

# A Day In The Life Of...

## PARALLEL SPACES

Teachers' Pack

Funded by the Department for International  
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# **Parallel Spaces**

## **1. Introduction**

This is Akademi's current three year educational project which is now running in its second year. It is funded by the Department for International Development (DFID)

"It also calls for every child to be educated about development issues, so that they can understand the key global considerations that will shape their lives." ([www.dfid.gov.uk/](http://www.dfid.gov.uk/) 23.2.06)

The project is aimed at primary and secondary school students and it focuses on global development issues and the identity of the child in the UK and other countries. Through using diverse art genres; South Asian dance, story telling, drama, and music, the students will take part in a collaborative five day workshop exploring issues that affect them and young people in other countries. It is an exciting opportunity to celebrate cultural interconnection through working with experienced artists in the relevant fields.

## **2. General Project Overview**

There will be three artists working with the same group of students over the five day period which will culminate in a presentation to be shown on the last day. The artists will work individually as the students will be split into three groups. This will be time tabled as appropriate to insure each group has an equal experience. The key theme that will interlink the workshops will be 'A day in the life of a child in Camden/Asia/Africa/South America.'

### **South Asian Dance workshop**

During these workshops the students will look at the classical South Asian Dance form of Kathak through using narrative compositions Kavits. These forms will be used to explore global issues that affect young people today. The narrative compositions explore characteristics of Hindu Gods which can be related to the experiences of young people globally. Each group will focus on a different Hindu God – Ganesh, Lord Shiva or Krishna by looking at their physicality, spirituality and relationship to the environment. The students will look at rhythmical structure, gesture, dance, movement, voice and improvisation. They will be encouraged to connect the themes to their own experiences and to those living in a developing urban environment.

## **Aims**

- To introduce pupils, through the use of narrative compositions *Kavits*, to the Classical South Asian Dance form of Kathak.
- To use the themes from the narrative compositions to explore global issues that affect young people, such as access to education, economic exploitation and urban development.
- Enable pupils to make links between the themes and topics explored in the dance, music and storytelling workshops.
- For each group to be able to demonstrate their achievements on the final day of the project.

## **Objectives**

- Pupils will be introduced to the narrative compositions *kavits* that explore the characteristics of Hindu Gods, through the use of symbolism, expression and classical dance vocabulary. The themes explored through the narrative compositions, have both specific meaning within the dance context and universal significance that can be related to the experiences of young people globally.
- Each of the three groups will use the time cycle *Tal* of sixteen beats *Teental*, which will give the workshop a rhythmical structure. Each group will focus on a different character by learning a narrative composition that describes that character's significance within the Hindu religion.
- Each character will be introduced using a three fold approach that explores the character's physicality, spirituality and relationship to the environment. The pupils will learn the rhythmical structure and gestures *Mudras* for the narrative composition. These elements will then be extended through the use of the dance syllables *Bols* that are spoken and danced to, indicating the timing, weighting and emphasis of movements.
- Pupils will be encouraged to discuss how the themes from the narrative compositions relate to their own experiences. The pupils will also be told a story that illustrates how the themes can be related to a young person living in a developing urban environment.
- Pupils will use structured improvisation and contact work to physically explore the themes from the narrative compositions they have learnt.

## **ADDRESSING GLOBAL ISSUES**

In order to address the development issues that affect young people globally, the pupils will be told the story of a child labourer in India. The story will be used to illustrate to the pupils how some children in developing urban environments do not have the opportunity to go to school because they work for a living. The story will also demonstrate how it is possible for some child labourers to learn to read and write even though they are unable to attend school.

### **Story of a Child Labourer**

Dharavi is Asia's largest slum. It is located in the heart of greater Mumbai. Mumbai is a large, highly populated, city in India. Inside Dharavi there are many embroidery *Zari* workshops, where boys as young as seven, work long hours, six days a week, embroidering expensive

garments by hand in gold thread. The work that the boys do is very difficult and takes a lot of skill and concentration but is very poorly paid.

The boys who work in the workshops come from poor families many thousands of miles away in another part of the country. In the average workshop there are about ten boys between the ages of seven and fourteen. The workshop is where the boys live; they sleep on the floor next to the tables where they embroider the garments.

