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TRAINING PROGRAMME

Topical area III: Activating methods in distance learning

Topic: Music ideas for teaching

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1. INFORMATION ABOUT THE TRAINING

1.1. Training needs analysis

The main objective of education is to nurture abilities and expand the possibilities of development of an individual. In order for this inspiring concept to be fulfilled, it is necessary to have a holistic approach to the participants of the education process, that includes combining the expansion of knowledge with caring for social, moral and spiritual development, as well as becoming a mature personality capable of coping with the changing reality. And it does not matter whether the education process takes place in the classroom or online. However, it should be underlined that conducting activities online may significantly hinder the achievement of the aforementioned objectives. It is not so much due to the limitations resulting from the form of the learning itself (distance learning), but because of, among others, greater difficulty in focusing and maintaining students' attention or involvement. These problems result to a large extent from the fact of staying in the home environment, full of all kinds of "distractions" and stimuli that cause more frequent "turning off", as well as distract attention and redirect it to areas not related to the subject matter of the classes.

That is why now it is even more important to look for forms of teaching that will respond to the needs of pupils/students, as well as properly motivate and engage them.

The research conducted within the Learning in a New Key project (Clough & Tarr, 2021), which was also verified by the observation of the educational environment conducted by the author of the present programme, shows that issues connected with emotional and social functioning, well-being, satisfaction, self-evaluation, the ability to relax and get rest, building positive relations between teachers and students, good atmosphere in the classroom, supporting students, or, to put it differently, taking care of the psychological aspects of participating in the teaching/learning process, are not vital elements of the learning programme for future teachers. Moreover, they are not present in the teaching practice of more experienced teachers.

The increasing awareness of developmental needs also affects pedagogy. It leads to changes in the approach to pupils, the way of teaching, and, above all, opening up to a new perception of the role of educational institutions. Indeed, the role of the school is not only to transfer



knowledge but also to deal with the problems and needs of pupils and shape attitudes related to health. It was noticed that teachers, similarly to specialists in this matter, should play an important role in promoting mental health. They should also be able to recognize when their pupils have problems and respond to them properly. It is related to the ability to build a learning climate, which is more and more often perceived as an important element of effective educational practice (Specht 2013). In addition to the emphasis on scientific achievements, there is a need to see the “whole” student, along with his/her emotional side, self-esteem, etc. (Katz, Porath 2011). The Covid-19 pandemic additionally demonstrated that the emotional and social needs of students need to be taken into account in the process of planning and implementing the teaching/learning process. It seems that in the case of limiting social contacts in the real world with the simultaneous increasing role of distance communication and work, the issues of a holistic approach to working with a pupil/student should certainly be taken into account.

It turns out that achieving all the abovementioned objectives may be facilitated by introducing music and musical activities in the teaching/learning process. It is not about learning music. The idea is to use music and musical activities from the perspective of the holistic development of a young person (Stachyra & Łucjan-Kowalska, 2020). This is related to the assumption that one of the characteristic features of modern education is the orientation on building competencies, and not limiting the student to the transfer of knowledge. This is undoubtedly connected with the growing importance of real action, experience, feeling, and learning with various senses, and not just reasoning. Therefore, the issues of relationality in education, consciously building positive relationships, work climate, etc. gain a new dimension and importance in education. All this opens the possibility of reaching for proposals that have been present in pedagogy to a very limited extent.

The ideas of using music and musical activities proposed by the author of this programme are embedded in the “health-oriented model”, according to the typology of Tannahill (1990). These solutions aim at strengthening the student, but also the teacher, by supporting the building of their mental resources, and faith in themselves and their abilities, i.e. everything that in the terminology used by Rotter (1966) can be called the internal locus of control.



1.2. Learning objectives

Main objective

The objective of the training is to equip the participants with knowledge about the possibilities of using music and musical activities that aim at prolonging the focus of students' attention during classes, building a positive atmosphere in classes, and promoting well-being. Moreover, the objective of the training is to indicate the possibilities connected with the implementation of music and musical activities in distance learning.

Detailed objectives

Participants of the training shall:

in terms of knowledge:

- know notions and ideas connected with the use of music as an activating method during classes;
- know the assumptions and principles of choosing music and musical activities according to the needs of participants of the classes;
- know how to prepare themselves for using music recordings during classes;

in terms of skills:

- be able to implement the ISO principle in practice;
- be able to come up with different ideas concerning the use of music in teaching;
- provide arguments supporting their ideas;
- choose appropriate musical activities or music for the needs of their students;

in terms of attitudes:

- be aware of the importance of choosing appropriate kinds of music for the “here and now”;
- be aware of how music and musical activities may affect their students;
- be willing to support people with differentiated educational needs in terms of educational and social inclusion.



1.3. The target group of the training

The training is intended for academic teachers, teachers in primary and secondary schools, and students preparing to work with children, teenagers, and adults, as well as students in post-graduate studies who are willing to raise their teaching skills. The target group of the training are people who want to gain knowledge and develop skills in terms of using music recordings and musical activities in distance learning.

1.4. Form of training implementation

In order to ensure the effectiveness of the training it is recommended to implement it in the group including from 10 to 20 people. However, the programme may be adapted to the conditions of a particular group. Although it has been assumed that the training shall be implemented with the use of methods and techniques of distance learning, it can be also conducted in person. The online training should be implemented with the use of Moodle Learning Platform or MS Teams.

1.5. Duration time of the training

The duration of the training is 4 hours and 30 minutes.

2. TRAINING PROGRAMME

2.1. Learning contents

Participants of the training learn about the potential benefits of including music and musical activities in their classes conducted both in person and in distance learning mode.

The discussed issues and ideas concern three main subject areas:

The first area presents selected ideas connected with initiating classes and creating a positive atmosphere during classes through musical activities.



The second area includes the presentation of selected ideas for using musical instruments and songs in teaching.

The third subject area is connected with ideas on the receptive listening of music. They concern cognitive stimulation, facilitating self-expression, developing one's imagination, as well as relaxing.

2.2. Training schedule

Subject areas	Duration time
1. Musical activities as a way to create a positive learning atmosphere	1.5 h
2. The use of musical instruments and songs in teaching	1.5 h
3. Receptive music listening – selected issues	1.5 h



2.3. Didactic means and materials

Means and materials used:

- computer with the Internet access
- Moodle Learning Platform
- Internet browsers (Google Chrome/FireFox)
- didactic materials
- YouTube

2.4. Teaching methods

- brainstorming
- discussion
- lecture
- explanation
- free association method
- practical exercises
- videos

2.5. References and the Internet sources

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3. LESSON PLANS

3.1. Musical activities as a way to create a positive learning atmosphere

Detailed objectives:

- participants know the objectives and prospective benefits of introducing musical activities to the classes;
- participants know the main assumptions of the ISO principle;
- participants are able to select suitable music for the classes;
- participants are able to create choreography according to the given criteria;
- participants cooperate with each other;
- participants boost their creativity.

