



CULTURE AND ART MODULE FOR PEOPLE WITH SPECIAL NEEDS



THIS MODULE; ERASMUS+ 2021-1- EL01- KA220- ADU-000026409 IS THE INTELLECTUAL OUTPUT OF THE PROJECT “IMPROVING MUNICIPAL SERVICES IN THE FIELD OF CULTURE, ART, SPORTS FOR PEOPLE WITH DISABILITIES”.



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CONTENTS



What is Disability?

Disability is any physical or mental disorder that significantly limits one or more important life activities and complicates social interaction in their environment. Disability may be a congenital hereditary condition, or it may be an acquired condition.

What Are The Disability Types?

Types of disability can range from functional disorders such as visual impairment, hearing impairment, speech problems to structural disorders such as absence of limbs. It is possible to examine the types of disability in 8 main groups.



Physically Disabled



Language and Speech Disabled



Mentally Disabled



Mentally and Emotionally Disabled



Blind



Deaf



Chronic Disease



Attention Deficit and Hyperactivity Disorder

Types of disability can be much more diverse, and each person's disability experience may be different.

Life of Persons With Disabilities

Disability can cause a person to face many difficulties in their daily life. People with disabilities may experience limitations in moving, communicating, doing work, and many other functions. Therefore, disability is an important issue for a person's freedom, independence and quality of life. Persons with disabilities may face many difficulties in terms of business life, recruitment, training, working conditions and professional development.



Social Life of Persons With Disabilities

Disability can also affect a person's social life. Persons with disabilities may face exclusion, discrimination or mistreatment by other people. The social life of disabled people is also important in terms of their interactions with other people and their social activities. Increasing awareness of people with disabilities in society, eliminating the lack of information about disability; It is important in terms of removing social barriers to individuals with special needs. The human rights of persons with disabilities should be recognized on an equal basis with other people.



What are the Main Problems of Persons with Disabilities?

Problem titles of disabled people in general;

-  Accessibility
-  Education
-  Health Service
-  Economic problems
-  Exclusion and Ignorance
-  Lack of Employment
-  Abuse
-  Discrimination

From the moment the disabled person is born, education, health, rehabilitation, employment, transportation, etc. encounters some problems in the field. Undoubtedly, increasing the quality of life of the disabled is through integrating the disabled with the society at the highest level. In order for the integration to be at the highest level, the disabled individual should be able to live without needing anyone's help and support, or the living conditions should be provided to him in a way that he may need the least. The formation of these conditions includes a series of special studies and approaches that can range from the architectural arrangement of the cities to the legal arrangements that provide job opportunities for the disabled. However, whatever arrangement is made, the education of the disabled is a prerequisite for the realization of all these. Social work should be done for disabled people, employment areas should be created for disabled people and their economic freedom should be provided. At the same time, our environment should be made accessible to people with disabilities. People with special needs should be approached with understanding and patience.





Support of Disabled Individuals by Municipalities

The World Disability Report recommends that all stakeholders, including governments, non-governmental organizations and disability organizations, create environments suitable for the benefit of persons with disabilities and society, develop rehabilitation and support services, establish adequate social protection mechanisms, establish integrative policies and programs, and implement new and existing standards. Persons with disabilities should be at the center of all these studies.

Today, municipalities have a "social municipality" mission that they have undertaken. Social municipality; the inclusion of municipalities in the social policy that the social state is tasked with presenting to the public. In the World Disability Report, social municipality is the focal point for the implementation of the recommendations regarding the disabled.

Some of the Disabled Services of Municipalities



Social Services



Psychological Support Service



Health Service



Social and Cultural Activities



Cleaning and Maintenance Services



Physiotherapy and Hydrotherapy Services



Elevator Vehicle Service



Guidance, Accompaniment and Counseling Services



EXAMPLE OF SOCIAL MUNICIPALITY FOR THE DISABLED

A City for Everyone: Borås

Borås Municipality is the winner of the 2015 accessibility first prize. Borås is an important city in Sweden with a population of 107 thousand. The city has an important place especially in the field of fashion and textile. The accessibility regulations in the city of Borås are the result of a long effort. In the early 2000s, a plan was put in place to make Borås Municipality accessible to all. This accessibility plan was revised in 2015. The priority areas of the program are; It emerged from the requirements of the United Nations Convention on the Rights of Persons with Disabilities, such as raising awareness about the situation of the disabled and supporting the participation of more disabled people in business life and living spaces. A concrete measurable action plan to complete the program has been developed and reviewed annually.