Many of the boys would love to learn to read and write but it is not possible because they have to work and can not go to school. However, for the boy in the photograph his dream came true when a special teacher visited his workshop and made an arrangement with the owner of the workshop to come and teach the boys twice a week so that they could learn to read and write. Even though the boy in the picture works all day, he tries hard in his reading lessons and looks forward to being able to read.

### **Teaching Notes**

Use a map of the world to introduce the global context and ask each pupil to recall something memorable about a country or a place they have visited.

The pupils will be shown two pictures taken in the embroidery *Zari* workshop. The first picture is of a boy at work embroidering an intricate pattern and the second picture is of a group of boys studying on the floor of the workshop. Before being told the story the pupils will be asked to see if they can guess how old the child is and what he is doing in each of the pictures

## **3. RESOURCES**

Smith J. David, *If the World Were a Village*, [www.amazon.com](http://www.amazon.com) (accessed on 16.12.05)

From Our Camera, [Child at Risk](#) and Our Work, [Outreach Programs](#), [www.pratham.org](http://www.pratham.org) (accessed on 16.12.05)

About Kathak, [www.kathak.net](http://www.kathak.net) (accessed on 16.12.05)

## **4. LESSON PLANS**

### **LESSON PLAN FOR GROUP ONE**

Using sixteen beats, Group One will focus on the character of Ganesh by learning the narrative composition Gana Gana Ganapati. The elephant headed god who is also known as Vignesh, the remover of obstacles, is worshiped as a protector.

#### **NARATIVE COMPOSITION**

GANA GANA GANAPATI  
EVERYTHING/EVERYONE, THE HEAD  
GAJA MUKHA MUNGAL  
ELEPHANT FACE, PEACE GIVER, KEEPER OF THRESHOLD  
GITA GINA **X3**  
TUN TUN TAT TAT THEI

JAY JAGA VANDANA  
EVERYTHING IN THE UNIVERSE  
VAKRA THUNDA DHANNI, TA DHA  
GIVES TO US  
VIGINA HARANA, SUKA KARANA, DHAGINA DHAGE  
REMOVES OBSTICALS, MAKES PEACE  
DHIMI KITA DHIMI KITA  
THURANGA THURANGA, TA THEI GINA THEI **X3**  
TA

#### **RHYTHM STRUCTURE**

The rhythmical structure *Tal* used for the dance of Ganesh is sixteen beats *Teental*. The pupils will learn this *Tal* during their first music workshop. *Teental* will then be revised at the beginning of each dance workshop.

TEENTAL 16 BEATS  
DHA DHIN DHIN DHA  
1      2      3      4  
DHA DHIN DHIN DHA  
5      6      7      8  
DHA THIN THIN TA  
9      10      11      12  
TA DHIN DHIN DHA  
13      14      15      16

#### **TIHAI**

A Tihai is a rhythmical foot work combination with an element that is repeated three times. The Tihai will finish on beat one *sum* of the rhythm cycle.

SIMPLE TIHAI  
12 12 12 12 12 12 12 12  
12345 12345 12345

## **THEMES EXPLORED IN THE NARRATIVE COMPOSITION**

The classical composition Gana Gana Ganapati describes the physicality and spiritual significance of the elephant headed god Ganesh. Ganesh presides over the whole universe. He propels mankind forward and removes obstacles from their way. He is known as the keeper of thresholds and is evoked before any important occasion.

### **Workshop Themes** *Derived from the Narrative composition*

- **Physical, mental and spiritual energy**

Salami is a Muslim greeting. When performed in the dance context Salami illustrates the connection between mind, body and soul.

- **Addressing the universe**

The pupils explore the global context, by using a map and naming a place they have visited.

- **Dreams**

Use the story of Kelly Holmes, the Olympic gold medallist, to illustrate the link between dreams, obstacles and achievements. Get each pupil to identify what job they would like to have when they leave school and to remember how excited it makes them feel to talk about this dream.

