

TEACHING UNITS

The Mediterranean treasure: amongst maps and treasures, boats and pirates, towards an intercultural music tree

Paola Anselmi, Ines Melpa, Sonia Russino

If you have a map and a boat with you then have everything you need to start a journey in search of a treasure: in this case our treasure is a special ‘music tree’, one in which a precious diversity/variety of similar emotions and sentiments harmoniously coexist.

We would like to offer the children the opportunity to “live” a “music path” through some practical experiences following a real treasure map: three steps of a journey made to ‘feel’ and understand intercultural music experience during early childhood. Mediterranean music games, dances, songs from different countries, all of which are ‘children’ of the same Sea.

The path will show how the children’s contributions and actions can ‘transform’ the learning experience into an adventure.

Musical goals

The children are expected to:

1. Understand the concept of ‘musical structure’ by listening to the melody, playing some instruments or sound objects and identifying the different sections of a musical material associated with the different elements as in an informal score (either a drawn one or a three-dimensional one).
2. During the listening the children will have the focus on musical elements and structure. This listening level called to Mrs Campbell the “Attentive Listening”. When we will play the instruments or the body, or will using objects in the music correctly, we will have the chance to participate actively while the recorded music sounds: “Engaged Listening” as Mrs Campbell says.
3. Live through a physically ‘represented’ experience the “augmentation concept”: this is achieved by using the Spanish musical game *El elefante* - a game during which a new element is added at each repetition, until finally they become a small ensemble or an orchestra
4. Keep the steady beat during binary and ternary meter experiences in different ways, which can be either suggested by the teacher or conceived and suggested by the children (percussion on the legs, moving in space, small body percussion elements, Orff instruments, objects...).
5. Develop the listening sensitivity towards different sound patterns and rhythms coming from cultures far from their own.
6. Coordinate body movement while playing or singing.
7. Memorize some parts of the lyrics of the songs both in their own language and in a foreign language.
8. Learn the performing ways/manners during a ‘solo - everyone (ensemble)’ musical activity while respecting the given tasks.
9. Keep an ostinato accompaniment using their voice, body percussion elements or Orff instruments.
10. Connect the songs they’ve been working on throughout the musical activity with graphic representations of their originating country.

Socio-cultural goals

The children are expected to:

1. Understand and respect the other with the aid of the “*solo – everyone (ensemble)*” musical element.
2. Experience intercultural issues through the theme of the journey, a displacement leading to

encounter.

3. Acquire elements of their own musical tradition while creating links with those of "neighbouring" countries.
4. Discover and welcome equalities and differences between the others and myself.
5. Contribute to the creation of a holistic event including multiple aspects of own experiences: music, symbolic representations, graphic representations, told stories, etc.
6. Enjoy the sound and meaning of new languages, comparing them with the sounds of one's own.
7. Develop peace and tolerance sentiments thanks to the opportunity to listen to the *other* and to be listened to by the *others*; share one's own ideas and try to find together solutions that will be satisfactory for all of the members taking part to the experience.
8. Increase the ability to 'attune' oneself to another person, respecting someone else's proposals and trying to merge the ideas.
9. Expand individual experiences into couple, small groups and whole class experiences.

Educational goals

The children are expected to:

1. Learn to work as a group (a crew... for example, a pirate crew);
2. Meet different cultures using music as a common language;
3. Learn to feel like a small orchestra – working together and listening to each other – during the collective musical experience.
4. Meditate on the concepts of 'lies' and 'impossible stories'.
5. Welcome peers' ideas and proposals, talk together about how to use them to transform the activity and experience it in a new way.

Children's age

3 ½ - 4 ½ years

Children's prior knowledge and skills

Children have already had music education experience, each one according to his/her global development:

- Basic language skills and ability to articulate words.
- Knowledge of body parts and the ability to coordinate the movements accomplished by those same parts.
- Ability to expressively carry out body movements.
- Ability to share opinions and to express emotions, feelings and curiosity regarding musical matters and regarding general knowledge of the surrounding world.
- Ability to identify the 'similar and different' general concept in music and to experience it in terms of rhythm and melody.
- Ability to develop, create or support an imaginary framework for a story or for a 'mimesis' experience.
- Instruments and objects handling knowledge and skills.