A conscious strategy has been followed so that accessibility regulations can be broadly effective. It is no coincidence that the municipality started the first step with the physical accessibility of the city environment and buildings. As tactile surfaces, signs and ramps are visible things, they raise more citizens' awareness of accessibility issues. In the longer term, this means that citizens can expect higher accessibility standards. This also contributes to a constructive dialogue with property owners, restaurants, shops and other stakeholders on the



importance of accessibility. With the increase in awareness and communication with the disabled, the Municipality of Borås aimed to change attitudes and break down prejudices, thus making the use of democratic rights easier. Therefore, there is a contact person responsible for communication and cooperation with disability institutions in all administrative units and companies of the municipality. There is also a working group consisting of municipal administrative units that deals with accessibility issues. Borås Municipality has an accessibility consultant and a disability consultant. These two consultants are very influential in shaping studies on accessibility and inclusion. Consultants are available to disability organizations, individuals, architects, building firms, restaurants, etc. It also provides information and support to organizations. Counselors provide information on accessibility and equal access to opportunities and inclusion for people living in Borås. Various activities and trainings are organized in order to raise awareness on accessibility. These trainings are for students, health workers, bus drivers and other personnel. The accessibility consultant has great responsibility for all construction works belonging to the Municipality. Accessibility is considered at the very first stage of building projects. A constructive dialogue between the municipality and the disabled representatives is considered important. The Municipal Disability Council acts as an important link between the municipality and disability institutions to improve accessibility, participation and impact. There is also a council in the municipality dealing with aging issues. This council ensures that attention is drawn to accessibility from the perspective of the elderly. Most public transport has been optimized for accessibility. In this way, the elderly and disabled people have more mobility. Buses are equipped with low floors, openable ramps, and audio and written warning systems. Most of the bus stops have been made accessible. Retirees have the right to travel free of charge in public public transport vehicles. Borås Municipality has an annual plan for the development of pedestrian crossings. There are audible and tactile directions at intersections. Borås central terminal is planned from the perspective of pedestrians. Most of the terminal is closed to vehicles and there are tactile surfaces for the visually impaired on the sidewalks. There are also accessibility arrangements for other types of disability at the central station. Borås Municipality's public buildings have been inspected for accessibility and made accessible. Regulations to be implemented to ensure accessibility are taken into account in the early stages of both new building construction and renovation projects. The interior as well as the exterior of the Municipal Cultural Center (Kulturhuset) has been made suitable for accessibility.



The city library, city theater and art museum located in the Cultural Center are convenient for accessibility. One of the main factors that enabled Borås Municipality in the city center to receive the accessibility award is a clear and determined stance in line with the concept of "Accessible Borås for all". First of all, it is aimed that no citizen in the city will be discriminated against in any way. The fulfillment of this purpose was taken into account in the use of money and human resources, and close cooperation was made with the Borås Disabled Advisory Board at every stage. Borås Municipality has created an accessibility database (Tillgänglighetsdatabasen) containing the accessibility standards for all public buildings. With the accessibility database (<http://www.t-d.se/en/TD-2/>) available on the municipality website, residents and visitors of Borås are informed about services suitable for accessibility. Accessibility database; It covers a very wide area such as fishing places, hotels, medical centers, libraries. Before visiting a place, how suitable it is for accessibility can be learned from the accessibility database. For example, when a museum is wanted to be visited, walking areas, parking conditions, slope rates inside and outside the building, stairs, seats, taps, mirrors, etc. Hundreds of information are available. The accessibility database is not unique to Borås, but is also used in other parts of Sweden. However, Borås is one of the cities that implements this most effectively. In Borås, shopping malls, restaurants and other private facilities have been inspected and classified. In addition, these facilities were given guidance on what they needed to improve their accessibility. The accessibility award implementation has encouraged private businesses to improve their accessibility standards. Borås Municipality has also implemented accessibility standards beyond legal obligations. Apart from this, accessibility arrangements in private residences have been financially supported so that the disabled have equal opportunities for independent living. In addition to providing private transportation services for the disabled and the elderly, public transportation services are also offered free of charge.

All city buses and bus stops are accessible for those with mobility difficulties and visual impairments. Pedestrian crossings are generally low-floored, with audible signals and tactile features. Shopping malls, restaurants and other public spaces are monitored and inspected for accessibility.