Task 1. Beginning classes

Didactic methods:

- brainstorming
- free association method
- discussion
- explanation
- lecture

Duration time: 30 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- didactic materials (1-4)



Course of training:

1. Participants log into module I - Musical activities as a way to create a positive learning atmosphere in the Big Blue Button in the Moodle Learning Platform or MS Teams.
2. The instructor greets participants and asks them to focus on listening to a musical piece.
3. After listening to the recording, the instructor encourages (but not forces!) participants to share their thoughts about it.
4. After concluding the discussion, the instructor gives the topic and objectives of the training.
5. The instructor asks participants to say (or write in the chat or the “shared notes” section) whether the presence of music during classes and/or activities based on music (moving to music, playing, singing, improvising, etc.) may be beneficial for students and teachers. The instructor asks participants to justify the benefits and identify potential threats based on their own experiences.
6. Participants share their associations, knowledge, and experiences on different techniques beginning the classes and their influence on their further conduct.
7. The instructor analyses and summarises participants’ ideas, choosing these that can be used as illustrations or examples of the discussed content in the further part of the training. In conclusion, he/she focuses on references to the use of music that can be used to initiate activities positively.
8. The instructor, referring to participants’ ideas, presents examples of positive introductions to classes along with their interpretation (didactic materials 1-4).

Task 2. Music and movement – dance in the sitting position

Didactic methods:

- brainstorming
- explanation
- work with the instruction video

- practical exercises

Duration time: 60 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- didactic materials (3, 5)

Course of training:

1. The instructor presents the definition of Eurythmic Listening and explains the forms and objectives of moving to the music and dance during classes (didactic materials 5).
2. The instructor presents the method of dance in the sitting position (exemplary video: https://www.youtube.com/watch?v=1yqSJ0nOI_0)
3. The instructor encourages participants to discuss the presented video. He/she asks them to enumerate the potential benefits of implementing this kind of activity in the classroom. Participants share their ideas.
4. The instructor sums up and analyses participants' ideas and stresses the possibility of implementing this kind of activity while working with people with differentiated needs and impairments.
5. The instructor stresses the importance of the function and choice of music (didactic materials 3, 5), and presents the videos to justify his/her point of view:
 - [Zumba Gold Fitness - Beginner's Seated Class](#)
 - [Hip Hop Chair Fitness](#)
 - [Chair One Fitness - Christmas Choreo to All I Want For Christmas Is You](#)
 - [Can't Stop The Feeling - Wheelchair Dance Fitness](#)
6. The instructor divides participants into 5 groups. Each group needs to prepare a choreography that is repetitive and simple, and at the same time¹:
 1. activates as many parts of gross motor muscles as possible
 2. involves fine motor skills as much as possible
 3. includes breathing exercise(s)
 4. includes saying hello (e.g. waving) to group members
 5. includes a dance with a plot that tells a story

¹ each group focuses on one of the points

7. The instructor explains that the task also includes choosing the appropriate piece of music that matches the proposed dance with its character, pace, and pattern. After that, the participants start working in groups for 15 minutes.
8. When time is up, the instructor asks groups to present their choreography, discuss it, and teach it to the rest of the participants.
9. The instructor sums up the work of each group and encourages participants to share their thoughts as well.
10. The instructor concludes the training.



3.2. The use of musical instruments and songs in teaching

Detailed objectives:

- participants know the objectives and potential benefits of introducing musical activities in the classroom;
- participants know the main assumptions of “Songwriting” and “Song Lyrics Discussion” techniques;
- participants can choose appropriate music for different activities;
- participants can use musical instruments and everyday objects in different activities of learning and developmental character;
- participants cooperate with each other;
- participants boost their creativity.

Task 1. The use of musical instruments in the classroom

Didactic methods:

- discussion
- explanation
- practical exercises
- video

Duration time: 30 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- simple musical instruments or everyday objects that produce sounds
- didactic materials (6)



Course of training:

1. Participants log into module II – The use of musical instruments and songs in teaching in the Big Blue Button in the Moodle Learning Platform or MS Teams.
2. The instructor greets participants and asks them to listen to an instrumental piece of music. While listening, participants need to think about what is intriguing about playing musical instruments.
3. After listening to the recording, the instructor encourages (but not forces!) participants to share their thoughts about it.
4. After concluding the discussion, the instructor gives the topic and objectives of the training.
5. The instructor encourages participants to experience various creative exercises with the use of musical instruments and everyday objects that they have at home (didactic materials 6).
6. The instructor presents YouTube videos presenting:
 - [the possibilities of creating music with the use of random objects](#)
 - [children playing the instruments that they have constructed themselves](#)
7. The instructor comments on the videos. He/she also pays attention to the fact that one's body parts can be used to produce sounds, e.g. stumping, clapping your hands, etc. (the so-called body percussion).
8. The instructor asks participants to prepare musical instruments that they have at home (these might be also children's instruments, e.g. a rattle) or everyday objects that produce sound (e.g. a cup, a lid, spoons, etc.)
9. The instructor asks each participant to present their instrument/object by producing one sound. Then participants are asked to come up with other sounds that can be produced from the presented object/instrument. This exercise is continued 3-5 times so that each participant can present different sounds that they can produce from a given object/instrument.
10. The instructor, together with participants, summarizes the possibilities of using this exercise for various purposes, paying attention to boosting creativity and cognitive curiosity, developing sonic hearing, etc.
11. The instructor explains how to play the "conductor" game (didactic materials 6, point 2.)



12. Participants choose one person who will be the conductor and conduct the game. After about a minute, the role of the conductor is switched to another person. There are 3-5 changes in total during the exercise.
13. The instructor encourages participants to talk about feelings that appeared during the exercise and discuss the possibilities of using this type of game for various purposes.
14. The instructor explains the rules of free improvisation (didactic materials 6, point 3).
15. The instructor asks volunteers to improvise on the instrument/object or use the body percussion to present various emotional states. While the volunteer plays the others try to guess what emotional state the player wants to convey.
16. The instructor encourages participants to talk about the feelings that appeared during the exercise and discuss the possibilities of transmitting and reading emotions through non-verbal communication.
17. The instructor asks participants to share their ideas on including activities related to improvisation in the course of educational activities. Participants share their experiences and ideas.

Task 2. Songwriting

Didactic methods:

- brainstorming
- explanation
- practical exercises
- video

Duration time: 30 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- didactic materials (7)

Course of training:

1. The instructor asks participants to listen to the selected song in a language known to them. Participants reflect on the role songs play in the lives of young people while listening.
2. After listening to the song, the instructor encourages participants to share their thoughts.
3. After concluding the discussion, the instructor gives the topic and objectives of the training.
4. The instructor discusses the songwriting technique. He/she presents how to apply the method and how to conduct the activity (didactic materials 7).
5. The instructor provides examples of implementing the songwriting technique (video example: <https://www.openmicuk.co.uk/advice/songwriting-techniques/>)
6. The instructor divides participants into groups of about 5 people. Each group has to create the lyrics to the selected melody or the lyrics of the song with a self-invented melody, according to the rules of songwriting. Participants have 15 minutes to complete the task in groups.
7. When the time is up, the instructor asks the groups to present the songs they have prepared.
8. The instructor comments on particular presentations.