Materials

Sound materials: *Ta psémata* (Cyprus), *El elefante* (Spain), *Giro giro tondo* (Italy), *Hava Nagila* (Israel).

Objects: a hand-drawn treasure map, jar lids, elastic ribbons, a billboard to draw a tree, paper flags, paper leaves, coloured markers, white cardboard strips.

Instruments: claves, castanets, sound shapes, boomwhackers, mallets.

Lesson Plan 1 and 2: The pirates from the impossible stories

This plan should be divided into 2 lessons: in the first one you can practice until point 10 and in the second one from point 11 up to the last (yet we do know that each class needs a different amount of time, therefore you can evaluate the best possible subdivision for your class)

Musical goals

The children are expected to:

1. Identify a structure that is divided into three sections: A – B – C.
2. Memorize and perform specific part of the suggested song, while practicing the rest of the song using a neutral syllable.
3. Learn how to follow an informal score.
4. Assimilate the different sounds of body parts and learn coordination through body percussion.
5. Sing a specific part of a song and play instruments following the steady beat.
6. Keep a rhythmic ostinato on steady beats or on different patterns created by the children.

Description of the lesson plan, its processes and strategies

1. We pretend to be a crew of pirates, and we find out that there is a map that can guide us to a wonderful treasure while sailing on the Mediterranean Sea. This crew has a funny peculiarity: they are very good at telling impossible stories, (such as *the goat laid an egg - and the rooster had a little lamb*), so good that at this point nobody believes anyone anymore, and any time one of them tells another story all the others make fun of him/her singing together “*vai tivitsello vai tivitso*”.
2. Repeat it a lot of times together with the children keeping a mocking attitude, underlining the steady beats with the movement of the head and with some sounds highlighting the 4/4 in each bar (for example, VAI tsvi TSE llo VAI tsvi TSO).
3. Sing the melody *Ta psémata* (A – B – C structure as explained at point 11) moving freely in the room and stopping at the end of every phrase (long note), looking around you and jumping on the specific part of the song indicated below – give children the opportunity to follow macro-beats with jumps:

Ta Psemata C

The image shows two staves of musical notation for the section 'Ta Psemata C'. The first staff is marked with a 'C' in a box above the first measure. The melody consists of quarter notes and eighth notes. The lyrics 'vai tsi-vi - tsel - lo vai tsi-vi - to' are written below the notes. The second staff is marked with a '3' above the first measure, indicating a triplet. The melody is similar to the first staff. The lyrics 'vai tsi-vi - tsel - lo vai tsi-vi - to' are written below the notes.

4. Sing the song several times, each time introducing a small variation (jump like an animal, or express something with the face, or take a peer by the hand, etc.).
5. Play the recorded material and ask the children to identify the part where they have to jump: at first you could also try not to ask the children anything while observing if they spontaneously link the recent experience with a new listening experience (for example, by being active during part C of the song with jumps or any other kind of movement). Focus your attention on the children, possibly repeating the activity and assimilating their ideas.
6. Talk with the children about the meaning of the song and its origins, remind them of the funny

peculiarity of the pirates, and then practice the specific part “*vai tsivitsello vai tsivitsso*” using a game: each child tells his/her *impossible story* to the pirates/friends and they will respond with “*vai tsivitsello vai tsivitsso*” - only rhythmic and no intonation - as in a ‘*solo – ensemble*’ experience. If needed, correct the pronunciation and give the children the opportunity to back up their sentence with body percussion elements (for example, on the legs).

7. At this point you can decide that you have found the ship. Now the pirates have to set it up.
8. Pinpoint with the children which actions the pirates will have to do to set up the ship and make it ready to sail (for example: raise the flag, look through the spyglass, etc.).
9. Choose the most appropriate actions and movements among those suggested by the children (they will need your help at the beginning), then you can prepare the objects and/or instruments that will be needed for the activity;
10. Tell them some story of the traditional pirates objects (flag, spyglass, drums...): thanks to the narrative context the children will be motivated to participate even more. Choose with the children a 4 - syllables word related to lying pirates (for example, TA – PSE – MA – TA) and tell them pirates used to use this word during the raising of the flag.
11. Give children the opportunity to practice the ostinato using the word they chose: this way they will develop their personal and special way of counting and they will spontaneously learn to keep the steady beat. Below an example with the name of the song *Ta psémata*:

ta pse ma ta ta pse ma ta ta pse ma ta ta pse ma ta

12. Listen to the song again in order to practice the *ostinato* using voice, body sounds (claps, snaps, feet); then you can get ready to prepare the ship using the chosen movements.