- **Obstacles**

Obstacles can be likened to physical barriers. Improvisation in pairs; one person is an obstacle, the other person attempts to get around the obstacle.

- **Motivation**

Children all over the world have dreams! One child's dream may be to learn to read. Whether the dream is to be an Olympic gold medallist or to be able to learn to read, each child will need motivation in order to overcome obstacles and realize their dream.

### **\*Source of Themes** *Explored in the Narrative Composition*

- **Physical and spiritual**

The human body of Ganesh refers to earthly existence. The elephant head of Ganesh refers to the immortal or the soul.

- **Round belly**

Ganesh has a large round belly that symbolises the seed of creation. Ganesh presides over creation with his elephant's head, symbolising wisdom.

- **Large ears**

The large fan like ears of the elephant enable Ganesh to listen, while the trunk of the elephant shows determination of character.

- **Goad and Noose**

In his upper right hand Ganesh holds a *Goad*, to propel mankind forward on the earth. In his upper left hand he holds a *Noose*, to capture all difficulties.

- **Tusk**

In his lower right hand he holds a *Tusk*, a symbol of sacrifice that he used to write the Mahabharata. In his lower left hand he holds a *Rosary* that indicates a continual pursuit of knowledge.

- **Sweetness**

Ganesh holds a *Ladoo* in his tusk, which represents sweetness of Atman (soul). The *Snake* around his waist represents energy and the *Mouse* that he rides on represents intellect.

### **STRUCTURE OF MATERIAL FOR THE SHARING**

- **Introduction: Salami**

Salami is a greeting and a prayer. Through Salami we welcome the audience and engage the mind, body and soul in preparation for the dance.

- **Tihai**

The rhythmical footwork combination marks the end of the opening section.

- **Partner work in three parts**

#### **Chasing the Dream** *double speed*

In their pairs, pupils stand shoulder to shoulder, facing opposite directions. While keeping the same physical relationship to each other they rotate around the access point between them, attempting to catch up with their partner.

#### **The Warrior** *single speed*

Facing each other the pupils challenge the obstacles by going into the warrior position attained through a counter balance.

#### **Confronting the Obstacle** *double speed*

Finally one partner attempts to physically get past the obstacle that the other partner creates.

- **Tihai**

The rhythmical footwork combination marks the end of the partner work section.

- **Gana Gana Ganapati**

The pupils perform the classical narrative composition developing the themes of: universality, motivation, obstacles and peace.

- **Tihai**

The rhythmical footwork combination marks the end of the narrative section.

- **Conclusion: Salami**

Salami refocuses the mind, body and soul and completes the dance.

\*Ganesh: The Elephant-God, p1, [www.hinduism.about.com/library/weekly](http://www.hinduism.about.com/library/weekly) (accessed on 05.01.06)

### **LESSON PLAN FOR GROUP TWO**

Using sixteen beats, Group Two will learn a narrative composition that describes aspects of the character Lord Shiva, The Warrior and The Cosmic Dancer. When the balance between good and evil that sustains life on earth is disturbed, Lord Shiva dissolves the universe so that the process of creation can begin again.

### **NARRATIVE COMPOSITION** **BAJAT DAMARU SHIV SHANKAR KI**

PLAYS THE TWO SIDED DRUM  
DHA DHA KITA DHA DHA KITA  
DHA DHA KITA DHA DHA KITA  
DHA DHA KITA DHA DHA KITA  
DHA DHIT TAA **X3**

SHOBHITA ANGA MEIN BHA BUTI  
BODY IS DECORATED WITH ASHES

GALEE SARP, MUND MAAL, TIN NETRA, JATA GANG HAI **X3**  
SNAKE AROUND NECK, NECKLESS OF SKULLS, THREE EYES, GANGES  
FLOW FROM THE HAIR

### **RHYTHM STRUCTURE**

The rhythmical structure *Tal* used for the dance of Shiva is sixteen beats *Teental*. The pupils will learn this *Tal* during their first music workshop. *Teental* will then be revised at the beginning of each dance workshop.