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THE IMPORTANCE OF VISUAL ARTS FOR PEOPLE WITH SPECIAL NEEDS



VISUAL ARTS EDUCATION FOR PEOPLE WITH SPECIAL NEEDS



Art education; It is based on the individual's spiritual and physical education in its integrity, the development of aesthetic concerns, thoughts and opinions, the maturation of his talent and creativity, and the effort to approach artistic values with tolerance (Artut, 2004:91).

The aim of art education is not to reach the artistic one. Reaching the artistic is the aim of art. The aim of art education is to reach the individual. For this reason, art education should be created and implemented in a way that will meet the needs of the individual (Salderay, 2001).

Visual arts education is a process that will help disabled individuals to express their inner world, to socialize with group work and to develop their motor skills in a healthier way. In every developmental stage of human history, painting has had an important place in human life and has maintained this importance.

Arts education is an education that helps the individual to express himself/herself as well as gaining artistic knowledge and skills, psychologically relaxing and different hand skills.

This area is of great importance in expressing different feelings for people with disabilities. The individual who develops the language of behavior is more tolerant in understanding himself and the world, more positive in adapting to the environment he is in, enjoying life, has self-confident and productive abilities, and is a helpful factor in sustaining his life in better conditions.



Visual Art Education for Mentally Handicapped People



Visual arts activities are an important tool that facilitates learning in a positive environment by affecting all development areas of the disabled person (Erim & Caferoğlu, 2012). Visual arts activities as mentally handicapped individuals show inadequacy in their ability to express themselves; it is considered as an expression of understanding, talent and creative power of these individuals to the extent of their mental capacities. Mentally handicapped individuals by making works such as handicrafts, clay and painting; emotionally relax, have a good time and gain different skills. Çağlar (1979: 420-430) listed the

behaviors that painting activities will bring to individuals with mental disabilities as follows:



By learning to use his/her arms, hands and fingers carefully and correctly, his small and large (fine and coarse) muscles develop.



He/she uses his/her hand-eye and mental powers appropriately in doing a job.



Recognizes colors, distinguishes them, obtains different colors from primary colors.



Establishes shape, color and proportion relationships between objects.



Explains her/his observations, feelings and thoughts about the environment with pictures, shapes, colors and models.



Develops the ability to make simple generalizations and information transfer.



Gains the ability to make and implement appropriate decisions.



He/She gains self-confidence.



She/he feels the pleasure of creating a work.

The fact that the muscles, wrists and fingers of mentally retarded individuals are not fully developed makes it difficult for them to learn the writing technique. The exercises in the painting work can give strength and flexibility to the hands of these individuals and form the first chain in the system of preparing for the writing work (Salderay, 2001: 110). Painting or drawing works on vertical surfaces such as easels provide the balance of the shoulders, while the extension of the wrist and the fingers make a natural preparation for holding the brush or pencil (Johnson-Martin et al., 2004: 401).

Some studies can be planned individually and some studies can be planned as group work. Each disabled individual contributes to the extent of his/her ability in group work, such as a picture or collage. These studies must be planned as

they provide important opportunities for collaboration, collaboration, material sharing and peer interaction. A well thought out and managed activity enables the person with a disability to develop the ability to criticize himself and to derive personal satisfaction from the work he or she completes. (Çağlar, 1979: 433). Every activity designed to be done should be divided into simple levels and these should be in successive developmental stages (Artut, 2001: 216; Çağlar, 1979). According to Connor (1963), it is generally considered appropriate to teach an activity by dividing it into five levels (Cited by Çağlar, 1979: 436).

To exemplify a painting activity, first of all, the disabled person is taught how to hold the tool (colored pencil, brush, etc.) that he will use in painting. Then, paint is made on a random paper with it. He is taught to paint a certain area at the third level, and a certain pre-designed outline (circle, square, rectangle, etc.) at the fourth level. In the fifth and final level, he is taught to paint a similar pattern. This is also the developmental stages of dyeing and the disabled individual is passed to the next level after completing each stage. (Çağlar, 1979: 436).

This section; Visual Art Education for Mentally Handicapped Individuals/ Aydın Art Year.1 No.2 (2015) (71-83)/ Quoted from Merve Özcan. (Istanbul Aydın University, Faculty of Fine Arts, Graphic Design Department, merveozcan@aydin.edu.tr)



EXAMPLE APPLICATIONS

How to make candle holders from cones and natural stones?



