

Didactic scenario

1. Title

“Tou Giofyriou tis Artas” The Legendary Old Bridge of Arta

2. Key -words

Drama / Music / The Bridge of Arta poem/ Radio drama / Sentiments / Podcast /Song /
Soundscape / Teamwork / Active listening / Experimentation / Critical Thinking /Improvisation /
Creativity

3. Basic Information

STEAM Subject: Arts, Technology

Typical interaction time with the instructional scenario in teaching hours for in-school work: 10 hours

General description of the scenario:

Phases	Stage	Time
Animation / Activation Introduction to Myth Introduction to the Art of Radio	Warm -up	110 minutes
Learning songs/ A Visit to the place where the bridge was built/ Creating a rain soundscape/ Construction of a water rain rod.	Implementation	135 minutes
Musical and sonic accompaniment of the poem / Recording	Implementation	135 minutes

Editing/Creating a Podcast/Presentation to the plenary session	Evaluation	90 minutes
--	------------	------------

Age group: 9-year-old (4th graders in the Greek Primary Education system)

Estimated difficulty level:

Very easy	Easy	Moderate	Challenging	Very Challenging
		X		

Materials:

- The myth of the bridge of Arta (a Corfiot variation from the edition of Nikolaos G. Politis "Selections from the Songs of the Greek People" (1914).
- Percussion musical instruments (Orff-type), as well as flutes, flute mouthpiece, harmonium, clarinet.
- Non-conventional musical instruments and sound-producing objects (X-rays, tongue depressors, washing machine tubes, Jenga-type blocks, whistles, rain sticks).
- Use of the body as a percussion instrument.
- Songs ('Tis Artas to Gefyri" by D. Samios, "Perperouna" and "To Gefyri tis Artas" by M. Soultatou).
- Que llueva, a singing game from Mexico, M. Argyriou, E. Tsoutsia-Loulaki, M. Magaliou, Music A' and B' Primary School, educator's book, Athens OEDB, p. 78.
- Costumes (for the phase of expanding the scenario).
- Imagination / Imitation.
- Pencils, markers.

School Infrastructure: Performance room, music classroom, video projector, internet connection, laptop, speakers, mobile phone

Additional material from external sources/online tools:

- The myth of the bridge of Arta (a Corfiot variation from the edition of Nikolaos G. Politis "Selections from the Songs of the Greek People" - 1914)http://ebooks.edu.gr/ebooks/v/html/8547/2218/Keimena-Neoellinikis-Logotechnias_G-Gymnasiou_html-empl/index01_03.html
- The legend of the Old Bridge of Arta, videoanimation <https://www.youtube.com/watch?v=lgOSnedhJxs>

- Song: The Old Bridge of Arta(Skiathos), Domna Samiou- "I Perperouna and other folk songs of our people for children" <https://www.youtube.com/watch?v=-aJ8FP2oTDU>
- Song: The Old Bridge of Arta, MariaSoultatou https://www.youtube.com/watch?v=TwjeiFNm_l4
- Quellueva,Children's song from Mexico, M. Argyriou, E. Tsoutsia-Loulaki, M. Magaliou, Music A' and B' of Primary School, educational book, Athens OEDB
- Miroloi (Songs from Epirus), Tasos Chalkias <https://www.youtube.com/watch?v=Wo-TF7R8YEc>
- VoiceRecorderprogram for recording purposes
- CupCut program for sound editing
- Podcast (a service that allows you to listen to audio files)

Authoring Partner(-s): Kaselouri Eleni - Katiou Vaggelitsa

4. Educational Problem

Through their engagement with the script "The Bridge of Arta," students will realize that theater can be presented not only in front of an audience, as they previously believed, but also in front of an audience through the radio. Then, through the activities described below, students understand how they can "construct" and convey the sounds of nature within the classroom, using simple materials to create soundscapes. In this way, they can transport the listener mentally to the location where the story unfolds.

5. Learning Objectives

1. Strengthening team cohesion
2. Enhancing and improving speech delivery by adding color and rhythm to the voice
3. Confident presentation of ideas
4. Understanding the literary genre of poetry
5. Familiarity with the local folk tradition
6. Experimentation and use of musical instruments, both conventional and unconventional, with the aim of creating soundscapes and musical accompaniment for the text
7. Learning songs/rhythmic accompaniment with percussion instruments
8. Construction of a musical instrument (rain stick)

9. Collective decision-making and teamwork in musical choices, both from the perspective of active participants and that of the listener-observer
10. Strengthening critical thinking through active listening

6. Phases of the Scenario

Phase 1

Title: Enlivenment, team bonding / Activation and introduction to the myth / Introduction to the art of radio.