DHA DHIN DHIN DHA  
1        2        3        4  
DHA DHIN DHIN DHA  
5        6        7        8  
DHA THIN THIN TA  
9        10       11       12  
TA DHIN DHIN DHA  
13       14       15       16

### **TIHAI**

The *Tihai* is a foot work combination with an element that is repeated three times. The combination will finish on beat one *Sum* of the rhythm cycle.

SIMPLE TIHAI  
12 12 12 12 12 12 12 12  
12345 12345 12345

SIMPLE TIHAI  
1234 1234 123  
1234 1234 123  
1234 1234 123 Clap  
(Repeat a total of three times)

### **THEMES EXPLORED IN THE NARRATIVE COMPOSITION**

The composition *Bajat Damaru* focuses on the ornamentation of Lord Shiva. The physical appearance of Lord Shiva has spiritual meaning within the dance context that will be related to universal themes in the dance workshops.

**Workshop Themes** *Derived from the Narrative Composition*

- Unity of mind, body and spirit.
- Yoga engages our physical, mental and spiritual energies.

- **Creation**

The sound of the damaru represents the energy that you feel at the beginning of a new day.

- **Environment**

The environment we inhabit affects how we feel and how we behave. We use a range of skills to survive any environment.

- **Elements**

We need water to survive. Water also separates different parts of the world.

- **Knowledge/Power**

At school we have the opportunity to develop our ideas and express our opinions. When we leave school we will have the knowledge and the skills to find a good job.

**\*Source of Themes** *Explored in the Narrative Composition*

- **Matted Locks**

Convey the idea that the integration of physical, mental and spiritual energies is

the ideal of yoga.

- **Damaru**

The damaru is a small drum with two sides separated from each other by a thin neck. The two sides represent the two opposing states of existence; the formed and the unformed. The damaru has two strings with noted ends that vibrate against either side of the drum when it is shaken in the hand. The two sounds fuse together when the drum is vibrated creating one sound symbolizing Nada. According to Hindu scriptures Nada is the sound of creation.

- **Ashes**

Ashes represent purity within the Hindu religion as within the cyclic process of reincarnation everything begins from ashes and goes back to ashes. Lord Shiva's body is covered in ashes because he has mastery over nature and the process of dissolution that leads to creation.

- **Snake**

The Snake, like a yogi, carries nothing, hoards nothing, builds nothing, can live on air alone for a long time. The snake curled three times around Shiva's neck represents the past, present and future as cycles in time.

- **Three Eyes**

Shiva has three eyes. The sun is his right eye, the moon his left eye and fire is his third eye. The right and left eyes, symbolise Shiva's activity on earth. The eye in the middle of his forehead symbolises spiritual knowledge and power.

- **Ganga**

The River Ganges is associated with Hindu Mythology. Bathing in the Ganges frees people from sin and bestows knowledge, purity and peace. The Ganga is symbolically represented by a jet of water emanating from Lord Shiva's head.

### **STRUCTURE OF MATERIAL FOR THE SHARING**

- **Opening Sequence**

Pupils use a version of the yoga exercise, Salutation to the Sun *Sura Namaskar* to engage the physical, mental and spiritual energies and to indicate the beginning of a new cycle or a new day.

- **Tihai**

The rhythmical combination indicates the end of the opening sequence.

- **Contact Work**

Pupils work in pairs, addressing the themes of trust and dependence. They use three postures to explore ways of giving and supporting each other's body weight, while integrating gestures from the narrative composition.

- **Transition into Three Groups**

Using the basic footwork pupils make the sequential transition from their pairs into three groups of four or five. The transition is complete when the last pupil has joined their group and the entire class performs the foot work combination *Tihai*.

- **Narrative composition**

The narrative composition will be performed by the pupils using the structure of their three groups. The classical composition introduces the themes of empowerment, environment, survival, knowledge and global access explored in the workshops.

- **Tihai**

The rhythmical combination indicates the end of the narrative section.

- **Ending sequence**

Pupils use the Salutation to the Sun *Sura Namaskar* to indicate the end of the present cycle.