Task 3. Song Lyrics Discussion

Didactic methods:

- brainstorming
- explanation
- practical exercises
- video

Duration time: 30 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- didactic materials (8)



Course of training:

1. The instructor asks participants to choose a song that is meaningful to them in some way (it is associated with something important, the text touches on a topic that is close to them, etc.).
2. Participants focus on listening to the selected song. While listening, participants reflect on the meaning of the text as a form of conveying the content in the song.
3. The instructor encourages participants to share their opinion.
4. The instructor explains to the participants what is and how to conduct the “Song Lyrics Discussion” (SLD) technique (didactic materials 8).
5. The instructor presents a table that helps to organize and assign songs to a specific topic (didactic materials 8 – Table 1. An example of a table that can be used while implementing the SLD technique).
6. The instructor divides participants into three groups. Each group perform the assigned task:
 - Group 1 chooses a song that could serve as a form of self-presentation of one of the group members or the whole group.
 - Group 2 chooses a song that reflects the feelings, emotions and experiences of the selected person from the group.
 - Group 3 chooses a song that develops any topic previously discussed during the training or encourages one to explore new ideas.
7. Participants have 5 minutes to choose a song and find it on YouTube.
8. When the time is up, the instructor asks participants to present the songs they have chosen and justify their choice.
9. The instructor comments on each presentation.
10. The instructor concludes the training. He/she encourages participants to share their thoughts.



3.3. Receptive music listening – selected issues

Detailed objectives:

- participants know the objectives and potential benefits of receptive music listening;
- participants know the assumptions of the technique of “storytelling continued with music”;
- participants are able to use ideas based on listening to music for various educational and developmental purposes;
- participants cooperate with each other;
- participants boost their creativity.

Task 1. Storytelling continued with music and other forms of listening to the music

Didactic methods:

- discussion
- explanation
- practical exercises

Duration time: 60 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- didactic materials (9)

Course of training:

1. Participants log into module III – Receptive music listening – selected issues in the Big Blue Button in the Moodle Learning Platform or MS Teams.
2. The instructor greets participants and asks them to find a comfortable body position and make sure that their phones are turned off. He/she asks them to close their eyes (if they feel safe to do so) and focus for 15-20 seconds on their breath.



3. The instructor asks participants to focus on listening to a piece of music. They should follow the music and let it take them wherever it leads.
4. The instructor plays a piece of calm, classical or film music of his/her choice. In the case of work with children, the music should not exceed 2 minutes, and in the case of adults – 5 minutes. If the recording is longer, he/she can shorten it by quietly muting it. Exemplary songs:
 - [Sinding - Rustle of spring](#)
 - [Mozart - Piano Concerto No. 21 - Andante](#)
 - [Yiruma – Kiss the Rain](#)
5. After listening to the piece, the instructor encourages participants to share their thoughts. He/she asks them about the importance of a moment of recollection before listening to the music.
6. The lecturer discusses the principles of preparation for receptive music listening (didactic materials 9, point 1).
7. Participants read didactic materials 9, point 2 (Storytelling continued with music).
8. Participants browse through selected stories available on the internet (e.g. on the website of [Bank of I.D.E.A.S.](#)).
9. The instructor offers a practical experience of the technique of Storytelling continued with music. Adjusting his/her voice as if he/she was reading a fairy tale to children, he/she reads a short story entitled *The Eagle*:

Once there was a young warrior who took an eagle's egg from the nest and placed it in a henhouse. When the time came and the egg broke, an eagle chick came out and grew with the chickens as they pecked at the grain. One day, staring at the sky, he noticed an eagle soaring above him. He felt his own wings tremble and said to one of the chickens:

"I would like to do the same." "Don't be silly," replied the chicken, "only an eagle can fly that high." Embarrassed by his own desires, the young eagle returned to scratching in the sand and never again questioned the place he thought he had been given in the world...²

• ² F.J. Paul-Cavallier, *Wizualizacja. Od obrazu do działania*, Poznań, REBIS, 2017, p. 17.



10. After reading the story, the instructor turns on the music as a continuation of the story. Suggested music pieces for presentation after listening to the story (one song should be selected):
 - E. Grieg – *Cradle song*;
 - Vivaldi – *Concerto for Lute in D Major*;
 - Kenny G. – *You Raise Me Up*;
 - L. Einaudi – *I giorni*.
11. Participants share their thoughts, feelings, and ideas.
12. The instructor encourages participants to join the discussion and come up with practical ideas for the use of Storytelling continued with music technique in teaching.
13. The instructor divides the group into teams of 3-5 people. Each group is to write or find among the published fairy tales and stories one that could be used in the discussed technique. After selecting or writing a story, the group needs to select a piece of music that would be a continuation of it.
14. Participants have 15 minutes to complete the task in groups.
15. When the time is up, the instructor asks participants to present their work.
16. The instructor discusses other forms of listening to music, i.e. combining listening to music with activities focused on expression (didactic materials 9, point 3) and combining listening to music with the content discussed during the classes (didactic materials 9, point 4). He/she encourages participants to write down their own ideas on how to use these two techniques.

Task 2. Relaxation music listening

Didactic methods:

- discussion
- explanation
- practical exercises

Duration time: 30 min.

Didactic means and materials:

- computer with the Internet access, loudspeaker, and microphone
- access to Moodle Learning Platform/MS Teams
- sheets of paper (A4)
- crayons or paints
- pen or pencil
- didactic materials (3, point 1; 10, points 1 and 2; 11)

Course of training:

1. The instructor encourages participants to share their viewpoints on conditions they need to get some rest and relax. Participants write down their thoughts and ideas on the generally accessible screen of the platform (e.g. Shared notes section in the Moodle app).
2. The instructor presents information on relaxation music listening (didactic materials 10, point 1). He/she reminds participants about the rules of selecting music and activities for “here and now” (didactic materials 3, point 1).
3. The instructor invites participants to experience what relaxation music listening is all about. He/she asks participants to make sure that their phones are turned off, and then that each participant finds a place where they can feel safe and relax.
4. The instructor encourages the participants to close their eyes, as long as they want to do so and feel secure about it, and then focus on their own breath for 15-20 seconds.
5. The instructor plays a piece of relaxation music of his/her choice (didactic materials 10, point 2).
6. The instructor describes a given situation in a calm tone, without rushing. He/she pays attention to pauses between sentences, giving participants time to relax:

Imagine it's a wonderful summer day. The yellow sun is pleasantly warm. You walk slowly along the seashore. You walk on the yellow, smooth sand. Your bare feet gently sink into it. It is very soft and warm. You feel calm and relaxed. You are enjoying this moment. Gentle sea waves subtly stroke the yellow, warm sand. On one side you see a calm sea and a distant horizon. On the other side, there are dunes and a fragrant pine forest. You can feel its mild, pleasant scent. From the sea, you can feel the subtle, warm breezes of clean, moist air. The aroma of resinous trees is mixed with the smell of water. The blue of the sky is combined with the green of the forest and yellow sand. A wonderful bouquet of fragrances and colours looms around you.



You lie down on a blanket. It is soft and warm. You hear beautiful music, your own breathing and the monotonous sound of the waves. You relax more and more with each passing moment. You close your eyes and feel the gentle warmth of the sun on your eyelids, cheeks, hair, neck, and body. You are filled with a feeling of happiness and love. It is everywhere. In and around you. You feel complete peace and relaxation.

[the instructor lets participants listen to the music for a few more seconds and then slowly turns it down]

The music is over... Stay relaxed for a while. Remember that you can always return to this state if you wish...

Now gradually start thinking back to where you are... Become aware of where you are... Where is the door, the window... Be aware of your body. Gently move your fingers... hands... legs... Stretch... Take a deep breath and yawn... Open your eyes.