If we decide to stop the lesson here, then we can tell the children we have to wait for the next music lesson in order to complete the ship and sail away!!!

You can start the second lesson plan reminding the children about the story and about the tools the pirates will need to sail away.

13. The song repeats the same structure seven times following the pattern below:
A (instrumental part) – B (two echo sentences) – C (the part including “*vai tsivitsello vai tsivitsso*”).

Children are in a circle sitting on the floor (or, if they are used to chairs, they can sit on chairs but still in a circle) – each of them has his/her ‘tools’, which will be used to set up the ship for the journey:

Chorus 1 and 2: (the flag – handmade product)

- A. Children get ready for the musical action while enjoying the listening experience and paying attention:

Ta Psemata A (instrumental)

B. Children pretend to raise the flag (vertical movement):

Ta Psemata B



C. Children pretend to wave the flag (horizontal movement):

Ta Psemata C



The flags can be designed, drawn and cut out by the children themselves together with the help of the teacher or the parents, thus encouraging interdisciplinary activities.

Chorus 3 and 4: (the spyglass – boomwhackers)

- A. Children focus their attention on the second action and, if needed, they prepare a second object.
- B. Children pretend to explore the horizon looking for land; they look around using boomwhackers as spyglasses while they listen to the section of the song.
- C. Children play the boomwhackers on the floor or using their hand (they can use the ‘jolly roger’ ostinato to help them with steady beats)

The use of tuned tubes (boomwhackers) will increase the listening level and the concentration required will be greater.

Chorus 5 and 6: (the oars – claves)

- A. Children focus their attention on the third action and, if needed, they prepare a third object.
- B. Children sail with the ship; they can use their clave as oars, moving them from one side to the other (right and left movement).
- C. Children might play the claves to keep the steady beats.

Last Chorus 7

Children are happy because the ship began its journey towards the treasure chest. They can hug each other in big circle, singing the part of the song they already know until the end of the song, marked out by a ‘rallentato’, and stop. You can control the ability of the children to articulate *foreign* words while they sing.

During the first lesson you can practice the different actions separately (the flag, the spyglass...); then – during the second lesson - you can put together all of the experiences to finally perform the 'setting up of the ship' (a complete rendition of the structure of the 'Ta psémata' song): to do so you can use all of the previous experiences to achieve a holistic event.

Together with the children you can realise an actual 'three-dimensional informal score' by placing on the floor (in the correct sequence): 1) hand –made flag, 2) boomwackers/spyglasses, 3)claves/oars, 4)an object chosen by children symbolizing the 'happiness' of being together while facing this journey.

14. Sit with the children and tell them how this song about impossible stories comes from an island in the Mediterranean Sea called Cyprus; talk to them about the song sharing the cultural information you find in the manual and tell them what you know about this island. Could it be the island we are looking for, the one where the treasure chest is hidden?

Suggestions:

1. You will need pirate flags (still, you can also focus on movements facilitated by imagination without objects).
2. The boomwhackers you are going to choose must suit the key of the song: remember to use them as spyglasses that the children will have to 'play'. These instruments have a double quality making them special: they produce tuned sounds and they can be transformed into many different objects.
3. Do explore instruments before using them within a musical structure: children might find new ways to use them and by doing so they will have the opportunity to get to know them and satisfy their curiosity.
4. At the end you can create with the children a game where a pirate (a child) should become the Captain of the ship. The Captain - and the captain only - stands in the middle of the circle. He will choose the new Captain by playing claves with him. This way the Captain will be able to identify the specific part of the song intended to 'appoint' a new Captain.
5. Moreover, during section B (2 echo sentences) the Captain can perform the first sentence in a personal way and the group can respond mimicking him/her during the echo sentence, once again practicing the 'solo – ensemble' experience.