\*Shiva Panchaakshara Stothram p1-3

[www.chennaionline.com/festivalsreligion/slogams/slogam27](http://www.chennaionline.com/festivalsreligion/slogams/slogam27) (accessed on 05.01.06)

### **LESSON PLAN FOR GROUP THREE**

Using sixteen beats Group Three will focus on the character of Krishna, the flute player. The pupils will learn about Krishna's role in the village of Vrindavan, located on the banks of the river Yamuna. The river represents a source of creation and an economic centre.

#### **FIRST KRISHNA COMPOSITION**

YAMUNA KAI TAT TAT BHARA

BY THE SIDE OF THE RIVER

NACHATA KANAYA

HE DANCES

TA TA TAY YA

BHAJATA MRIDHANGA CHUUM

PLAYS THE DRUM

CHA NA, NA NA, NA NA, CHUUM X2

CHA NA NA NA, NA NA NA NA,

NA NA NA NA, NA NA NA NA, TA

## SECOND KRISHNA COMPOSITION

VRINDAVANI MEI  
IN THE VILLAGE OF VRINDAVAN  
RACHOLA SEI  
TO PLAY  
KRISHNA KANEIYA  
KRISHNA PLAYS THE FLUT  
RADHA SAKI SABHU TA  
RADHA PLAYS WITH KRISHNA

TA TAYA TA TAYA  
TA TAYA TA TAYA  
TA TAYA TA TAYA  
KRANDHA KRANDHA KRANDHA

## RHYTHM STRUCTURE

The rhythmical structure used for the dance of Krishna is sixteen beats *Teental*. The pupils will learn this Tal during their first music workshop. *Teental* will then be revised at the beginning of each dance workshop.

DHA DHIN DHIN DHA  
1      2      3      4  
DHA DHIN DHIN DHA  
5      6      7      8  
DHA THIN THIN TA  
9      10      11      12  
TA DHIN DHIN DHA  
13      14      15      16

## TIHAI

A Tihai is a rhythmical foot work combination with an element that is repeated three times. The Tihai will finish on the Sum *beat one* of the rhythm cycle.

### SIMPLE TIHAI

12 12 12 12 12 12 12 12  
12345 12345 12345

### VARIATION

12 12 12 12 12 12 12 12  
12345 12345 12234  
12 12 12 12 12 12 12 12  
12345 12345 1234  
12 12 12 12 12 12 12 12  
12345 12345 12345

## **THEMES EXPLORED IN THE NARRATIVE COMPOSITION**

Lord Krishna has a number of salient roles within the village of Vrindavan. He is the prankster and the friend, the warrior and the saviour, the son and the lover.

### **Workshop Themes** *Derived from the Narrative Composition*

- **The school environment**

The pupils explore the playground environment and demonstrate how disagreements can lead to conflict. The role of the person who stops the fight is also explored.

- **Krishna crushes the serpent Kaliya**

The pupils act out this story in two groups.

- **The protest**

The protest against child labour that the pupils have explored in their Story Telling workshops is carried over into the dance workshop and demonstrated through the execution of fast rhythmical foot work patterns.

- **The safe environment**

The village where Krishna came from is identified as a place where the child labourers can retreat to.

### **\*Source of Themes** *Explored in the Narrative Composition*

- **The environment**

The village of Vrindavan where Krishna lives is located on the banks of the River Yamuna. The river represents a source of creation and an economic/community centre.

- **The Prankster**

As a child Krishna was very mischievous and would often sneak into the kitchen to steal the creamy butter and is therefore foundly known as the Butter-Thief

- **The warrior**

Krishna purposely threw his ball into the part of the river that was inhabited by a poisonous cobra that had several hoods. Krishna fought with and defeated the cobra and victoriously danced on the serpent's hoods.

- **The Saviour**

Krishna lifted up the Govardhana Hill on the little finger of his left hand so that the people of Vrindavan could shelter from the rain that Indra cast upon them.

- **The Lover**

During the Full moon festival in November *Sharad Poornima*, Krishna multiplied his form so that during the Divine Drama *Raas Leela* each of the milk-maids that adored him believed that she alone had been dancing with Lord Krishna.

- **The magic of Krishna's flute**

The flute was the favourite instrument of Lord Krishna. When he played it the folk in the village of Vrindavan would stop what ever they were doing and gathered around to listen to Krishna play.