The materials I use in making the cone candle holder model you see in the images:



20 cm as a case. Diameter sieve



Finger-thick linen thread to cover the case body



4 medium cones



Gouache paint in various colors



Glue and glue gun for gluing



3 cm for floor covering



Thick styrofoam and plastic flowers



Medium candle

Cone Candle Holder Design:

Styrofoam, which we will cut with a diameter of less than 0.5 cm, is placed into the sieve to be used as a casing.

Linen thread is adhered to the outer side wall of the case with silicone as desired.

Plastic flowers are sequentially adhered to the lower edge with silicone.

Cones are painted in the desired colors with gouache paint from the outer and inner edges.

The medium-sized candle holder is covered with a thinner linen thread.

Dried pine cones are placed in the sieve in 4 equal places.

Natural stones collected from nature (crystalline calcite minerals were used in this study) are placed in the spaces between the pine cones.

Plastic flowers are glued vertically with silicone to cover the small gaps left on the ground.

Making a Photo Frame from Branches



Required materials for frame construction with dry branches:



Frame



Pruning shears



Brown acrylic paint



Foam tip brush



Silicone gun



40 to 50 small dry branches



Decorative moss and artificial flowers

Frame construction with dry branches

First of all, if the frame we have is not brown, we start by painting it brown. After separating the frame from the glass, we paint it with brown acrylic paint with a foam-tipped brush (another brush can actually be used). We will wait for it to dry for 1 hour.

In fact, normally a single coat of paint is not enough, but since we will use the frame as a background, it is not that important.

Probably the most tedious and time-consuming part of this work is collecting the branches and shaping them a little. We start to cut the branches according to the width and height dimensions of the frame with pruning shears.

First of all, we glue the thickest and longest branches with hot glue on the frame.

Then you need to place the other thin and short branches between them with hot silicone.

In this work, moss and flowers are used to decorate the rest of the frame. You can also decorate your frame with different materials such as felt figures, colored buttons or beads, depending on the materials you have and your taste.

Stone Painting



What are stone painting materials?

- **Wide and flat stones:** You can find these stones on which we will paint, by the sea or in your garden.
- **Colored acrylic paints:** For stone painting, non-toxic acrylic paints with the consistency of oil paint should be taken. Acrylic paint is preferred because it dries quickly and has a covering feature.
- **Brushes of different sizes:** You should buy brushes of different sizes, taking into account the things you want to paint.

- **Pencil:** Pencil is required for the sketch drawn before painting.
- **Acetate pencil:** It is used to pass over the drawing made with a pencil and fix it.
- **Varnish or spray varnish:** In order for the paints you make to look brighter and more durable, it is necessary to varnish after the painting process.



How is stone painting done?

1. Stone selection, cleaning and drying



The first step of how to paint a stone is to select and clean the stone and wait for it to dry. For stone painting, the shape and surface of the stone we will work on is very important. The flatness of the stones and the smoothness of the surface enable us to work successfully. Prepare a basin of water and put some liquid soap in it. Put the stones you find in a basin full of water and leave them for 15 minutes. Then clean the stones well with your old toothbrush.

2. Draw the shape you want to paint on the stone with a pencil.



The second step of how to paint a stone is to draw the shape that we will paint on the stone. In order to paint on the stone more smoothly and beautifully, we first draw the shape we are going to paint with a pencil. If you are going to paint stones for the first time, it is also useful to make drawings that do not contain much detail. In the future, you will be able to paint even the most difficult-looking drawings with practice. After drawing on the stone, go over it with an acetate pen.

3.Painting

The third step of how to paint a stone is to paint the stone. Now what we have to do is paint the stone with the brushes and acrylic paints we bought. One of the important points here is; It is to use fine-tipped or thick-tipped brushes according to the detail you will paint.





4. Varnishing

The fourth and last step of our how to paint a stone is to varnish the stone we paint. Wait for the stone you painted to dry. Since we already use acrylic paint, it will dry quickly. Then varnish to give the stone a glossy look. You can use liquid varnish or spray varnish according to your wish.



Tips for stone painting and advice for beginners;



Before starting the dyeing process, wear clothes that you can sacrifice with peace of mind. Because if the paint is spilled on you, it will not come off again.



The paint on the brush you use should not be too watery. Otherwise, the paint will disperse while you are painting.



You can dry the stones with a hair dryer and save time.



You can use nail polish to add depth to your drawings, and transparent polish instead of varnish.



You can paint the stone first with two coats of acrylic paint and thus create a base for the stone.

