective belonging. Different elements of music can be used to emphasise and shape stories in a myriad of ways. Engaging with the affects, feelings, and emotions conveyed through rhythm, sound, and melody allows for a broad spectrum of opportunities to foster exchange within the group.

The activities in this chapter are designed to stimulate and release creativity through music, encompassing group work, performing together, working towards a common understanding of a song, as well as involving participants in contributing their own musical biographies, tastes and preferences.

After building on the multilingualism of the participants as a resource for grasping various songs in their first languages, this chapter focuses on interpreting a song intuitively. The learners are asked to engage in a process in which they perceive what this song triggers in them and put these perceptions on paper (by drawing them). Subsequently, the song is analysed musically: the rhythm is broken down into different elements and made comprehensible. After some vocal warm-ups and singing exercises, the next step is to work together on a short excerpt of the melody (don't worry, we have recorded videos and audio to facilitate this process). The last two lessons of this chapter include a lyric writing workshop, in which learners will write their own short texts, memorise them and share them with the group.



Lesson 13: The Language of Music



Learning objectives:

- ▶ To strengthen physical coordination
- ▶ To foster creative means of expression
- ▶ To work cooperatively
- ▶ To get to know different multilingual songs
- ▶ To deepen transcultural exchange within the group



Materials:

- ▶ 5 laptops
- ▶ headphones
- ▶ Quiz worksheet template for each group

Warm-up: Snake

Duration:



15 Minutes

Ask participants to form a “human snake”, with the head of the snake (the first person in the queue) performing a certain movement, while the body of the snake (the other participants) repeat it. After finishing, the person moves to the back of the queue.

For this activity, you ask your learners to line up in a row. The first person in the line thinks of a movement and demonstrates it, which everyone else imitates. As soon as the person has finished (or the music has changed), they move to the last position in the queue and it is the next person’s turn.

This playlist with short piano sequences recorded for this activity is suitable for accompanying your learners. You can skip to the next sub-track after each person’s turn.

Watch us performing the snake here.

Multilingual Language Class: _____

Duration:



35 Minutes

For this activity, prepare five playback devices, which could be laptops, tablets or mobile phones that you have available for the class. On each device, open a song (e.g. on YouTube) in different languages, preferably in the first languages of the participants. Number the devices on a small piece of paper.

Now divide the learners into five groups (if there are less than 10 people, choose a smaller number of songs/devices so that at least 2 people work together on this exercise). Give each group a quiz worksheet (see template below). The groups have 20 minutes to answer the questions. The main aim is to guess and decide together which language the songs are sung in and what the lyrics might be about. For each song, there is a short description of the lyrics, which have to be assigned intuitively (or on the basis of the multilingual knowledge in the groups).

If you have received song recommendations from your participants in previous classes, you can incorporate these (as long as the rest of the group has not yet heard them together and you are able to research what they are about). However, to give an example ready to be integrated in class, we have chosen the following five songs:

Song Nr. 1

“Kalimat”

Artist: Roufaida

Language: Arabic

“Kalimat” means “words” in Arabic. The song is inspired by a poem of the Syrian poet Nizar Qabbani and was originally interpreted by the famous Lebanese singer Majida El Roumi.

Song Nr. 2

“Dooyo”

Artist: Dur-Dur Band

Language: Somali

This song is from a Somali disco, funk and soul band from the 1980s. The band is called Dur-Dur, which means “spring” in Somali. The band focuses on using Somali poetry as a means of expression.

Song Nr. 3

“Keçê Kurdan”

Artist: Aynur Doğan

Language: Kurdish

The name of this song by the Kurdish/Alevi singer Aynur literally translates to “Kurdish Girls” and is a call to women to fight for their rights.

Song Nr. 4

“YüceDağBaşında”

Artist: Altın Gün

Language: Turkish

This love song is a cover version by an Anatolian rock and Turkish Psychedelic Folk Band, Altın Gün.

Song Nr. 5

“Baraye”

Artist: Shervin Hajipour

Language: Farsi

This song was released by the Iranian artist Shervin Hajipour in the year 2022 during the uprisings in Iran after the murder of JinaMahsaAmini in Tehran. The singer was arrested for the song, but later released on bail.