\*Maharana Krishna, (2003), *Shri Krishna Leela, Dreamland*, New Delhi p21, 37, 39, 41 and 44.

### **STRUCTURE OF MATERIAL FOR THE SHARING**

- **Salami**

The pupils perform Salami to welcome the audience and connect the mind, body and spirit.

- **Foot Work**

Pupils extend their protest against child labour by demonstrating their footwork *Tatkar* to the sixteen beat rhythm cycle *Teental* in fast speed.

- **Tihai Variation**

The Tihai variation is executed to the fast tempo; dramatically increasing the energy of the performance and demonstrating the skill and stamina of the dancers.

- **Narrative Compositions**

The classical compositions introduce the themes of a safe environment, the playful Krishna and Radha and the magical effects of Krishna's flute.

- **Foot Work**

Pupils demonstrate their footwork *Tatkar* to the sixteen beat rhythm cycle *Teental* in fast speed.

- **Tihai Variation**

The Tihai variation is executed to the fast tempo; demonstrating the skill and stamina of the dancers.

- **Salami**

Salami addresses the audience, refocuses the mind, body and spirit and concludes the dance.

### **Music workshop**

These workshops will focus on drumming using the Brazilian Samba structure with the classical Indian Tabla rhythms. The students will look into the origins of the music as well as at the individual instruments and their sounds and rhythms within the set structures. The main theme will again be looking at the three Hindu Gods and studying the rhythm which is related to each one. The students will look at music and drumming which is in their own culture as well as others. In regards to the general theme they will look into the similarities and differences within a day in the life of a Camden/Brazilian/Indian child.

### **Addressing the kids**

Do you like music?

What kind of music?  
 Do you have music in your culture?  
 Do you have drums in your culture?  
 What kind of music do you like?  
 Are you able to play an instrument?  
 If you do play a drum...would you like to bring it in?

SAMBA

Where does Samba come from?  
 What is Samba?  
 Who plays Samba?  
 Samba is also used in Carnival...it the music of the people.

What would be the similarities/differences within the day in the life of a Camden/Brazilian/Indian child?

Samba is the most famous among the various forms of music that resulted from the amalgam of African Slaves music brought to Brazil and Portuguese music that took place in Brazil.

The name Samba comes from the ANGOLAN "SEMBA " - religious rythms

8/8 //: 3 + 3 + 2 : //

Bassdrums( surdo ) Marcao risposta cortador  
 which are mixed with a "MALINGA "rythm ( angola / mozambique) on the pandeiro( = austral african tambourin /or -->small malinga frame - drum )

16/16 // : 3 + 1 + (3) + (1) + 3 +1 + (3) +(1) ://

Samba developed as a distinctive kind of music at the turn of the XX century, mainly in the state of Bahia. especially in Santander Some forms of the original african semba "roots "music are still played on the ATABAQUES ( three conga like hand drums )and developped into the SAMBA PAGODE

the playing on one atabaque ( = you can also use a djembe ) is

< < Bell

16/16 R B b L R B b L

( R= right( strong )hand rim or tone L = Left hand rim or tone  
 B= open strong bass b = weak bass

it is still the music of the " BLOCOS " in the santander carnival

The migration of black population from Bahia to the capital Rio de Janeiro brought the samba to the metropolis and evolved there into the samba carioca

## TABLA RYTHMS

Where does the Tabla come from?  
What is the Tabla made from?  
Does anyone know any Tabla rythms?

Each group will use a separate rhythm.

How many beats does Jhaptaal/Dhamaar/Teental have?

Jhaaptaal (10 beats) used for the Ganesh story.  
Dhaamar (14 beats) used for the Shiva story.  
Teental (16 beats) used for the Krishna story.

### **Jhaptal 10 beats**

\*            \*                    0            \*  
Dhi na Dhi Dhi na Thi na Dhi Dhi na  
1    2   3    4    5   6    7   8    9   10

How does this Rhythm make you feel?

Relating to the Ganesh story....Being the elephant god. The rythm feels quite heavy?