Decorative Heart from Seashells



First, cut a heart from A4 paper, big enough for your seashells, and then put the pattern on the cardboard to prepare your model heart. Then start carefully lining your shells one by one with hot glue. Then, when you make a rope and a bow in your hand, you're done with your heart.

THE IMPORTANCE OF DRAMA EDUCATION FOR PEOPLE WITH SPECIAL NEEDS



Drama, which is the way of life on stage, can be considered as the first step of the efforts of disabled people to make themselves accepted in the environment they live in. These individuals, who have been isolated from society for years and whose existence has been hidden even by their parents living in their inner world, is the message of "I'm in" to the society with drama today.

Drama is the objective indicator of the disabled people's gaining self-confidence and acting together in harmony. The disabled, who are closed to the outside in

their inner world, will have the opportunity to prove to the society that they can share and work together with the creative presence of drama.

The behaviors that the drama activities to be activated by the municipalities can bring to the disabled are as follows:



The disabled person will get to know himself/herself by using body language with drama. Skills such as holding, throwing, jumping, jumping; will discover how the disabled can establish a communication between the body and the organs by providing coordination between the brain and organs. Disabled people with motor retardation may have undergone a natural physiotherapy treatment with these activities.



Disabled people who have difficulties in verbal communication will have the opportunity to communicate verbally with others by controlling their body movements. They will be able to make them harmonious and ready for control by giving effect responses to the director's single-word commands such as "sit-stand, turn-come" in their stage plays. Benefits will be provided in monitoring the social and communicative problems of autistic children. The child who does not react to the given commands will follow his friends and imitate them. During these studies, materials can be used in toys that the autistic child likes.



One of the characteristics of the mentally handicapped person is the lack of creative thinking. Drama can be a tool that should be used to guide the child in this area. However, you need to be very patient. Mentally disabled individuals can express themselves and reveal their emotions while playing games like others. In simple applications, the stage can be turned into a playground and accessories can be turned into toys. A disabled child will feel happier in the playground and will be able to give us the reactions we want.



Through drama, disabled people will learn to trust themselves. To succeed; Being watched and applauded by their teachers, friends and parents will be a source of great joy for them. Family members can also take part in these games. Thus, the disabled individual will see the people with whom he cannot communicate at home as himself, and combine his feelings with the game.



Music has an important place in the motivation of the disabled. Music is the most effective material that we can use to concentrate the attention of the child. Clapping, feeling of rhythm, motivation to music can be used to express children's feelings and inner worlds in creative drama accompanied by music. We can say that for the visually impaired, music and tempo can be used to orientate, grasp their position, and balance by dancing. Gestures and mimic movements and vocal dislocations need to be functioned correctly in hearing-impaired individuals.



Children with disabilities should be rewarded as a result of drama activities. The award will be the goal that disabled children want to achieve in their small world, in their socialization and communication with their environment, as the success of succeeding in a job and working together.



In drama activities, disabled people do not want a certain scenario to be implemented. This position should not be persistent. Disabled people on the stage should be free to act whatever and how they want to act, and all obstacles in front of them to reflect their inner world should be removed. Sometimes the disabled person does not want to be hindered in his behavior. He is now a free individual on stage. The behaviors he does and will do may be the true reflection of his inner world.

Conclusion: Drama will be an important learning process for the disabled to discipline themselves, adapt to a new life, be active in the group, and improve their physical and language development.



DRAMA GENREES



Psychodrama

Psychodrama is a group method in which personality, interpersonal relationships, conflict and emotional problems are explored with special dramatic methods. The aim of psychodrama is to help people to be consistent in their words, thoughts and behaviors. Another purpose is to make it easier to be open and consistent with ourselves and others.

One of the most important purposes of psychodrama is to ensure the psychological development of individuals by gaining catharsis and gaining insight

and thus to be treated. Psychodrama, as a therapy technique, should be applied by experts, especially by psychologists who have been trained on this subject.



Educational Drama

It is also called pedagogical drama. It is a technique used in the education of the individual in almost every subject. For this reason, it includes the other two drama genres in certain proportions. Because educational drama aims to raise the awareness of the individual about the psychological structure and psychological experiences, and to gain creativity as a special ability. The most important difference between educational drama and creative drama is that the purpose of educational drama is not to create a game and individuals participate in the subject for educational purposes.



Creative Drama

Drama activities performed to improve the creativity of individuals and to activate their imagination through play are called creative drama.