After 20 minutes, ask the participants to take their seats again and compare the answers found in the teams; if you want, a winning team is identified. Towards the end of the unit, leave time for the learners to discuss the songs they have just heard. If all participants’ first languages are represented, everyone has the opportunity to give more information about the content of at least one of the songs.

Correct answers:

Song 1: Kalimat; Roufaida; Arabic; meaning: c

Song 2: Dooyo; Dur-Dur Band; Somali; meaning: a

Song 3: Keçê Kurdan; Aynur Doğan; Kurdish; meaning: e

Song 4: Yüce Dağ Başında; Altın Gün; Turkish; meaning: d

Song 5: Baraye; Shervin Hajipour; Farsi; meaning: b



That sounds like....

Song 1:

Name: _____

Artist: _____

Language: _____

Meaning: _____

b The lyrics of the song are based on online messages posted by Iranians speaking about what they are protesting for: "For a dance in the alley; For the longing for a normal life; For the faces that smile no more; For the school kids, for the future."

Song 2:

Name: _____

Artist: _____

Language: _____

Meaning: _____

c The song is about a romantic love relationship. The woman describes how she feels loved by her partner.

Song 3:

Name: _____

Artist: _____

Language: _____

Meaning: _____

d The title of this love songs literally translates to "On the Peak of the Great Mountain".

Song 4:

Name: _____

Artist: _____

Language: _____

Meaning: _____

e This song calls upon women to fight for their rights.

Song 5:

Name: _____

Artist: _____

Language: _____

Meaning: _____

a This song is about the positive effect of music: "I am warning you guys, I hear drums playing for me and it's healing me and I won't resist. It's my medicine."

Lesson 14: Interpreting a Song



Learning objectives:

- ▶ To stimulate the sense of touch and promote multisensory learning
- ▶ To articulate emotions and express opinions
- ▶ To strengthen self-reflection skills
- ▶ To grasp abstract concepts
- ▶ To foster creativity and imagination



Materials:

- ▶ Emotion cards, for example the **“Gefühlsmonster”** (emotion monster) cards
- ▶ A stone
- ▶ Painting material (including watercolours, oil crayons, felt-tip pens, coloured pencils, thick paper and brushes)

Passing on an Emotion:

Duration:



10 Minutes

Play the song **Viso di donna** in the background. Ask the group to sit down in a circle of chairs and give each participant a card representing an emotion. Start passing a stone (or any other object that feels good to hold) in clockwise direction. At some point, stop the music. The person holding the stone in this moment looks at their card and acts out the respective emotion while the others guess which emotion could be meant. Repeat for a few rounds or until everybody was able to perform their emotion.

Depending on the language level of your group, you can design your own emotion cards with emoticons, pictures or words, or the Gefühlsmonster cards. You could use the cards to extend the activity by asking your learners to explain the emotional situation they think each emoticon/monster finds itself in.

Watch us passing the stone!

A Painting Full of Sounds: _____

Duration:



25 Minutes

Prepare a comfortable environment for this exercise: You could dim the lights and set up painting material, including watercolours, oil crayons, felt-tip pens, coloured pencils, thick paper and brushes.

Play the song **Ayrılık** a few times (or choose another song you find more appropriate). Ask the participants to paint a picture that matches the mood of the song. Leave it up to the learners whether they want to draw abstract or realistic pictures. After about 15 minutes ask participants to hang up their paintings in the classroom (only if they wish to do so). Now everyone can move around the exhibition and look at each other's paintings. Give them a few minutes to talk about the process, if they wish so.

Express your Impression!: _____

Duration:



15 Minutes

Towards the end of the lesson, initiate a discussion about the song: What did they like or dislike about the song? What emotions did it evoke? How did it make them feel? Can they make a personal connection with the song? You could also use the emotion cards to facilitate the discussion. Now ask everyone to write down a few words that came to their mind when listening to the song. Put the pieces of paper on the board and invite everyone to read them.