Indoor	Outdoor	Mixed
X		

Phase duration in minutes: 110'

Detailed description of the scenario phase:

➤ Enlivenment/ Team Bonding(10')

The students are in a circle learning the Mexican song "Que llueva" through the process of repetition. The song refers to how useful rain is. The game described below is a way for children to say "thank you" to the rain. After learning the lyrics well, two children form a "bridge" by joining their hands. The remaining children line up in a straight line one behind the other and pass under the "bridge," thus forming the water flowing under the bridge. As the children pass underneath, the bridge lowers-collapses at the words "que si" and then rises again at the words "que no." The children of the bridge eventually catch one child in the last syllable of the song, who then replaces one of the two children in the "bridge." The game continues as long as there is interest from the students.

QUE ILUEVA (B5)



➤ Video Projection (10')

The students watch the video animation "The Legend of the Old Bridge of Arta".
<https://www.youtube.com/watch?v=lgOSnedhJxs>. The projection is used as an excuse to initiate discussion about the poem. A discussion follows about the lyrics, the music and the sounds, the background music and the sounds which are necessary in order for the audience to be carried in the natural surroundings where the story unfolds and the legend to be brought to life.

➤ A contact with the legend (100')

- The lesson takes place in the events hall. The educator has the children listen to various excerpts from radio drama. This is followed by a discussion in the plenary session (10 minutes).
- Afterwards, the educator reads to the students the poem "The Myth of the Bridge of Arta" (a Corfiot variation from the publication by Nikolaos G. Politis, Elections from the Songs of the Greek People, 1914)
- http://ebooks.edu.gr/ebooks/v/html/8547/2218/Keimena-Neoellinikis-Logotechnias_G-Gymnasiou_html-empl/index01_03.html explains various concepts such as the fifteen-syllable verse, rhetorical figures, punctuation marks, and the significance of pauses. Not only do pauses relax us, but they are also a necessary element that feeds the listener with various emotions (10 minutes).

- The teacher asks the children how they imagine the space where the bridge was built. After they answer briefly, they create frozen images (protagonist, the woman, birds, the river, etc.) using simple objects from the space (10 minutes).
- The teacher divides the children into two groups. The 1st group is on stage, and the 2nd group represents the audience. Two chairs are placed on the stage, and a cloth is tied from chair to chair so that the first group can hide behind it and read the poem, emphasizing voice and emotion. The second group, watching from below, takes notes on dramatic intensity, plot, characters, voice, and, in the end, advises the 1st group, emphasizing what they liked and didn't like. The same is done with the 2nd group. Roles are then exchanged (15 minutes).
- The students read the poem together. In order to understand the fifteen-syllable verse, the students, as they recite the poem, are asked to match each syllable with a clapping or any other audible movement (using the body as a percussion instrument). Once they grasp the rhythm, the students use Jenga-type wooden sticks or percussion musical instruments and repeat the same process (10 minutes).
- The children take on group roles by reading the poem together. Then, roles are assigned, and repetitive rehearsals take place until the desired result is achieved (45 minutes)

Activity Worksheets: N/A

Phase 2

Title: Learning songs - Visit to the place where the bridge was built - Creating a rain soundscape - Construction of a water-rain rod

Indoor	Outdoor	Mixed
		X

Phase duration in minute: 135'

Detailed description of the scenario phase:

➤ Learning Songs(30')

The students listen to the two songs "Tis Artas to Gefyri" (D. Samiou) and "To Gefyri tis Artas" (M. Soultatou). Then, we discuss and identify the differences in terms of style, tone, musical instruments used, the singer's voice, and rhythm. Although the lyrics are the same, the

different use of all these musical elements results in a completely different sound. We have, on the one hand, a highly traditional sound and, on the other hand, a musical interpretation of the legend with classical orchestration.

We gradually learn both songs. For the traditional one, we can accompany it using our bodies as percussion instruments and then with traditional percussion instruments.

➤ **A visit to the place where the Bridge was built** (30')

A visit-excursion to the natural area where the bridge was constructed. The students listen attentively to the sounds present in nature (river, birds). We all recite the poem together and sing one of the songs we've learned.



➤ **Creating a sound-water soundscape**(30')

(There has been a discussion about the water cycle as well as a representation of it through music, songs, movement, percussions, sounds, pieces of clothing and other materials in order for the children to experience and finally understand how water evaporates, transforms into a cloud, moves through the air, takes solid or liquid form in order to end up where it started from).

Students are involved in a discussion about the kinds of rain (drizzle, light rain, thunderstorm, downpour, hail etc.). At first, in order for the rain sound to be produced, children experiment by using their bodies (claps, tapping of one finger on the palm of the other hand, clapping hands, slapping hands on thighs, tapping of feet on the floor). Beginning from the softer to the louder noise and vice versa, they play with different volumes (crescendo and decendo). Afterwards, students are divided in groups and instruments, or other sound producing media, are chosen in order for a small composition to be produced about one of the above-mentioned types of rain (e.g. droplets with xylophones, thicker droplets with sticks, rattles with drums etc.).