Children also live in the world where adults live and they have feelings, thoughts and styles just like adults. Undoubtedly, they take the adults around them as an example in their formation. However, children need experience in life rather than taking adults as an example. At this point, the thing that children do the most, play, has a very important place. Children learn many things about life while playing, and this learning is extremely effective and permanent because it is by doing-living.

Researcher Arthur T. Jerschild emphasizes that children test their own strength through games, attempt to leap forward, compete within the boundaries they have drawn, and accept this even if they lose in the game. Therefore, games are an important factor in the socialization process.

Creative drama is the process of helping the child react or adapt to new situations and events through experiences by setting up games. In this respect, creative drama should be an activity under control, pre-designed and guided by

experienced people in order for the child's experiences of life through games to be correct and appropriate.



CLASSIFICATION OF DRAMA

The classical classification of drama includes warm-up and relaxation, role-playing and pantomime, formation and evaluation.

a) Warming up and Relaxation: Body warming movements start from the neck, which is the highest joint of the body, and end with the shoulder, waist, leg and foot joints, respectively. It is ensured that these joints are warmed up with an equal number of movements to the right-left or back and forth. During these movements, the muscles in the same areas are also worked and warmed up. Relaxation movements start from the tension points in the head area in the same order and end at the foot. These tension points are respectively; cheek muscles and lips, back muscles, underarm muscles, hips, thighs, back muscles of the legs, metatarsal bone. The muscles at these points are worked, stretched and released. The tension in these points is felt to be gradually released from the fingers and toes.

b) Role Playing: Participants improvise and play with the division of labor they do among themselves.

c) Pantomime: It is a form of expression in which the narration is made with mimics, gestures and movements, without dialogue and monologue. The individual performs his role with pantomime.

d) Formation and Evaluation: After performing the activity, the group makes a self-evaluation. At this stage, the group leader guides the participants by asking questions and allows them to express how they feel during the game and life.



KEY ELEMENTS OF DRAMA

The main elements of the drama; drama leader, drama group, materials and appropriate environment.

a) Drama Leader: Plans the drama activity of the group in advance, ensures that the group members warm up physically and psychologically to the activity, manages and directs the group.

b) Drama Group: It consists of individuals willing to participate in the event.

c) Materials: Toys, balls, pillows, etc. used during the activity.

d) Appropriate environment: Closed environments, which are suitable for performing body movements in a comfortable and healthy way, isolated from the noise of the outside world, are more suitable environments for performing the drama activity. When planning a drama activity, the environment in which the activity will take place should be taken into account.



APPLICATION STEPS OF DRAMA

There are three stages in drama that differ from each other in form and take place as a whole in each work. These;



1. Warm-up and Relaxation Exercises

They are the first works included in a drama workshop. These studies include exercises aimed at integrating the individuals forming the group with each other. Participants meet and interact with each other. They are made ready and willing for the lives they will live. Trust starting with acquaintance; exercises aimed at warming up, adapting, using the five senses, developing the ability to observe and sensing the body and brain, at this stage, space testing; These are exercises such as walking accompanied by music or rhythm, running, jumping, pulling and pushing, animal walks, walking on various grounds and times, and keeping the rhythm in accordance with the displayed rhythm.



In warm-up studies, the individual examines the cognitive, affective and kinetic features of the city and, as a result of this examination, sees the individual from this perspective. The rules for this warm-up phase are strictly defined and should only be carried out by the leader. Gaining confidence, adapting, using the five senses, observing and developing, sensing the body and brain are generally possible with integration and concentration exercises.

Fusing Runs

At this stage, it is aimed to integrate the whole group with each other. Inclusion is extremely important in terms of the relaxation of the working group and the healthy start and continuation of the study. It is the most appropriate way of working to start inclusion studies with learning names and getting acquainted.



EXAMPLE 1:

Participants walk in opposite directions in two circles, one within the other, to the accompaniment of music. When the teacher (leader) stops the music, the participants in both circles stop and turn to their friends from the direction they are in and say their names to each other. They then both say their name and shake hands, then ask each other "how are you?" they ask.



EXAMPLE 2:

Name Chain

Participants sit side by side or in a circle. Someone says your name. The one sitting to his left says the name of the one who started first and his own name. He says the names of the first two sitting to his left and his own name. So the last person tries to say the names of all the children who came before him and his own name.

Concentration Studies

At the end of inclusion studies, participants are expected to be able to communicate better with each other. The purpose of concentration exercises is to focus the attention of the group on a point and direct it to the drama activity.