### **Using the Bass drum to indicate rhythm change**

Use the Bass drum to make 'samba' change.

- 1) Loud change = loud response?
- 2) Soft change = soft change?

Utilising other instruments.ie. Cymbal to indicate other changes?

Ask kids what other changes there could be?

- 1) Physical movements?
- 2) Slow/Fast

### **Dhamaar 14 beats**

Ka dhi ta dhi ta dha — Ga dhi na dhi na ta  
—  
1    2    3    4    5    6    7    8    9    10    11    12  
13    14

### **Teental 16 beats**

Dha	Dhin	Dhin	Dha
1	2	3	4
Dha	Dhin	Dhin	Dha
5	6	7	8
Dha	Thin	Thin	Tha
9	10	11	12
Dha	Dhin	Dhin	Dha
13	14	15	16

### **Progress**

If the kids progress rapidly. They can learn all three rhythms.

### **With the whistle**

The whistle can indicate rhythm change.

Eg, From teental - jhaaptal - Dhamaar

### **Using musical code**

Using musical code to enable kids to recognise the changes and structure within the musical piece.

Eg:

1 = Play altogether

2 = Percussion only

3 = Melody only etc....

### **Understanding**

With the whistle the kids will learn to change from rhythm to another.

With the bass drum the kids will learn to change the effect of the rhythm..ie make it soft/loud etc.

## **BOLLYWOOD HEAVEN- GROUP 1**

Whistle x1 = ALTOGETHER x2

Whistle x2 = PERCUSSION X2

Whistle x3 = MELODY X2

Beater x1 = QADRA X2

Beater x2 = DEAN X2

Beater x3 = REMON X2

Chimes = TAMARA X2

Whistle x4 = JHAPTAL X2

Loud drum beat x2 = PERCUSSION

ALTOGETHER

## **GROUP 2**

Whistle x1 = ALTOGETHER X2

Whistle x2 = PERCUSSION X2

Whistle x4 = MELODY X2

Beater x1 = NADIR X2

Beater x2 = RADINA

Beater x3 = CELICA

Beater x4 = THEO

JHAPTAL

Drum beat = TOSLIMA SOLO

Radina and Celica = DUET SINGING/DRUMMING

### **THE ROCKSTARS – EDITH NEVILLE ONLY, GROUP 3**

Whistle x1 = ALTOGETHER X2

Whistle x2 = PERCUSSION X2

Whistle x4 = MELODY X2

Beater x1 = ABDUL X3

Beater x2 = RUMI X2

Beater x3 = FARHA X2

#### JHAPTAL

Whistle x1 = ALTOGETHER X2

Whistle x2 = PERCUSSION X2

Whistle x4 = MELODY X2

Beater x4 = SHAZNA X2

Beater x5 = ABDULAHI X2

Beater x6 = HAFSAH X2

Loud drum beat x1 = LOUD X2

Chimes = FINISH – SHUVO

### **BOLLYWOOD HEAVEN GROUP 1**

Whistle x1 = ALTOGETHER X2

Whistle x2 = PERCUSSION X2

Whistle x3 = MELODY X2

Beater x1 = QADRA X2

Beater x2 = DEAN X2

Beater x3 = REMON X2

Chimes = TAMARA X2

## **GROUP 2**

Whistle x1 = ALLTOGETHER X2

Whistle x2 = PERCUSSION X2

Whistle x4 = MELODY X2

Beater x1 = NADIR X2

Beater x2 = RADINA

Beater x3 = CELICA

Beater x4 = THEO

### **JHAPTAL**

Drum beat = TOSLIMA SOLO

Radina and Celica = DUET SINGING/DRUMMING

## **Story Telling workshop**

Through drama and story telling the students will have the opportunity to explore global issues and look at the differences and similarities between themselves and the lives of young people around the world. They will look at poverty issues as well as looking at their own school life and routine. These will then be used as a stimulus for putting together some short scenes.

A DAY IN THE LIFE OF...

SESSION PLAN 1

WARM UP

- Movement games e.g. 1234
- Change direction
- Stop/start
- Freeze
- Clapping (the rhythm of the group)

Once the group are warmed up and everyone hopefully has had some fun move the session onto the subject matter. Allowing them to play around with these freeze frame ideas that you put in.