Even if they don't understand the words, what are their interpretations of the emotions conveyed by the melody and intonation?

If your learners are interested, *Ayrılık* is an Azerbaijani folk song composed in 1957 by Farhad Ebrahimi (lyrics) and Ali Salimi (music) about being separated from loved ones. It is based on the experience of Ali Salimi and his family, who fled from Soviet Azerbaijan to Iranian Azerbaijan and were unable to see their relatives and friends from that moment on.

With this activity you can create an environment where participants feel more comfortable sharing their own experiences, feelings and opinions. Sometimes a personal exchange can break the stiffness of a classroom and lead to a more comfortable and participatory learning environment.



Lesson 15 & 16: Writing Lyrics by Heart



Learning objectives:

- ▶ To explore one's own creativity and expression
- ▶ To increase concentration
- ▶ To promote relaxation and body awareness
- ▶ To deepen vocabulary
- ▶ To work on storytelling skills



Materials:

- ▶ An audio device including speakers

Warm-up:

Duration:



20 Minutes

Begin with some gentle stretching exercises. Ask participants to close their eyes and feel different parts of their body and perceive what kind of stretch they need at the moment. Give them a few minutes to stretch on their own. Then continue with some neck and shoulder relaxation exercises.

Here are some suggestions:

Relaxing neck and shoulders:

Roll your shoulders back while humming "hn". Repeat for 10 times. Then roll your shoulders forward while humming on "hm".

Shake your head from side to side and up and down while making a lip trill: on "brrrr" or "prrrr". Repeat 10 times.

Inhale and lift your shoulders. On the sound "ah", let them fall.

Open the chest: Bring your forearms together. Your palms are supposed to touch. Breathe in and as you exhale, open your right arm to the right side on "ah" (or any other vowel). Repeat on the left side. Repeat five times.

For vocal warm-up variations, see our [video](#).

Getting Familiar with the Rhythm : _____

Duration:



20 Minutes

Before getting discouraged when you continue reading, please watch the **video!** We promise, it's half as difficult as it looks at first glance.

For this activity, we are going to break down the rhythm of the melody using different methods.

Rhythm clap along:

Play the song **Ayrılık** again and encourage the participants to clap along to the music. Continue by counting to six in a loop. Clap the first beat and count the other beats with the fingers on the palm of the other hand. Once this feels steady, clap on the fourth beat as well, counting the other beats with your fingers on the palm of your hand.

Next, clap the first beat with the palm of your hand and the fourth beat with the back of your hand. Do this a few times. When you feel comfortable, start using the syllables **Ta Ki Ta Ta Ki Ta** instead of counting.

Differentiation (if you feel like it):

If you think it is possible, you can try to differentiate between the groups of threes. For this we are going to use the syllables **Ti Ki Ta** for the second group: **Ta Ki Ta Ti Ki Ta**. If you sense that the participants are having a hard time doing this part, go back to the first part and use your fingers for counting, while speaking the syllables, **Ta Ki Ta Ti Ki Ta**.

Breaking down the rhythm of the melody:

Once the pulse of the song feels stable enough for the participants, use the syllables suggested below to learn the melody. Below you can see how the first four bars of the song are structured (we have admittedly simplified them a little bit).

| | | | |
|----------------|----------------|----------------|--------------|
| _____ | _____ | _____ | _____ |
| 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 |
| Da - - - da da | Da - - da da - | Da - - - da da | da - - - - - |

The length of each line indicates how long the respective syllable must be held. If you want to count, you can imagine that the black numbers indicate the beginning of a new syllable, while the gray numbers are meant to help you determine the duration of each syllable.

Once you have the impression that the learners are familiar with the structure of the melody, you can replace the syllables with words. As an example, we have translated the first line of the song to English:

| | | | |
|------------------|--------------|-------------------|-----------------|
| _____ | _____ | _____ | _____ |
| 1 - - - 5 6 | 1 - - 4 5 - | 1 - - - 5 6 | 1 - - - - - |
| Me - - - mo-ries | keep me u-up | i- - n sleep-less | ni - - - - ghts |

Learning the Melody : _____

Duration:



10 Minutes

Play the **recording including the call and response part** a few times and invite learners to sing along, until all participants feel confident with the melody.