Expected outcome

- Getting familiar with the language of another country.
- Learn to identify a musical structure and to participate using different strategies (body percussion, informal score, singing, movement).
- Develop a greater ability to be part of a group.
- Learn respect and learn how to imitate or suggest music ideas among, harmonizing different musical identities.

Evidence of learning

- Actively taking part to the creation of the narrative framework showing their ability to handle their own musical instruments and the objects needed for the musical performance.
- Good body coordination keeping the steady beats using different methods: body, voice, instruments (the first step of body percussion).
- Ability to anticipate the chorus changes during the 'Ta psémata' activity.

Lesson Plan 3: we all fall down and then we play together!

Musical goals

The children are expected to:

1. Handle instruments in a more conscious way, starting with its origins and its construction;
2. Become aware of the dynamics through the study of the ‘augmentation concept’ songs, during which you can listen to a gradual increase of the sound intensity;
3. Focus their attention on the steady beats and highlight the steadiness of the pulse: for example, using characteristic instruments such as castanets, which children will have the opportunity to get to know (their origin, their sound) while learning how to play them.
4. Practice different languages in tune and discover the similarities and the differences compared to their own language (*Girotondo*)
5. Learn song lyrics through repetition, all in a playful listening experience.
6. Learn to coordinate singing and movement while linking musical/movement actions with language variations or with one same musical sentence during the *Girotondo* experience.

Description of the lesson plan, its processes and strategies

1. Pirates are still travelling and they eventually find the island. The ship lands on the island, but to actually touch the ground you will have to deliver a magic formula, which is written on the map. The Captain begins to read the words aloud, asking the other children join in repeating the last sentence ‘tutti giù per terra’ (off the whole lyric: ‘*Giro giro tondo, casca il mondo, casca la terra, tutti giù per terra*’). In the meantime, the Captain explains to them the meaning of the words.
2. The pirates are all standing on the deck of the ship and they sing the song (at first only the last sentence, which they already know). When they sing “*tutti giù per terra*” the little pirates make a jump off the ship (you might place on the floor a big elastic ribbon or a rope to symbolize the ship). The pirates hope that the map can actually lead them to the treasure box, but the island is full of traps and you must be very good at overcoming all the hurdles, which are hidden along the way. The pirates and the Captain (who could be the teacher at first) begin their journey on the island, following the map and signalling the obstacles one by one and how to overcome them.
3. In only one lesson the non-Italian children might find it difficult to learn not the lyrics of the Italian song yet how to change them every time they encounter an obstacle on their path. This said, you might choose together with the children a different action to perform every time they pronounce the sentence “*casca il mondo, casca la terra*” (the world falls down, the earth falls down). (Only for Italian children: you can improve the song activity by changing the phrasal verb during the musical game every time the action changes)

The first variation could be as follows: we can march!

| | | | |
|-----------------|-------------------------|---------------------------|---------------------|
| Giro giro tondo | casca il mondo | casca la terra | tutti giù per terra |
| Giro giro tondo | <i>marcia</i> sul mondo | <i>marcia</i> sulla terra | tutti giù per terra |
| | (march) | (march) | |

You might apply all of the changes the children suggest related to the action of marching: you can let them speak with each other and with the Captain (possible examples are: to march backwards, to march keeping ourselves low as if we were under some trees, to march very lightly to make as less noise as possible).

You will always keep them focused on keeping the steady beats.

- a. You can work on the slow-fast contrast and on the loud-quiet contrast.
- b. Every child can suggest a different movement during the march. In this way you will eventually have a “choreographed march” deriving from each child’s ideas.
- c. A second step could be do the same thing but dividing the children in small groups.

Each group will discuss and choose a movement. The number of the various changes must be small so as to be able to build a more precise structure.