FREEZE FRAMES In smaller groups of 4

- Friendship
- Anger
- Fear
- Joy
- Hunger

- Drought
- Etc

### **WRITTEN WORK**

All groups had to write a no less than 30 word story entitled If You Could See The World Through My Eyes. Asking them to look at the world around them and what they think of it

These expressions go some way into introducing "A Day In The Life Of..."

In the class groups we split the idea into 3 areas A day in the life of children in

- Africa
- Asia
- London

### **AREAS TO LOOK AT**

In one group we looked at a day in the school life of Edith Neville this included both spoken and mimed scenes.

- Journey to school
- Registration
- Lessons
- Teachers

Using all of these scenes we took a look at what might be happening in other school days around the world. We began to look at children in parts of Asia who are not able to go to school but have to work in the dirtiest conditions. This approach underpinned the ideas for all 3 classes.

### **Resources**

- Sweat Shops
- Child labour
- Web sites to use, Google Oxfam, children's rights etc.
- Stories from children themselves.
- Facts and figures about child poverty, cruelty.

### **GROUP 2**

In this group we looked at different kinds of hunger. The difference between rich and poor. Again using spoken/mimed scenes.

- Home life
- Life on the streets
- Education/taking it for granted

### **GROUP 3**

Looked at famine/drought again using the same sequence as above we looked at our lives and compared it to children who had no food, no water and no education.

- Journey through the desert
- Children who have too much/little
- Attitudes to learning

I believe this approach allows children to

- Be aware of the wider world and gain a sense of the role they play
- Understanding how the world works economically, politically culturally and socially.
- Be upset by social injustice.
- Is willing to act to make our world a better place.
- Takes responsibility for their actions.

### **Conclusion**

The three workshops will be strongly interlinked throughout the week and will enable the students to make connections through dance, music and story telling and relate them to their own experiences and those of their peers around the world. As well as having a thorough and authentic cultural experience within the arts the students will then be able to relate this to issues that are important to them and to look at global issues that concern them as well. The final presentation will be on the last day of the workshop and is envisaged to be three mini presentations in one over all piece.

## **5. PRACTICALITIES OF THE PROJECT**

### **The School day**

Registration	8.50 - 9.00
Period 1	9.00 - 9.50
Period 2	9.50 - 10.40
Break	
Period Three	11.00 - 11.50
Period Four	11.50 - 12.40
Lunch	12.40 - 1.35
Period Five	1.35 - 2.25
Period Six	2.25 - 3.15

	MON	TUES	WED	THURS	FRI
9.00am to 10.40am	Group A - Dance Group B- Story Telling Group C- Music	Group A- Story Tell. Group B- Music Group C- Dance	Group A- Music Group B- Dance Group C- Story Tell.	Group A- Dance Group B- Story Tell. Group C- Music	Rehearsals
10.40-11	B	R	E	A	K
11.00am to 12.40am	Group A- Story Tell. Group B- Music Group C- Dance	Group A- Music Group B- Dance Group C- Story Tell.	Group A- Dance Group B- Story Tell. Group C- Music	Group A- Story Tell. Group B- Music Group C- Dance	Rehearsals
12.40-1.35	L	U	N	C	H
1.35pm to 3.15pm	Group A- Music Group B- Dance Group C- Story Tell.	Group A- Dance Group B- Story Tell. Group C- Music	Group A- Story Tell. Group B- Music Group C- Dance	Group A- Music Group B- Dance Group C- Story Tell.	Presentation

## **KEY POINTS**

- NEED THE USE OF THREE GOOD SIZE ROOMS/STUDIOS INCLUDING THE HALL FOR FIVE FULL DAYS.
- TEACHER SUPPORT AND INVOLVEMENT IS REQUIRED THROUGHOUT THE PROJECT.
- MAY NEED ACCESS TO RESOURCES SUCH AS WHITE BOARDS, STEREOS, POWER POINT ETC.

(Compiled by Rosie Giles – Placement Student - March 2006)