Lyric Writing Workshop : _____

Duration:



30 Minutes

Divide your participants into groups of 3 or 4 learners. Ask them to find an alternative text, departing from the words they have found in the activity "Express your Impression!". The aim is to build short and simple sentences around the words. One way to do this, is to use the same number of syllables as in the example given above:

| | | | |
|------------------|--------------|--------------------|-----------------|
| _____ | _____ | _____ | _____ |
| 1 - - - 5 6 | 1 - - 4 5 - | 1 - - - 5 6 | 1 - - - - - |
| Me - - - mo-ries | keep me u-up | i - - n sleep-less | ni - - - - ghts |

It is also possible to use words with more syllables (or words) like in bar 1 of this adaptation ("your memory", instead of "memory") or fewer syllables like in bar 3 ("long" instead of "sleep-less")

| | | | |
|-------------------|------------------|------------------|-----------------|
| _____ | _____ | _____ | _____ |
| 1 2 - - 5 6 | 1 - - 4 5 - | 1 - - - - 6 | 1 - - - - - |
| Your me - - mo-ry | ke - eps me u-up | i - - - - n long | ni - - - - ghts |

Jam Session:

Duration:



20 Minutes

When all the groups have finished, ask them to collect their texts and present them. Make notes on the (white) board. The class will repeat each group's text after they have presented it. When all the lyrics have been memorised, have each group perform their version of the song one after the other.

It's only fair that we share impressions of our jam session with you **here**.





Moving to Music and Body Percussion

Sitting in the classroom for hours on end without getting up and moving around not only reduces concentration, but also has a negative effect on posture and muscles. Music offers a great opportunity to bring more movement into the learning environment. We can physically feel the flow of the music, its dynamics and structure, and this also engages us emotionally. By moving to music, we can manage and express a wide range of feelings: whether we move or sway slowly to a calm song in a minor key, or bounce and jump to a fast beat to get our heart rate up - there are many different ways to create movement.

In this chapter, for example, learners will share with each other the basic steps of their favourite dances and practise rhythm and beat together. Exploring music with our bodies can also mean finding alternative ways to express ourselves. Again, it is important to remember that some learners may feel put off and pressurised by movement exercises. Make sure that all participants are comfortable and physically able to do this. There must always be alternatives for learners who are not willing to take part in the activities or for whom the exercises are more strenuous than relaxing.

Through body percussion we can strengthen our concentration and rhythmic speaking has many positive effects on second language acquisition, making it easier to memorise vocabulary and syntax. In addition to a general introduction to the basic ideas of body percussion, we have also prepared a short choreography that we hope you will enjoy. The chapter concludes with a body scan accompanied by music, inviting you and your learners to use music as a means of relaxation.



Lesson 17: The Beat is On



Learning objectives:

- ▶ To continue working with rhythm
- ▶ To train pronunciation
- ▶ To improve body awareness and coordination skills
- ▶ To foster performance skills
- ▶ To strengthen memorisation



Materials:

- ▶ Paper and pens
- ▶ Printed out song lyrics

Warm-Up: Clap your Name:

Duration:



15 Minutes

At the beginning of this activity, the group sits in a circle of chairs. The trainer demonstrates the following rhythm and invites the learners to join in: clap your thighs once, clap your hands once, snap your left hand, snap your right hand.

In this first phase, be careful not to speed up the rhythm. When everyone has joined in and understood the rhythm, the trainer takes a short break and explains the following simple rule: when the rhythm starts again, one person - the trainer - starts to say their own name while flicking their left hand, and then the name of someone else in the room while flicking their right hand. Then everyone claps their thighs and finally their hands again. For the next flick with the left hand, it is the turn of the person whose name the trainer said when flicking with the right hand. This person now says their own name on the left hand'ssnip and the name of someone else in the room on the right hand'ssnip. In this way, it is always another person's turn.

This takes some practice at the beginning, as the 2 snaps follow one another very quickly.