7. The instructor gives participants some time to “wake up”, at the same time encouraging them to use one of the forms of activities focused on expression during this time: drawing a picture, colouring, or writing a poem.
8. Participants work individually for 5-7 minutes.
9. The instructor asks volunteers to share the effect of their work and comment on this experience. At the same time, he/she makes sure that none of the presented works is criticized or judged by anyone.
10. The instructor comments on each presented work and asks participants for their opinions.
11. The instructor presents opinions of teachers who use the techniques discussed during the training in their teaching practice (didactic materials 11).
12. The instructor asks participants to share their thoughts and opinions and then concludes the meeting.



4. DIDACTIC MATERIALS

4.1. Didactic materials 1

1. The benefits of implementing musical activities in the classroom

Despite the limitations imposed by the education system or the curriculum, it is possible to introduce various forms of listening to music and music-based activities in distance learning. Such activities may support school children and teenagers, activate them, reinforce their concentration, and build a favourable working climate. Introducing them into the course of educational practice can foster a search for effective ideas on how to encourage students to engage in learning activities and build good relationships between participants of the educational process based on respect and trust.

Music and musical activities can act as a catalyst and a bridge between students and the teacher as well as the students themselves. When preparing the proposals of activities presented in the present training programme, the concept of optimal experience was used, the feature of which is the so-called flow, defined as identifying oneself with an activity rather than its results (Csikszentmihalyi 2013). Emotions are an important part of this concept. It is vital to bring out and strengthen those that are considered positive and learn how to deal with negative ones. This is particularly important when it comes to stress, which may manifest itself in the form of seemingly harmless stage fright (often resulting from the awareness of being judged) or lead to deeper problems and turn into anxiety disorders (Kulmatycki 2013).

Making music and listening to music with students opens up a space for:

- building relationships
- expressing emotions
- providing support in difficult situations and joyful moments
- boosting creativity
- learning through experience
- communicating and discussing given subjects



For these things to be possible, the teacher needs to change the perspective and move away from the traditional way of assessment of students, their musical products, and the way they express themselves through music, as well as evaluation in terms of artistic value. Instead, he/she should focus on valuing the process, experience, and acceptance. Nick Clough and Jane Tarr (2021) call this practice “therapeutic teaching practice”, emphasizing the combination of therapeutic and educational aspects.

It seems that the activities based on music are optimal due to their universality, the multiplicity of variants and the wide range of options for selecting actions to meet current needs. Due to their specificity, even short activities with music provide an opportunity to build or activate student resources. Moreover, they support the micro-regulation process (Fugle 2015).

In 1983, Fox reviewed the research results available at the time, concluding that background music could slightly improve mental performance by maintaining levels of arousal while performing boring and repetitive tasks. However, most of the studies analysed by Fox in the early 1980s related only to psychomotor tasks. The stir in the world of science was caused by the experiment carried out by Rauscher, Shaw and Ky (1993), as its result was the statement that listening to a 10-minute fragment of the *Sonata in D major for two pianos* (K448) by W. A. Mozart causes a significant improvement in intellectual achievement in the field of spatial reasoning of healthy people. There were significant differences between the abovementioned group and control groups in which the subjects sat in silence or relaxed without music. Unfortunately, the positive influence of music lasted only for 10 to 15 minutes and had no significant effect on the level of general intelligence of the subjects. Moreover, the fact that the tests did not produce the same results when they were repeated (which some researchers explained by using different spatial intelligence tests) aroused many controversies. There is no doubt, however, that music affects the functioning of the brain. Research using functional brain imaging (MRI) has shown that music stimulates different areas of the brain to an extent unheard of with other stimulation sources (Sacks 2009).

Regardless of the results of scientific research, it is enough to look at young people with headphones on to have no doubts that contact with music is important to them. Kamińska took a closer look at this issue. The collected data allowed for the conclusion that for young people music is an important factor contributing to the possibility of relaxation and mood regulation (Kamińska 2001). It turns out that music can also help to maintain attention on a task in class or

while doing homework. This is, among other things, because listening to music is not only associated with pleasure. It is also a barrier to other impulses that could distract the student without the presence of music. However, to obtain the desired effect, it is important to choose the right music pieces. For example, the presentation of a song that a given student likes or knows very well is likely to distract his/her attention from the performed task (Tüpker 2007, p. 26–27). For this reason, the person conducting the classes needs to know the basic principles of selecting musical activities and music in terms of the intended goal.

In addition to the abovementioned potential benefits, properly selected music can contribute to building an emotionally safe atmosphere that is favourable for learning. Contact with music affects the achievement of higher results in tests of creativity, as well as a better ability to mobilize mental energy, allowing for more efficient adaptation to various requirements of a creative task, thus increasing the chances of success (Kamińska 2003).

As it turns out, listening to music in the background can reduce the feeling of anxiety and increase the sense of well-being in many situations that are stressful for a child (Hallam 2012). Furthermore, thanks to listening to music, preceded by appropriate preparation (induction), the student – apart from the abovementioned benefits – gets time to rest, drift away into the sphere of dreams, take deeper breaths, change body position, or move during the lesson. Due to the length of the presented works or their fragments, which usually do not exceed 3 minutes, this time gives a moment of respite but does not detach the student from the mainstream of classes (see Tüpker 2007). Music selected for such activities is characterized by stability, predictability, slow or moderate pace. In this case, the recognition of the music that is born with each experience is recognized as a factor in achieving a sense of security and grounding. Therefore, the record library for this type of activity does not have to be expanded in such a way that the pieces never repeat themselves.



4.2. Didactic materials 2

1. Introducing music and musical activities in the classroom – practical hints

Practical examples of music-based activities that can be used in university or school activities are presented in the materials included in this teaching programme. These proposals, which are an adaptation of various forms of contact with music, have been developed or selected by the author of this publication. It is important to treat them primarily as guidelines and inspiration for creating your own ideas, and not only as ready-made suggestions for use.

The use of music can take many different forms, some of which are worth mentioning:

- Greeting students (according to their preferences)
- Listening to the music together with students
- Musical activities as a break during the lesson
- Songwriting
- Music improvisation with the use of instruments
- Exercises with music instruments that enhance focus
- Storytelling continued with music
- Relaxation activities

All these proposals for the use of music in teaching/learning activities fall into two categories of activities: active and receptive. Active activities are those in which participants are physically active: they move, produce sounds, etc. The term “receptive” describes immersion in music and activities associated with listening to it, in which participants are mainly involved in the sphere of emotions, ideas, and feelings while they strive to maintain a physical state of relaxation. It is more similar to the techniques known from the popular mindfulness and relaxation trends. The state of relaxation is achieved by switching on the appropriate induction (described below), deliberately taking care of the participants’ physical and mental comfort, as well as limiting the number of stimuli that could distract from the main goal of a given exercise. This can be achieved by encouraging them to close their eyes.

Note: You should never force students to close their eyes if they do not want to or do not feel safe doing it.

It is worth remembering that even if the participant decides to close his/her eyes while listening to music, he/she can open them at any time if he/she feels the need to do so.