EXAMPLE: Triangle Game

The whole group is divided into three. Those at the top of the triangle are elected as the group leader. The other members of the triangle repeat, following what the first one did. The important thing here is not to look directly at the group leader while observing, but to pay attention to the field of view while looking straight ahead. It is important that the head always faces the same direction.



2. Playing (Main Study)

It consists of playing games freely within the determined rules and developing these games. Play is carried out by sharing with other people and imitating them in the process of personality development. The games mentioned take their place in the application based on this basic view. Creativity and imagination (imagination) dimensions come into play with games. At this stage, the leader (teacher) should pay attention; The point is not to go to extremes in the games and not to tire the participants more than necessary.

Games are selected in accordance with the characteristics of the study group. For game creation, one or more of the activities such as pantomime, role playing, improvisation, story creation, dramatization are selected and practice is made. These games can sometimes be games that develop vocabulary, senses or attention, and sometimes they can be competitive games based on imitation.

a) Pantomime

Pantomime is the expression of ideas without words. It can be completed by the player telling or playing something with gestures without words.

Pantomime is made simply by using gestures, gestures, and sometimes adding sounds, without using words. While applying pantomime studies, the observations and experiences of individuals should be benefited from and these experiences should be taken into consideration.



b) Role Playing

Role-playing is the imaginative (imaginary) or explicit acceptance of another's or others' functions. In its original form, G.H. Mead's role playing, which was used by Mead as a tool in the philosophical analysis of the person and society, is used today in psychotherapy, group dynamics and education.

It is not always possible to base the teaching activity directly on concrete facts and to examine the events related to the learning topic themselves. One of the most active teaching methods that can be used in such situations is the role-playing method. Role playing method; It is a teaching method based on the dramatization of an idea, situation, problem or event by a whole group or by certain members selected from the group in front of the group. The basis of the role-playing method is dramatization. In such a situation, an idea, situation, problem or event is dramatized in front of the group.

When drama studies recommended for individuals in different groups are examined, it is seen that events and situations are animated in dramatic play. In role voting, the characteristics and feelings of the characters in the game are animated. Improvisation; It is a mixture of both methods. The easiest way to play

a role is to start with professional pantomime, in which the professional duties of different people in the society are played.

With the role-playing method, not only the solution of the problem situations that are the subject of learning, but also the understanding of all the social, cultural and natural behaviors of the role-players and the problems in human relations are provided. Thanks to this method, for example, the child playing the role of mother can understand his mother's behavior. Can understand the behavior of a chauffeur while playing the role of a chauffeur. In the animation of the subject, the players must be activated with their whole body movements. It also brings movement.



The easiest way to start role playing is to start the game by the leader (teacher). Dialogue can then be created by sharing some roles with the children. Examples of starting role playing are presented below:

EXAMPLE 1:

Each of the individuals can be given characters such as an angry postman, a tired teacher, an angry bus driver. During applications, an event can be created by combining several characters.

EXAMPLE 2:

Individuals are asked to develop ideas about what is happening under the sea. Pictures, posters may be required for this event. After some sea animals have been identified, the children are asked to take turns choosing the sea animal they want and then decide for themselves how they will portray them. Then, groups of two and three are formed and they are asked to play a role in a game.



Improvisation

Improvisation, which has a wide use in fields such as business, therapy, education and individual development, can be defined as getting rid of monotony and being monotonous and being creative in the face of sudden events. The improvisation process can be observed very well in the togetherness



of two people who have just met. In such a situation, no one knows what the other will say next and how they will say it. The way to be sincere and sincere is not to act artificially. It is also typical improvisation for a child to play using all his movements, actions and imagination. In the game of life that children spend until they become adults, there are no predetermined roles, tasks, places, events, that is, a scenario. For this reason, there is a constant improvisation in life.

When an unexpected event is encountered, without thinking too much about what to do or how to do it, the event starts to happen directly and at the end of the event, an evaluation of how it happened is made. Here people live without calling it improvisation. This improvisation in their daily lives is their very natural behavior. Improvisation does not have specific phases that are easily distinguishable from each other. The improvisation process is experienced not by writing or recording, but by playing what comes to mind at the moment.

During these studies, the process takes place in a unique way, since the details are not determined beforehand. In other words, the main source of improvisations is the individual's own life. For this reason, it is a stage where participants can express themselves comfortably and enjoy individually.