If the game is going well, the pace can be increased or directed by the trainer. There is no official end to this activity. It is advisable to stop when everyone is really engaged. This will leave the most energy for the next activity.

Walking on Sunshine: _____

Duration:



20 Minutes

This activity requires some space for everyone to move around. Tables and chairs can be moved to the edge of the room, or you can go outside.

First, everyone collects different ways of walking together. After the first classic ways of walking (e.g. slow, fast, crawling, running), the trainer can give some more unconventional examples to increase the scope for creative answers. Examples could include walking like a snail, walking on a ray of sunshine, walking on hot sand, walking after 3 days on a horse, walking on soft moss, etc.

Each answer is written on a piece of paper and put in a bag. After a couple of terms have been collected, everyone spreads out in the room. The trainer takes the first word from the bag and reads it out. Everyone now moves around the room in this particular way. The person who gets bored first goes to the bag and takes out the next word and reads it out, then everyone moves in this new way.

The activity ends when all the words have been drawn or as soon as the energy starts to diminish.



Speak Along with a Song: _____

Duration:



15 Minutes

The trainer brings the refrain of a song to the class. It is advisable to use a chorus that can be easily divided into lines. Depending on the size of the group, five to eight lines will work best. For a small group, four lines will suffice.

Give the whole refrain to the learners. If the words are unfamiliar to the group, they can be discussed first. Once the lyrics are generally understood and, above all, the pronunciation of the words is clear, each learner receives the lyrics with a single line highlighted. Several participants are given the same highlighted line without knowing who has which part. As the trainer, it is advisable to ensure that learners who feel comfortable speaking in front of the group are responsible for the first line.

For the next part, everyone stands up and moves around the room. At the trainer's request, everyone with the first line highlighted will start to read it out at the same time. The learners will then continue with the whole text of the song. The group with the second line highlighted adds to the chorus etc. In the end, everyone should have joined in. Of course, this will take some practice. If there are interruptions, learners can think about how to make this group activity work better (for example, by speaking very slowly or walking rhythmically). This activity not only improves pronunciation and helps memorise sentences, it also allows people who are not (yet) comfortable speaking out loud to experiment with intonation and pronunciation without being noticed.

Lesson 18: A Body Percussion Choreography



Learning objectives:

- ▶ To increase concentration
- ▶ To get familiar with body percussion
- ▶ To strengthen body awareness
- ▶ To improve coordination skills
- ▶ To foster memorisation



Materials:

- ▶ A projector
- ▶ Video-playing device including speakers

Introducing Body Percussion :

Duration:



25 Minutes

Body percussion is a technique used in a variety of didactic contexts, including language teaching. On the one hand, it can be used to encourage a more intensive study of songs and, on the other, to increase attention in general. Body percussion in the second language classroom is also an opportunity to get familiar with the vocabulary of different parts of the body.

Body Percussion Echoes:

- Ask the participants to form a circle. Start clapping and **pass the clap** on to the person next to you. After repeating for a few rounds, start clapping twice as fast as, and repeat for 3 more rounds.
- Continue with **passing snaps**: snap with your right hand and then with your left hand, passing it on to your neighbour; change direction after some rounds.
- Next, **pass around a small pea and jump over it**. Then, try passing on an imaginary orange. For the next round, pass a football and the participants jump over the ball. Change direction from time to time.
- Then, **combine two different movements**. For example, pass a clap to the person on your right and a tennis ball to the person on your left.

Body Sounds:

Invite participants to explore the sounds they can make with their bodies. They have received some ideas from the last exercise but give them a few more examples: rubbing, stomping, patting and so on.

Prepared for a choreography?:

To conclude, we have prepared a body percussion pattern to a song suggested by our learners, Fatou Yo, interpreted by Touré Kunda. You can either prepare the pattern watching the **video** we have produced or show the video in class and learn the body percussion together with the learners.

Repeat the song until everyone feels comfortable with the rhythm.

Co-Creating a Body Percussion Choreography: _____**Duration:**

25 Minutes

Divide the learners into small groups of 3-4 and ask them to choose a song in their second language. You can refer them to the playlists already prepared or to the Ham'avaaz **YouTube playlist** for English as a second language.