Whenever you decide to include a piece of music in the lesson, you should know it well yourself. This is particularly important in the case of so-called receptive listening when the entire attention of the listeners is focused on the music, and thus it becomes the main factor affecting them at a given moment. For this reason, when preparing to present a given music in class, you should first listen carefully to a given piece or set of pieces. This is best done in three different ways:

1. Listening with your eyes closed, being fully focused on the music and its elements such as tempo, sound, melody, harmony, repetition, and text (if it's a song).
2. Listening to the same piece of music again and being aware of what reactions it might evoke in students at the same time. It also draws attention to the mood evoked by the music.
3. Listening to the piece of music again, paying attention to its beginning and end – does the beginning of the music introduce the intended atmosphere and does its end provide proper grounding, leaving students in a mood that will be helpful for them to continue their classes on the school day? (Grocke, Wigram 2007, p. 55–56).

Of course, this does not disqualify the possibility of using the music proposed by students, provided that you have the opportunity to listen to it earlier and decide whether it will be appropriate for the activities conducted in the classroom.



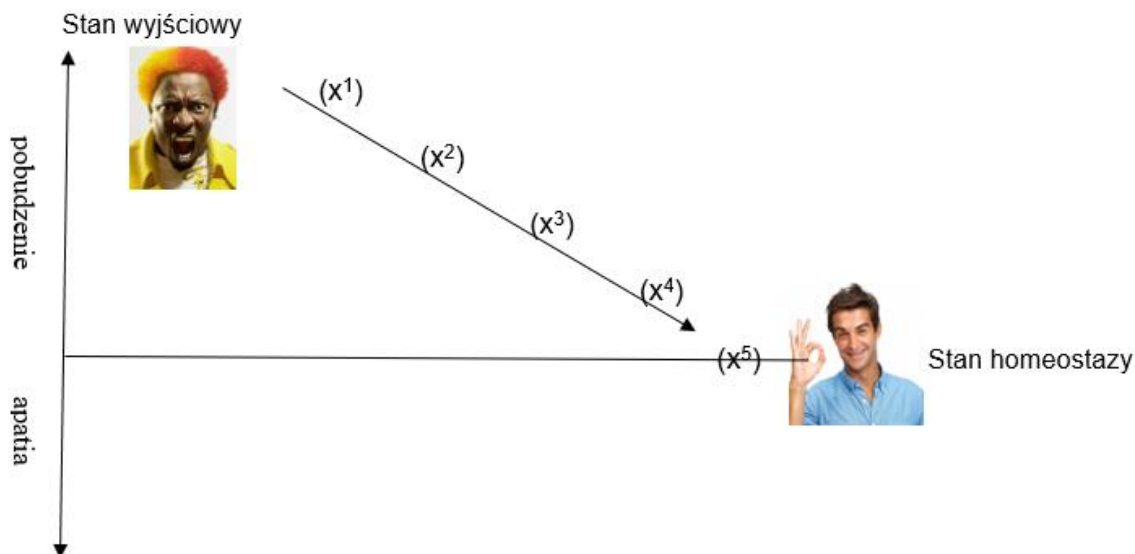
4.3. Didactic materials 3

1. Choosing appropriate music and activities for “here and now”

One of the conditions for the success of the idea of including music and music-related activities is the awareness of the principles of selecting music. Although this knowledge and skills usually require a lot of theoretical preparation and practice, the general, basic assumptions fit into the so-called **ISO principle**. The term “ISO” is derived from the Greek word “isos”, and is used to denote the basis of music compatibility with a person’s behaviour or mood (Michel, Pinson 2004, p. 19). In practice, the ISO principle means the selection of interactions based on the current condition of the person you work with. It is applicable both in the selection of activities and the music to be listened to. According to the ISO principle, in order to be able to effectively influence people with the use of music, it should initially be adapted to their preferences, mood, and personality. In practice, it means that to impact a given person, the proposed actions should initially suit his/her current state. In a word, it is inadvisable, for example, to present relaxing music to a highly agitated or angry person, as it may lead to even greater irritation. In such a situation, preparation for relaxation should begin with proposing dynamic activities or presenting music that most accurately reflects the emotions that a person feels “here and now”. In the case of working with a strongly agitated person, the music should be dynamic, with sufficiently high sound intensity. When this person reacts to the proposed kind of music, you can modify activities or music gradually, reaching for slightly quieter and calmer pieces, in order to move towards the set goal, which in this case is to calm down the student. The described method of selecting music pieces is presented in the figure below.



Figure 1. Choice of music according to the ISO principle and further actions aiming at calming the recipient down



Legend:

Stan wyjściowy – initial state (a person is excited, nervous, significantly different than usually)

Stan homeostazy – homeostasis

(x^{1-5}) – consecutive pieces of music

↘ – the intended direction of impact

In the diagram above, you can see the application of the ISO principle with a very excited person, who strongly differs from the state of homeostasis, understood as a relative balance in the body, the natural state for a given person. The first of the songs or proposed activities presented to this person should match the emotions and level of excitement experienced at the moment as accurately as possible. It gives this person the opportunity to discharge energy and deal with emotions. After the application of the ISO principle, subsequent pieces/activities, with their character and dynamics, tend to calm a given person down (pieces $x^1 - x^4$), and the last piece/activity (marked " x^5 ") is exactly at the level of homeostasis, i.e. the state in which we want to end the impact on the person we work with.

The figure shows a situation where the iso-based set consists of 5 pieces/activities. However, the number of songs or proposed activities, and thus the duration of the process, must be adapted to what is happening at the moment and can be both smaller and larger than in the presented example.

It is worth noting that the ISO principle works in situations of a very different nature (e.g. when working with an apathetic, sleepy person or group, you may start with gentle pieces, quiet and calm music, and gradually change the proposed activities/music to more dynamic). As it was mentioned before, the selection of music does not only refer to its tempo or dynamics (loudness). It also covers other aspects of the music itself. When you discuss topics that are emotionally difficult during classes with students, it is worth considering using nostalgic music that provokes reflection and suits the atmosphere, but also “builds” the mood of the group. If you look closely, you will see that this behaviour is common in a variety of everyday situations. In the same sense, it is used in education, when the teacher selects methods and techniques of work that match the level of advancement of the students. In medicine, it translates into the selection of drugs and procedures depending on the diagnosis and the patient’s needs. When working with a tired person, actions are proposed to enable the body to regenerate (e.g. relaxation), and only then it gradually mobilizes to activity. Its versatility, therefore, makes it useful in many everyday situations.

Many situations taking place in the education process force actions based on the principle of “here and now”. Consequently, the final factor determining the selection of appropriate activities or music is always the experience and intuition of the person conducting the classes. There is nothing wrong with it because intuition is not only a gut or feeling. In fact, it is a combination of knowledge and experience. Thus, a teacher who is properly prepared for his/her work will be prompted for the correct solution faster.

4.4. Didactic materials 4

1. Greeting

The beginning of a class can be important to the attitudes and commitment of the participants. It is recommended that you start each class with pupils/students in a way that not only encourages them and motivates them to become more involved but also builds a positive attitude towards the classes and the person conducting them. During classroom activities with children, various forms of greeting are perfect for this purpose. They are to be simple and allow each child to decide about their final form, which gives a sense of subjective treatment. An interesting proposal is to greet children when they enter the classroom. In this activity, each child points to the preferred form of greeting on a given day on the board hanging by the door (e.g. greeting by waving to the teacher, shaking hands, giving a “high five”, a hug, or a short dance together, etc.).