4. With the aid of the narrative framework you and the children can invent various obstacles to overcome and many actions to perform. For example, you can tell the children that the pirates are arriving in front of a small lake but there are no boats to cross it... maybe we could swim:

| | | | |
|-----------------|---|--|---------------------|
| Giro giro tondo | <i>casca</i> il mondo | <i>casca</i> la terra | tutti giù per terra |
| Giro giro tondo | <i>nuota</i> sul mondo (<i>swim</i>) | <i>nuota</i> la terra (<i>swim</i>) | tutti giù per terra |

For each obstacle you can replace the actions you are supposed to perform: jump, run, crawl, or perhaps perform a short body percussion sequence using hands and feet as if you were shooing wild animals away, or even sing rising or descending melodic patters to mimic the act of going up and down the dunes.

You might also split the group in two:

- a. Group 1 can sing a rhythmic *ostinato* using the lyrics ‘*giro giro tondo*’: a possible evolution of this action is to use body percussion or instruments for the *ostinato* patterns.
 - b. Group 2 can sing the whole song.
5. Keep your focus on sharing. Invite all of the children to express their ideas and suggest different actions: they will learn to peacefully express themselves and share their thoughts.
 6. At the end of this activity the pirates will have found the treasure chest! You can have a ‘happiness moment’ performing the *Girotondo* activity in the original way, i.e. all in a circle around the treasure chest with all the pirates sitting on the floor around the chest in the end. The Captain opens the chest and inside he/she finds a bag that he/she places on the floor: it’s a precious treasure, a couple of castanets and lids. What will we need them for?
 7. Give children the opportunity to explore the castanets, touching them and searching for their tones. Share the story about the origin of the castanets. Discuss with them about the fact that castanets are an instrument that can be found and is used in many different Mediterranean countries (you can eventually show them some Italian or Greek castanets, or images and pictures). Thus, proceed using lids: children will have the chance to experience the sound of the lids as they wish, freely. You can observe if any of the children finds an interesting way to use the lids and eventually invite him/her to show it to the classmates.
 8. The Captain (at the beginning of activities the Captain is the teacher, but during the development of the activity each child will act this role) stands up and starts singing the Spanish song “*El elefante*” (additional game). We can substitute the word “*elefante*” with “*pirate*” (always in Spanish) thus changing the subject to fit it to our ‘story’. Every time the number is increased (1 -2 -3...) the Captain invites one more child to stand up and follow him, playing ‘lids-castanets’. Invite the children to sing the word ‘*pirate*’ with you every time it pops up in the song.
 9. The children can use the castanets they made using lids (see: expanding tips) to highlight the binary pulse and to accompany with step and sound the strong beats of the musical game. This way they will focus on the implementation of sound and on the actual increase of the song's performance. When every child is standing and playing then you will choose with them an appropriate finale and perform it to end the activity.

Suggestions:

1. During the previous lessons do prepare the children to move freely in space; to do so perform simple yet effective musical activities based on the use of voice only.
2. Together with the children you can make castanets using the lids in just a few simple steps: Take a strip of white cardboard and some colored markers (one strip for every child);
 - ask each child to draw on his/her paper strips;

- using double-sided scotch tape and stick two lids on each paper strip and then the strip in two until you have the two lids beating;



You can play an instrument live (for example, a guitar) while the children prepare their castanets. You could perform the song “*El elefante*” to create a ‘music association’ context between the objects and the activity.

Expected outcome

- Learn how to manage a two voices melody: the *pulse* (rhythm) as an ostinato and the *melody* performed with voice and body.
- Ability to visualize music through images and colours.
- Body movement creativity.
- Ability to identify your own instrument from the sketch and ability to connect the personal sound-performing mode with those of the others, following steady beats, rhythmic patterns, or an ostinato.

Evidence of learning

- Children have expressed their desire to share their imagination through narrative ideas that are coherent with the context. Their curiosity enriched the story and expanded the teacher's musical suggestions related to movement and rhythmic patterns.
- Children show accuracy when accompanying a binary meter using voice, body and instruments and ability to anticipate the jump on the final phrase of the musical game (Girotondo).

Lesson Plan 3 and 4: the charmer of ribbons and the intercultural tree

Musical goals

The children are expected to:

1. Develop listening skills and increase learning thanks to previous experiences.
2. Solidify their ability to share experiences and musical opinions using instruments and objects.
3. Learn how to differentiate during a listening experience, developing the ability to identify a song's origins and focusing their attention on the melody and on the intervals characterizing it.
4. Coordinate one's body movement with a specific rhythmic pulse.
5. Create one's own expressive movement during a listening experience and share it with a peer
6. Connect musical, melodic and rhythmic elements and melodies with hand-drawn ‘symbolic images’.