Invite them to work together on a body percussion choreography for this song. Once the small groups have prepared, they can present their choreographies to the whole group.



Lesson 19: A Transcultural Dance Class



Learning objectives:

- ▶ To improve coordination and balance
- ▶ To strengthen postural awareness
- ▶ To foster mind-body connection
- ▶ To get to know basic steps of different dances
- ▶ To strengthen physical expression and energy release



Materials:

- ▶ A music device including speakers
- ▶ A piece of paper with a sound for each learner (in pairs)

Getting Started :

Duration:



10 Minutes

Play Erik Satie's **Gnossienne No.1** in the background. Ask the participants to take off their shoes (if they wish) and walk around the room using different parts of their feet: walking with their toes up, walking with their heels up, walking with their toes spread, walking on the inside and outside of their feet, etc. After listening to the song, ask them to close their eyes and feel the difference: what kind of sensation do they feel in their feet? Do they feel lighter? Heavier? Colder? Warmer? More or less balanced? etc.

Finding a Dance Partner: _____

Duration:



10 Minutes

Now it's time to get together in pairs. Give each pair a sheet of paper with a picture of an object or living being associated with a particular sound (e.g. a frog, a hammer, or rain). There are two copies of each object or living being (or three, if there is an uneven number of learners). Ask the group to go around the room and make one or more sounds that best represent the term. The aim is for everyone to find their partner(s).



Ask the pairs to discuss their personal dance habits: Do you like to dance, If yes, in what situations? Is there a particular dance that you like? What is it called?

Would you Like to Dance?: _____

Duration:



20 Minutes

Sharing Dance Moves

For this activity, everyone stands in a circle. Based on the previous exchange, ask everyone to think of a dance they know. Encourage the learners to share some of the moves from the dance they have chosen. Repeat each dance a few times until everyone knows the moves. After everyone who wanted to share their dance has had a chance to do so, start a discussion about the similarities and differences between them.

Adapting Dance Moves

For the second round, play a song that you think is appropriate. We suggest the song **Nergiz**. Encourage the participants to adapt their movements to this song, taking into account its energy and tempo (speed it up or slow it down).

Deepening the melody

After the participants have presented their new dances with the new song, play the song once again and ask them to listen to it carefully, while moving their bodies to it.

If you want to watch us dance and doing this activity, click [here](#).

Reflection: _____

Duration:



10 Minutes

To summarise the lesson, discuss in plenary about how it was to try out new dance steps, whether it was fun or exhausting; what was easy, what was difficult, etc.

Lesson 20: Fade Out – Cool Down



Learning objectives:

- ▶ To have a relaxing experience in the classroom
- ▶ To note the difference in the body after the unit
- ▶ To value the importance of breaks
- ▶ To learn new vocabulary
- ▶ To strengthen the listening skills



Materials:

- ▶ An audio device including speakers
- ▶ Copy of the text
- ▶ Number line
- ▶ (optional: adhesive dots or clothes pegs)

Mood Barometer :

Duration:



5 Minutes

At the beginning of the unit, learners are asked how they feel at the moment. It is important to mention that this is a momentary record and that the state of mind can change at any time. To answer this question, a number line is used where the learners position themselves between 1 and 10. A template can be found in this UNHCR **publication** on flight and trauma in the context school (Siebert 2018, p. 47).

For example, clothes pegs or sticky dots can be used to mark the position. It is important to record the result, as the same question will be asked again at the end of the session, and a comparison can be made between well-being before and after the session.

Body Scan: Round 1:

Duration:



15 Minutes

A body scan instruction is read out loud. It is important that you speak as slowly as possible and in a very calm voice. The aim is not for the learners to understand every word, but to get in touch with themselves and their bodies. To enhance the relaxation process, we recommend that you turn on some **relaxing music**.