Greeting pupils in front of the classroom – an example. Source:

<https://www.youtube.com/watch?v=TQAKOarAxss>



Due to the lack of physical contact between the participants of the distance learning/teaching, this form of greeting would be difficult to implement. However, it can certainly be used after returning to a stationary work formula.



4.5. Didactic materials 5

1. Dance in the sitting position

One of the simple and commonly liked forms of using music is to combine it with movement and dance. Due to spatial limitations, all forms of dances performed in a sitting position work well during in-person and remote classes. The goals of such activities include:

- engaging pupils/students after a long time spent in one body position,
- activation of pupils/students,
- working the stress/tension off,
- mood improvement,
- integration of class participants,
- adaptation into a new group/environment,
- a music break between activities,
- memory practice,
- motor skills development,
- creativity boost,
- active discovery.

This form of movement can be classified as the so-called Eurhythmic Listening, which is defined as the use of music to rhythmically organise and monitor one's motor behaviour, including speech, breathing, fine and gross motor sequences, exercise, and choreography (Bruscia 1998, p. 123). More and more often, this form of exercise is also used in fitness activities. That additionally increases the attractiveness of this activity if you use it during your classes.





Dance in a sitting position – an example (source: https://www.youtube.com/watch?v=1yqSJ0nOI_0)

The undoubted advantage of including this type of physical activity in classes is the fact that sitting down becomes a universal proposition also for students with various health problems, for example:

- Overweight people who are reluctant to do exercises while standing (as a transitional form to prepare for standing exercises);
- People who are emotionally inhibited, insecure, or shy;
- People with balance problems;
- People who use wheelchairs;
- People with cerebral palsy or motor aphasia – there can be used a dance choreography with a slower pace, based on short movement sequences;
- People who are on psychotropic drugs, who are slowed down by movement.

The possibility of choosing music of any nature that will be attractive to the group is an additional advantage of dancing in the seated position. Young people may prefer various music styles and there are many offers of such dances on the Internet, for example:

- [Zumba Gold Fitness - Beginner's Seated Class](#)
- [Hip Hop Chair Fitness](#)
- [Chair One Fitness - Christmas Choreo to All I Want For Christmas Is You](#)
- [Can't Stop The Feeling - Wheelchair Dance Fitness](#)



4.6. Didactic materials 6

1. Improvisation with musical instruments

Many of the aforementioned goals can be achieved during activities with musical instrument improvisation. The difference is that in virtual space it is difficult due to the delay in sound transmission between the computers of individual class/group members. After all, some exercises can be performed even with timing problems with the audio transfer.



Source: pixabay.com

2. The Conductor

The exercise consists in assigning one volunteer the role of the “conductor”, while the others become an “orchestra”. The “conductor” uses movements and gestures to influence the improvisation of other people in the group, playing the available instruments or producing sounds with everyday objects. If no items that can be used as instruments are available, students can use the body percussion techniques, i.e. clapping, tapping on the thighs, rubbing hands, stomping, etc. After some time, the person who performs the role of the conductor is switched. This exercise allows students to take on a leadership role.

3. Free improvisation

Free improvisation is a more demanding exercise. Individual participants are to “tell” the other group members about their current well-being in any musical way (without using words). One by one, students play their mood on an instrument or with the use of body percussion. When the



improvisation is over, members of the group describe what they heard, trying to name the emotions and states of the presenter. This exercise promotes mutual listening and awareness of the needs of others. It is also a proven way to express emotions. Thanks to it, the instructor/teacher can understand the condition of individual pupils/students better, and thus select the activities or forms of work proposed for them on a given day.



4.7. Didactic materials 7

1. Songwriting

Songwriting is a technique borrowed from music therapy, where it is described as an effective tool for supporting emotional expression and social interactions. Songwriting begins with a discussion in which students choose the topic of the song together. Although it can be anything, it is better if it is somehow close to all members of the group. For instance, the topic can be an event in the life of the group. It can also rely on the history of one of the group members, especially if he/she is experiencing some events that are important for his/her life at a given time, and that involve high emotions or strong emotional states. The text may then provide support. It should also be in harmony with the psychosocial needs of a given person (Gfeller 1987).



Source: Microsoft Office stock images

After selecting the theme of the song, each participant should be able (and even encouraged) to share their comments and feelings about the topic. This is important because the conversation about the subject of the song is a good opportunity for the participants of the therapeutic group to get to know each other better and to exchange views and opinions.



After establishing and discussing the details of the theme of the song, participants move on to the next stage of work. They create the text of the song and select/compose the melody together. Usually, there are no set rules on whether the lyrics or the music should be written first. Sometimes text and music are created at the same time. The melody for the song can be selected from popular pieces or invented by students. Likewise, the lyrics of the song can be based on another, well-known text. In such cases, either individual stanzas or phrases in the original text are changed. It is a good solution if you work with a group that has no previous experience when it comes to working with the songwriting technique.

When the song is ready, the group can sing and record it together.

Songwriting can be used to:

- integrate the group better,
- enable students to express their emotions,
- teach students group work and cooperation,
- enable students to get to know each other,
- let go of the nagging thoughts,
- initiate a conversation about matters that are important/difficult for a given group/person, discuss the problems and difficult and controversial situations,
- present one’s skills (writing lyrics, creating music, inventiveness, sense of humour)
- observe/diagnose individual group members (ability to establish contacts and negotiate; striving to be a leader or withdrawing; cooperation, etc.) (Stachyra, 2014).

Insightful readers may notice that the roots of the songwriting technique can be seen in the “Free Writing” technique by one of the greatest educators of the 20th century, a French teacher – Célestin Freinet. It should be noted, however, that the activities proposed by Freinet were strictly educational (instilling the principles of spelling, grammar, enriching vocabulary, etc.), while songwriting aims to express oneself, share emotions and thoughts, cooperate, and integrate with the group. Of course, nothing stands in the way of combining the ideas of the Free Writing technique with the goals of songwriting.

There are various websites on the Internet with suggestions on how to deal with writing a song, e.g. <https://www.openmicuk.co.uk/advice/songwriting-techniques/>

4.8. Didactic materials 8

1. Song Lyrics Discussion

The technique called Song Lyrics Discussion is a different form of working with a song, requiring less activity from the participants of the classes, and at the same time allowing them to initiate a discussion on a specific topic in a safe and non-imposing manner. This is because the priority in this technique is not so much the music as the lyrics.

The teacher prepares the appropriate recordings him-/herself or asks students to bring songs that may be used when discussing given issues. It is very helpful to prepare a list of songs in advance with annotations about their content. It is worth taking into account the songs that are considered the classics but also hits from recent years.

Table 1. An example of a table that can be used while implementing the SLD technique

Song title	The artist	Music genre	What issues does the song raise? What does the song refer to?
1.			
2.			
.....			

The selected songs can be used in different ways. It is worth noting that the very process of choosing a song, especially if it takes place based on group discussions, can carry a lot of valuable information about the group and its members, as well as their musical tastes and preferences.

Baumel (1973, p. 84) presented a list of suggestions for various ways of using the song. It can be adapted for the teaching/learning process in the following ways:

1. The student chooses a song that “says” something about him-/herself and then presents it to the teacher or group. It can be one of the ways of self-presentation.