The same result can be achieved using tongue depressors. Each student is given two colorful tongue depressors and are allowed to experiment with the material and produce as many sounds as possible. Then, one by one, students enter gradually, hitting the sticks on the floor, intensifying the rain. We can add the sound of an X-ray by shaking it, in order to achieve the buzzing, as well as the spinning of a washing machine hose to have the sound of air. We record and listen to the final result in order to assess ourselves and correct anything we don't like. (It is important students be allowed enough time to experiment with the materials tongue depressors, hoses, X-rays so that sounds are extracted from the students themselves).

➤ **Construction of a rain-water rod (45')**

Children are excited to create their own musical instruments and as Regner (1994) quotes: «Whatever one creates with their own hands, hammering, filing, and painting, belongs to them more than the best-tuned and musically impeccable instrument that comes from a store."

Weevilled cylindrical cardboard tube on which we have made holes in a helical pattern, skewers, a cutter, adhesive tape, various materials such as ribbons, colors, glitter, etc., various types of seeds, legumes, and various other small objects, a piece of cardboard to make lids, glue.

Activity worksheets: Construction of a rain-water rod

Phase 3

Title: Musical and sound accompaniment of the poem / Recording

Indoor	Outdoor	Mixed
X		

Phase duration in minutes: 135'

Detailed description of the scenario phase:

➤ **Musical and sound accompaniment of the poem (45')**

Students are asked to identify in the poem words or phrases that "produce" sounds (river night, building, collapse, birds, lament etc.). We motivate students to find ways of producing the desired sounds. At first, they are encouraged to create sounds using their bodies as a sound generator. Afterwards, we provide them with ideas to produce sounds using different sound

generators which have been used before (e.g. X-rays, tongue depressors, washing machine hoses, Jenga sticks, A4 paper sheets, hammers, lalitsa- a wind-blown musical instrument-, rain rods, pencils, bottles etc.).

Then, we suggest that rhythmic or melodic instruments be used, which due to their great sound generator variety can musically accompany the poem. Finally, students are divided in two teams and are asked to choose one of the words mentioned above and try to express it through a sound (e.g. building: hammers ramping on chairs, collapse: Jenga sticks that are gradually fall on the ground, birds: with flutes, lallitses, a keyboard, a piano, river: with rain rods, tongue depressors, the body etc.). Afterwards, the teams present their ideas to their classmates. A discussion and a recording follow.

The recording and listening to music created by children is an important and necessary process for improving their skills in performance and musical composition, as well as enhancing their satisfaction and self-confidence. We record the final result, make corrections together with the students, reject parts that we do not like, and keep those that satisfy us. Through the recording, decision-making is done collectively and collaboratively by the students, both as active participants and as listeners-observers.

➤ **Recording(90')**

The students are asked to keep silent during the recording. The lyrics and sounds must be heard clearly when necessary.

(The lesson takes place in the Music room in the presence of both the Music and Drama teachers).

The educator, having downloaded the Voice Recorder or Zoom H1 app on their mobile device, divides the text into multiple parts labeled 1, 2, 3, etc. They convey to the children that the recording will not take place from start to finish but it will begin with part 1, followed by part 2, and so on, as previously segmented from the beginning. During this phase, a connection is made with the music and sounds created by the children in the aforementioned activities. All sounds generated, whether as background music throughout the recitation (such as the sound of water and the clarinet playing the lament) or as musical commentary at certain points in the text (sound effects, emphasis, climax in the action), are added. Multiple repetitive recordings are made, saved, and labeled as "Recording 1," "Recording 2," and so on.

Phase 4

Title: Editing/Creating a Podcast/Presentation to the plenary session

Indoor	Outdoor	Mixed
X		

Phase duration in minutes: 90'

Detailed description of the scenario phase:

- In this phase the scenario is completed by sending the files to the email and storing them. Afterwards, the editing follows through the Cup Cut program. After many attempts of cutting and sewing, a presentation is made to the plenary, which decides to keep the best possible shots.

Next, the final product after the listening session is ready for evaluation and feedback from the entire assembly. (60 minutes)

- Students are invited to paint on A4 sheets with white glue using paints, markers, etc., the Bridge each with a different color (gray, red, yellow, etc.), symbolizing "a bridge that connects yesterday with today." (15 minutes)
- At the end, a small reflective activity concludes the teaching scenario. Students, seated in a circle, take turns saying a word/emotion about how they felt or use an expression from the poem that reflects their mood. (15 minutes)

7. Evaluation

"The recording of performances or compositions by children provides alternative assessment opportunities, including the ability for children to evaluate their own work (self-assessment) or the work of their peers."

(M. Argyriou, E. Tsoutsia-Loulaki, M. Magaliou, Music A and B class Primary School, teacher's book, Athens OEDB)

8. Teacher Feedback

Folder: "Tou Giofyriou tis Artas" The Legendary Old Bridge of Arta_ Additional resources
for the teacher