Learning often involves a lot of reading, writing and listening. However, people learn in very individual ways, so it is always advisable to include activities that allow learning from a more unusual perspective. As well as relating to a piece of music, this activity creates contact with one's own body. It is easier to learn when the body is relaxed than under pressure and stress. It is often only during such exercises that we realise where there is tension in the body. Through the musical accompaniment and steady recitation of the text, learners can enter a meditative state where they can recharge their batteries and relax. In addition, the voice and music connect everyone in the room, while at the same time individuals come to themselves, and it is particularly beneficial for more introverted people to repeatedly switch from the group setting to a relaxing individual activity.

This body scan is based on Jon Kabat-Zinn's mindfulness-based stress reduction.

Body Scan:

Find a comfortable position.... How does your breathing move your body?...

Start with your feet. Feel where your feet touch the floor and be aware of your heels,... the soles of your feet, and your toes... Then move to your lower legs, your calves and shins... Move your attention to your knees and thighs and feel where your thighs touch the chair.... Now move to your stomach for a moment. Take five breaths... Then move to your chest. Again take five breaths... Now slowly move your attention to your nose. Can you feel the air flowing through your nose? Breathe in and out,... in and out,... in and out,... in and out,... in and out... Whenever you are ready, move your attention to your head... Start with the top of your head. How does your forehead feel at this moment? What sensations do you have here? Maybe it feels cold, warm, light, heavy... whatever you feel is right, just observe. Now move to the back of your head.... Move to your face... Go to your eyes..., your nose..., your ears,... and your lips... Now go to the back of your head... and move to your neck... and now to your throat. Slowly move to your upper back... and take another five breaths. Now move to your chest. Can you feel your heart beating or your chest moving up and down? Now please go to your lower back.... Lying on your back, notice how your back rests on the surface beneath you. Now move your attention to your shoulders... and from there down to your arms... and slowly to your hands... and finally to your fingers.

Thank you... Now take a moment to feel your body. Slowly open your eyes and come back to the here and now. Please move your toes and fingers and take three deep breaths...

Understanding the Text:

Duration:



10 Minutes

Once everyone has mentally returned to the classroom, new words from the text are discussed. It is advisable not to create a test-like situation where learners are asked to recall words they do not yet know. Instead, the trainer can bring word and/or picture cards or anatomic images with important (new) words on them. The new vocabulary is discussed and, if necessary, written down.

Body Scan: Round 2:

Duration:



15 Minutes

To follow up, the body scan is carried out a second time. Play the music again and start reading. By now, learners should know the vocabulary they need to follow the content of the text. They will also be able to estimate the length of the activity. The teacher reads the text again (see above) in a steady, slow speech melody.

Mood Change?:

Duration:



5 Minutes

After the second round, the learners are again asked to share with the group how they feel at this moment. Just like at the beginning of the unit, the number line (mood barometer) is used.

With this technique, it becomes visible if and how the mood of the group has changed. In this context, the effect of relaxation and breaks on learning can be discussed.



Project Partners:



Orient Express – Beratungs-, Bildungs- und Kulturinitiative für Frauen (Vienna, Austria)

Orient Express -Beratungs-, Bildungs- und Kulturinitiative für Frauen is an association based in Vienna that operates a counselling and learning centre for women with migration biography, two anonymous shelters, and a nationwide coordination centre against forced marriage and kin-based violence.

www.orientexpress-wien.com



Centro de Profesorado Territorial Angel Sanz Briz, Teruel (Teruel, Spain)

The Teachers Training Center of Teruel Ángel Sanz Briz, belonging to the Department of Education of Aragón, offers permanent training for teachers and trainers of all educational levels.

<http://formacionteruel.es/>



CFPA Jordi de Sant Jordi (Jordi, Spain)

CFPA Jordi de Sant Jordi is an Adult Education Centre from the Conselleria of Education in Comunidad Valenciana, located in la Vall d'Uixó. The institution's target groups are adults at risk of social exclusion, learners with migration biography and non-graduate learners. CFP Jordi also offers programmes such as ICT courses, English courses and other activities that allow social inclusion and enhance intergenerational experiences.

<https://portal.edu.gva.es/fpajordidesantjordi/>



Co-funded by the European Union

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.



<https://hamavaaz.eu>