2. The student chooses a song that reflects the feelings, emotions, and experiences of the selected person from the group. The purpose of this activity is to help the other person discover and understand their own feelings and emotions.
3. The student chooses a song for the group. The text of the song can refer to the person who made the choice or encourage and invite the group to share their experiences and thoughts on a specific topic.
4. The teacher chooses a song that shows his/her feelings about a given situation. It is a way of showing the teacher's emotions triggered by specific events.
5. The teacher selects a song that develops a previously discussed topic or encourages the exploration of new topics.
6. The teacher chooses a song that will facilitate group processes especially when group members refrain from making choices due to resistance, inhibition, etc.

It is important that, as in the case of other proposed activities, the teacher moderates the discussion in such a way as to avoid criticising the choices made, in order to open up space for students to express themselves freely.



4.9. Didactic materials 9

1. Preparation for receptive music listening

In order for listening to music in the classroom (including the virtual one) to be successful, it should be preceded by appropriate preparation of the students, i.e. an induction or a moment of silence that will allow them to focus on music and the experiences coming from contact with it (ideas for induction are presented in the next part of these materials). Similarly, after the end of listening, it is recommended to leave a few seconds of silence, which is to allow students to reverberate emotions and return to the “here and now”.

The term “induction” refers not only to popular training and relaxation exercises but also to specific, usually short, activities carried out in terms of specific exercises related to listening to music or preparing for listening to music.

Apart from music, it is extremely important to consciously prepare the space for work with students. This applies both to the physical environment of students (which needs to be safe and enable for concentration on listening to music), as well as building an atmosphere that will help them to build a positive attitude towards the lesson and change expectations and emotions that are typical of an ordinary lesson (tension, stress, competition, etc.). As noted by Woynarowska (2013), an environment that enhances building trust, authenticity, and activity is the basic condition for the effectiveness of any learning.

The reference to the experienced emotions is to support the student in processing them and thus favour the optimal use of time during classes. Taking care of space for each student also means allowing, if possible, everyone to find a place where they feel comfortable and safe, and where they can calm down and focus. It is good if such a place gives each student a little bit of intimacy, i.e. where he/she will not be touched or touching others. To be grounded, safe, and in control, students should sit comfortably and steadily with both feet flat on the floor while listening to music. In justified cases, a lying position is also allowed. However, it is inadvisable to assume a body position that may cause a fall or does not give a sense of stabilisation and contact with the ground.

2. Storytelling continued with music

The attention of a pupil/student can be induced in a number of ways. One of them is a technique developed by Krzysztof Stachyra, called Storytelling continued with music (2017). It is worth noting that giving directions before listening to music allows the listener to focus on the content that is going to be discussed in a certain way. For example, if the story relates to seeing the good, the audience will focus on noticing the good around them and making decisions connected with it. Likewise, if the story is about beauty, listeners will tend to focus on searching for their inner beauty when listening to music. Therefore, through the appropriate selection of the subject of the story preceding the presentation of music, you can direct the thinking of the recipient of music (Powell 2015). Here is an example of a story that can be used in group work.



The Eagle

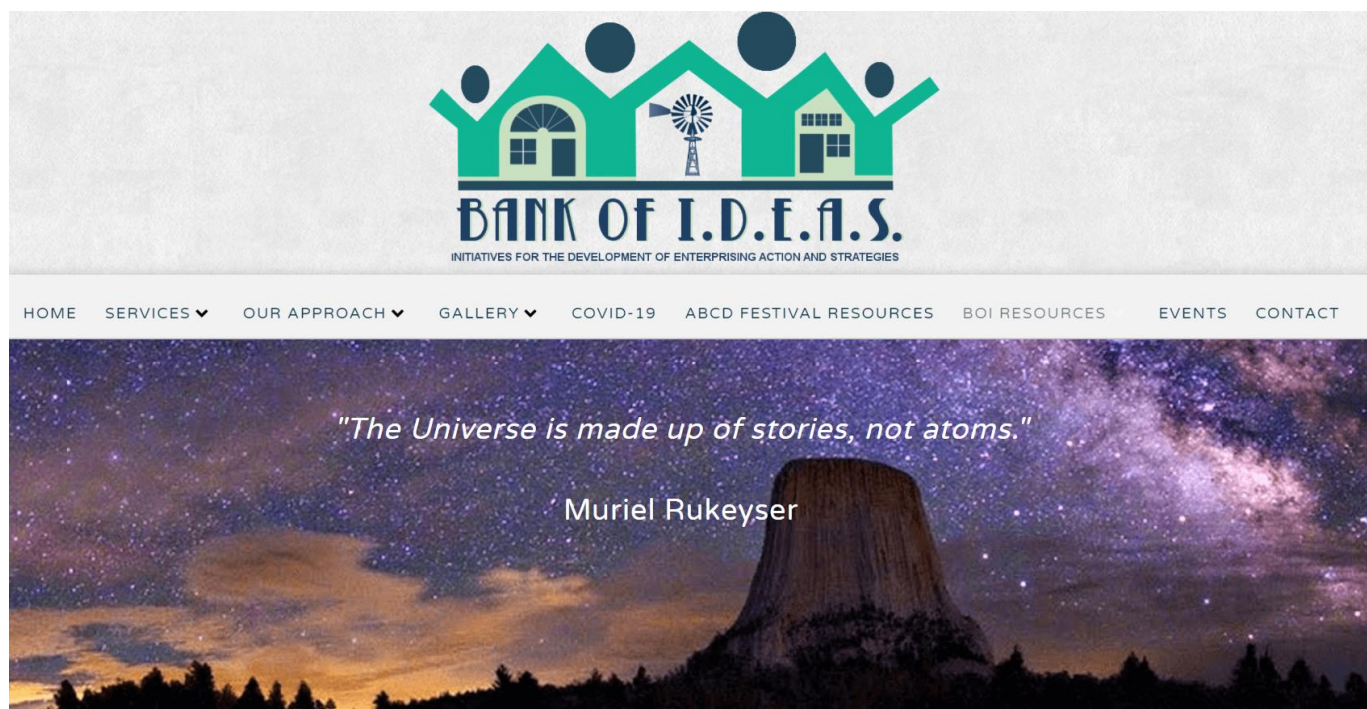
Once there was a young warrior who took an eagle's egg from the nest and placed it in a henhouse. When the time came and the egg broke, an eagle chick came out and grew with the chickens as they pecked at the grain. One day, staring at the sky, he noticed an eagle soaring above him. He felt his own wings tremble and said to one of the chickens: "I would like to do the same." "Don't be silly," replied the chicken, "only an eagle can fly that high." Embarrassed by his own desires, the young eagle returned to scratching in the sand and never again questioned the place he thought he had been given in the world... (Paul-Cavallier 1997, p. 17).



Suggested music for presentation after listening to the story (one piece should be chosen): E. Grieg – *Cradle song*; A. Vivaldi – *Guitar Concerto in D major* (Largo); Kenny G. – *You Raise Me Up*; L. Einaudi – *I giorni*.

The music should be selected in accordance with the “here and now” principle, i.e. as a result of observing the group, its concentration level, and engagement in the proposed story. Classical music is intended for more mature groups, aware of the true essence of the task. Other music genres may be better suited to people who approach this exercise on a more shallow level.