Description of the lesson plan, its processes and strategies

1. Resume the story showing the children the treasure chest. Remind them of all the different steps along the journey. Once more perform the different musical activities you have used during the previous lessons verifying the quality of learning.
2. In the chest there seems to be still more to be discovered. Show the children some elastic ribbons that actually don't seem to want to come out of the chest.
3. We sit around the chest and we listen to the story of a strange friend who came to visit us some time ago. He lives far away and he has taught us a song that can 'bewitch' the ribbons, making them act as snakes and come out of the chest. While singing the first two musical sections of the *Hava Nagila* dance (which can be divided into three sections: A B C), emphasize the quite typical intervals in the musical scale and let the ribbons out of the chest.
4. In this way pull the ribbons out of the chest and give each child one, giving children the opportunity to listen several times to the A and B sections.
5. We might ask the children if this sound reminds them of something or if it arouses some special feeling: with the aid of this musical activity we could introduce the idea of multi/cross-culture, through the use of some musical materials evoking places different from our own.
6. We are still sitting in a circle to work on free movement. The children focus on the movement of the object they are holding, the elastic ribbon. Each child will choose two personal movements during an individual experience – exploring the various moving possibilities the ribbon has – with the final goal to express sections A and B while listening to the music (you can use a pre-recorded material this time).

Hava Nagila A

Ha - va na-gi-la ha - va na-gi-la ha - va na-gi-la ve nes' - ma-cha

5
Ha - va na-gi-la ha - va na-gi-la ha - va na-gi-la ve nes' - ma-cha

Hava Nagila B

Ha-va na-re-ne-na ha-va na-re-ne-na ha - va na-re-ne-na ve nes' - ma-cha

5
Ha-va na-re-ne-na ha-va na-re-ne-na ha - va na-re-ne-na ve nes' - ma-cha

7. During the third part of the song (C), invite the children to tense and stretch the ribbons, emphasizing the moment of greatest tension of the melody and then relax on the final.

Hava Nagila C

U - ru a - chim ba - lev sa - me - ach u - ru a - chim ba - lev sa - me - ach

U - ru a - chim ba - lev sa - me - ach u - ru a - chim ba - lev sa - me - ach

U - ru a - chim U - ru a - chim ba - lev sa - me - ach

8. We stand up. Every child chooses a friend who has a ribbon of the same colour (we have to arrange the elastic ribbons so that they come in pairs). Once you have the couples, ask the children to choose a spot in the space.
9. Repeat the free movement experience, while they listen to the song holding their ribbons, this time in pairs: you can tie the two ribbons together in a knot.
10. At this point the teacher can give them some indications, or maybe ask the children to share their ideas about new ways to use the ribbons. Sing the dance or put on the pre-recorded music on. Observe the children as they 'listen to each other' and harmonize: intervene only when you think it is necessary. Ask the children to show the others their couple movements if you notice they perform something particularly interesting.
11. Let them try to repeat the activity, this time choosing a friend who has a ribbon of a different colour: do always tie the two ribbons in a knot. You can also divide the children into two groups, one performing the experience and the other one observing and highlighting the basic binary rhythm beating on their legs either with the palm of the hand or with any other body percussion pattern, always keeping in mind *Girotondo* and the ostinato you've been working on during the previous lesson.
12. Children might improvise some rhythmic patterns paying attention to the regular pulse. Observe the accuracy level and if needed play with them supporting the steady beats with a drum.
13. Sit down with the children and discuss with them the experience they've just lived: talk about this music and its characteristics, talk about its origins and share with them the information you find in the manual or anywhere else. Tell them how this music is actually performed to accompany a dance. Discuss and compare the experiences they made both with the peer with the ribbon of the same colour and with the peer with the ribbon of a different colour. Ask the children whether it was funnier or more exciting to play with one or with the other and if they mark any kind of difference ask them why. Discuss the concept of equal and different: we can play together with either one, we can have and share ideas, we can harmonize, and we can have fun.
14. We can welcome the children's ideas developed during the couple experience and merge them. We make a circle and we create a new dance inspired by the movements we have experienced (every child is tied to the other with the elastic ribbon).
15. We can experiment together movement changes during the three different sections – which we have already defined as A B C. You can play a game with the children: sing one section at a time and stop before every switch; ask the children to show you which movement is related with the forthcoming section. The children who guess the right movement will form a small group, which

will later on lead a new adventure (see next steps).