Similarly, the selection of the story itself should be based on the needs of the pupil/student or group, or the subject matter of the course in which the technique is implemented. The stories can be created by the teacher, based on the students’ suggestions, or paraphrased from books and other media. A large dose of inspiration or ready-made texts can be found on the Internet, e.g. on the website <https://bankofideas.com.au/stories/>



A screenshot from the website: <https://bankofideas.com.au/stories/>



On this website, you can find stories such as:

- + The Chicken and The Hen : A story about belief and expectation
- + A Sufi Story : A story that reminds us that wisdom of locals always exceeds the knowledge of experts
- + The Explorer: A story about the danger of drawing maps for armchair explorers
- + Destiny In A Tossed Coin: A story about destiny being about choice not chance
- + Ghandi and the Sweets: A story about authentic teaching
- + The Daffodil
- + The Fable of the Grocer: A story about positive leads to positive, negative leads to negative
- + The Parable of the Black Belt: A story about being a continuous learner
- + Stone Soup
- + Growth is Good
- + Two Wolves
- + The House of a Thousand Mirrors

3. Combining music listening with activities aimed at expression

It is very popular to combine listening to music with drawing, colouring, or the collage technique. They are forms of expression of emotions, and thus can be an additional source of information about students. Research has shown that it is a sensitive tool, as even a short listening to music can cause changes in the selection and use of colours (Bonny, Kellogg 2002; Filipczak 2014). The form of artwork is usually completely arbitrary.

Combining listening to music with creative activities reduces the possibility of deep immersion in music, which may be important if some of the pupils/students have experienced trauma before. At the same time, such activities allow students to safely express emotions that are important to them at a given moment.



Source: Microsoft Office stock images

4. Combining music listening with the lesson content

While listening to music, students can write down words that they associate with the music or emotions they feel while listening. After listening, you can discuss the experience with your students or develop it by asking them to write a poem/song using the phrases that they have listed. This activity can take the form of individual or group work. Similarly, the expression of emotions can result in creative activity: drawing, movement, or improvisation with instruments.

This type of activity is relatively easy to implement in language lessons (when the task is to write in a foreign language) but can be as well used in classes on virtually any subject. Music, mental images, words, and drawings may refer to historical events, natural phenomena or the context of the literary work in question. Such activities allow the students to become familiar with the content of the lesson and dive deeper into the presented issue at the same time.



4.10. Didactic materials 10

1. Relaxation listening

This form of listening is supposed to allow students to relax, reduce anxiety, raise their mood, and increase the focus of attention. It can also help them absorb the content presented later in the lesson. Listening to music can be combined with relaxation induction and/or imaginative text that guides students through places they associate with safety, joy, and relaxation.

Relaxation is often wrongly viewed as a form of calming down highly agitated people (like the “sedation pill”), which is not true. In order for relaxation to be successful, it is necessary to take into account the current state of pupils/students and, if needed, apply the ISO principle to prepare them to take full advantage of relaxation. It is also important to properly prepare the environment in which the student will relax – turn off/silence the phones, minimize the noise coming from the environment, and avoid the intense light shining on the students’ faces. You can also display pictures of nature on the screen, which can be especially helpful for people who do not want to close their eyes. Such activity, combined with properly selected music, will help students to relax. During relaxation listening, students can sit or lie down, which allows them to achieve deeper relaxation.

Below, there is a sample relaxation text. You should read it in a calm tone, not in a hurry. Take care of pausing between sentences and after suggestions will give participants time to imagine a given situation and become more involved. Relaxing music should be played in the background (suggestions for songs are provided below the text).

Imagine it's a wonderful summer day. The yellow sun is pleasantly warm. You walk slowly along the seashore. You walk on the yellow, smooth sand. Your bare feet gently sink into it. It is very soft and warm. You feel calm and relaxed. You are enjoying this moment. Gentle sea waves subtly stroke the yellow, warm sand. On one side you see a calm sea and a distant horizon. On the other side, there are dunes and a fragrant pine forest. You can feel its mild, pleasant scent. From the sea, you can feel the subtle, warm breezes of clean, moist air. The aroma of resinous trees is mixed with the smell of water. The blue of the sky is combined with the green of the forest and yellow sand. A wonderful bouquet of fragrances and colours looms around you.

You lie down on a blanket. It is soft and warm. You hear beautiful music, your own breathing and the monotonous sound of the waves. You relax more and more with each passing moment. You close your eyes and feel the gentle warmth of the sun on your eyelids, cheeks, hair, neck, and body. You are filled with a feeling of happiness and love. It is everywhere. In and around you. You feel complete peace and relaxation.

[let participants to listen to the music for a few more seconds and then slowly turns it down]

The music is over... Stay relaxed for a while. Remember that you can always return to this state if you wish...

Now gradually start thinking back to where you are... Become aware of where you are... Where is the door, the window... Be aware of your body. Gently move your fingers... hands... legs... Stretch... Take a deep breath and yawn... Open your eyes.

2. Examples of pieces of music that can be played as a background for relaxation listening

- [Beautiful Relaxing Music • Peaceful Piano Music & Guitar Music | Sunny Mornings by Peder B. Helland](#)
- [The most relaxing melody](#) (z odgłosami szumu fal w tle)
- [Beautiful Relaxing Music - Romantic Music with Piano, Cello, Guitar & Violin | "Autumn Colors"](#)
- [Peder B. Helland - Our Journey](#)
- [Relaxing Music with Birds Singing - Beautiful Piano Music & Guitar Music by Soothing Relaxation](#)
- [Relaxing Nature Ambience Meditation 🌀 GOOD MORNING SPRING NATURE THERAPY 🌸 Flowery MEADOW Healing Sounds](#)
- [GOOD MORNING MUSIC 528Hz 🌸 Positive Energy ▶ Have The Best Day - Morning Meditation music](#)



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1. Summing up – teachers' opinions

The set of ideas proposed by the author of this programme and all suggested activities are aimed at supporting the participants of the teaching/learning process in building positive experiences related to the situation of acquiring knowledge. Although they were selected in terms of the possibility of application in distance learning, they can also be implemented in person. Each person, at every stage of education, regardless of the problems experienced or the level of self-esteem, needs approval and support. The proposed actions provide a chance to respond to this need safely and discreetly.

These claims can be confirmed by the words of teachers who decided to test the proposed activities based on music in their educational practice³ (quotes come from interviews conducted by the author):

I realized that my students want to listen to music and think about their emotions, reach for them and even show them through movement. Words are often too cruel, hurtful, and sometimes misunderstood. Simply, they are not the best expression of emotions. These activities allowed us to change our mood and improve the atmosphere in the classroom. We started to feel more connected, to feel better, which helped everyone to become more involved in the lesson. (Teacher 1)

Another teacher noted:

In one of the groups, some children had behaviour and concentration problems during the lessons. They were fidgeting and could not concentrate on the subject. Including music at the beginning of the lesson and introducing various art-based exercises helped them a lot. What's more, their grades have improved significantly. (Teacher 2)

Another statement emphasizes the great potential hidden in music and musical activities:

³ It should be emphasized that none of the quoted teachers is a music teacher, and they did not see the need to support their work with music and activities based on it previously.

For most students, a school is a place where they do not feel safe because of the strict rules and requirements they have to follow. Music is something that is not related to school reality. Music gives them freedom, relaxes them, and gradually helps them become involved in school life. At first, I found the music unnecessary and even disturbing, but I started to change my mind when I saw the effects of these activities. Now I know that incorporating music, art, and movement into lessons is very helpful.
(Teacher 3).

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