16. Now we finally have a new dance and we can perform it all together listening to the pre-recorded music.
17. Our friend, the Charmer of elastic ribbons, has revealed a secret to you and you want to share it with the children. It seems there is an enchanted wood where different kinds of music coming from different Mediterranean countries meet and play together with the aid of extraordinary trees. These trees mix the different musical materials into one, single, big crown.
18. You can use one longer elastic ribbon, or some ribbons tied together, and stretch it between to persons moving it vertically (up and down) to emphasize the steady beats of the dance. The ribbon will work as a door to enter the wood, yet we have to choose the moment when the door is actually open!!! (i.e. when the ribbon is up).
19. The group of children who previously guessed the movements will be the first to enter the wood: the children might start entering one after the other, then in couples and finally try to enter the wood all together. In the meantime the others will be emphasizing the steady beats with sound shapes and mallets, while inciting their peers to pass under the ribbon! Be sure that every child does both actions. An activity such as this can be considered a musical evolution of the traditional children game with the rope.
20. Such an activity will remind the children of the skipping rope game, just like a musical evolution of a traditional child game.
21. When every child has passed through the magic door you will show them a basket where you have collected leaves painted in the colours of the different national flags the musical materials are coming from. The days before you will have had the children cut out and paint the leaves, telling them about the characteristic of Cyprus, Italy, Spain and Israel.
22. Glue with the children the leaves/flags on a cardboard tree that you could draw all together during the lesson or perhaps use one you had already prepared during previous meetings. While you glue the leaves, sing the different songs from the different countries and invite the children to join you and sing with you.
Ta psémata (Cyprus)
Giro giro tondo (Italy)
El elefante (Spain)
Hava Nagila (Israel)
23. In the end, the children will have the chance to play a game: the group performs one of the musical materials they have been working on during the lessons and the child with the mallet runs to the tree and plays the corresponding leave/flag in a completely personal way; then the mallet is given to another child who can do the same thing. Let the children praise each other if they guess the right leaf/flag or support each other if not. Their personal performances will certainly be coherent from a rhythmic and structural point of view with the work that has been done on the musical materials.
24. Sit with the children and talk about the game; focus their attention also on the symbolic aspect of the magic tree merging for countries – three flags – many colours and yet having only one trunk, sharing common roots and many leaves; connect the line of reasoning with the whole path you have worked along all together.



Expected outcome

- Identify the binary pulse and being able to transfer it to the peer during the game of the ribbons, keeping the steady beats.
- Listen to and identify the different parts of the dance *Hava Nagila* using different movements, each related to a different section.
- Express one's emotional listening experience through movement.
- Visualize and realize a rhythmic accompaniment with sound shapes following the regular movement of the magic door (up-door).
- Attune with your peer during the game in couples and afterwards with the whole group.

Evidence of learning

- Ability to develop the teacher's proposal in an appropriate way, creating a new version of the traditional dance *Hava Nagila* through the ideation of movements that are supposed to be substantial and coherent with the structure of the dance itself.
- Ability to develop together different strategies intended to face the task of getting through the magic door and to link the graphic representation of a country with its musical material, during an expressive/sonic experience, which is correct from a rhythmic point of view.

Final expected outcome, evidence and sharing

The group will produce a handmade book collecting the children's drawings of the ship, the island and the treasure. They have produced - together with the teacher - a symbolic representation of an "intercultural tree", on a big white poster where they have glued their leaves/flags representing some of the Mediterranean countries. The children will place the tree in their classroom to remind them of the activity and of the emotions it has caused, and to expand that experience towards the future.

The game of the tree will be introduced to the families during the open lesson at the end of the year, together with other experiences that have proved to be important from an artistic and social point of view.