As in all other stages, in improvisation studies, certain stages are planned, taking into account the participant's characteristics, and sometimes towards a determined target. The criteria for choosing the topic or theme vary depending on the previous experiences of the group and the purpose for which the group participated in this study. However, whatever criteria are taken into account, improvisations form the basis of almost every creative drama work.

Improvisation takes place as a tool in game development. Its purpose is to gain experience for the player. The improviser learns how to plan his work, be creative and develop events, create situations. It helps to think independently, make decisions, take responsibility, cooperate, create social sensitivity, and gain better expression in verbal and action. There is no such thing as failing to improvise. On the contrary, improvisation gives the individual the opportunity to try again and again. The improviser learns from his mistakes and tries to find the truth by observing other players. Improvisation also has the function of educating people to think. It gives new ways of thinking by showing that acquired habits of thought do not always lead to success. Thus, the person produces new orientations in different situations.



At this stage of drama studies, various types of improvisation can be used. The main known ones are character improvisations about people and their unique identities, improvisations developed by using objects or imagining them, improvisations made for the purpose of creating an object, object, structure, organism, tool by using one's own body or the body of those in the group, the end or the complete Improvisations related to completing the end of a poem, story, fairy tale or film with a middle part or dreaming of the whole portrait, picture or photograph, which are partially shown, are improvisations arising from the situation, intended for environments where interpersonal interaction can be easily observed, such as reenacting a city's market place or school. .



EXAMPLE 1:

Simple improvisations from situations

Participants sit on chairs in the shape of a half moon. The leader (teacher) told the participants, "You are a group of people living in a neighborhood." He draws the attention of the children to the improvisation. The leader says, "There is an ice cream shop in this neighborhood that sells all kinds of delicious ice creams. The characteristic of this person is that he knows in detail the private lives and daily lives of the residents of the neighborhood who come to his shop." He also plays the role of ice cream maker. Then he asks the participants to talk to the ice cream seller and to give clues to the other participants about who they are (teacher, mechanic, lawyer, doctor, seller, etc.). Then there is a discussion about professions.



EXAMPLE 2:

The leader enters in Santa Claus outfit and reminds that it is New Year's Day and says, "I am Santa Claus. Children are waiting for toys from me at home. Can you help me with this?" he asks. He then tells the participants that he wants to take them for a ride and that they can decide which gifts to buy for the children. Then the leader and the participants think about finding a means of transportation. Everyone starts to travel the country with a transportation vehicle of their own choice. After the toys that the children in the country want are determined, the



children decide which toy they will be. Afterwards, the leader takes the hands of the children who are toys and distributes them to other children in the country.



EXAMPLE 3:

Improvisations created with objects

Participants sit on the floor in a circle. The leader places a bright and fancy gift wrap in the center of the circle. And it gives participants time to think about what might be inside. Then he divides the participants into groups and asks them to tell each other where this gift came from and how it came. Each group creates and tells a story about the gift box.



EXAMPLE 4:

Improvisations using the body

The leader gives the participants in the group tasks to be square, rectangle, triangle and pyramid. The participants all try to emulate themselves in this way.

Formations

Drama studies, which started with warm-up and relaxation exercises, continued with games, and developed with improvisation, have now reached the final stage aimed at reaching. This stage is formations. The process that is meant to be explained by formations is that the process starts from a point of departure that has never been determined before. In this process, how the activities will develop and where they will reach cannot be determined in advance.

This last application method of drama is a process where the creativity of the participants can be observed at the highest level. Again, at this stage, it may be possible to experience different experiences with the use of many auxiliary tools or materials.



3. Relaxation and Evaluation Studies

Relaxation includes both physical and mental relaxation. It is used at the end of the activities in order to move the joints easily, to soften the muscles and to calm the participants. Calm music and verbal instructions are used in the environment to facilitate relaxation. The purpose here is; to put the participants at ease and make them feel that the event is completed.

Opening a discussion after each or more of the stages of the drama, "what did you experience?", "how did you feel?", "where did you have difficulties?" Asking such questions and answering the participants are important stages of drama studies. After this study, it is important to have information about the behavior, feelings, thoughts and experiences of others in terms of taking a conscious look at one's own life.

Another aim at this stage of the study is to save the participants from their environment and bring them back to reality. Thus, the individual will have the opportunity to better observe and analyze the process he/she lives through.



DRAMA APPLICATIONS

An organization is necessary in drama. For this reason, there are some conditions that should be taken into consideration while performing drama activities with children. Then, as in all kinds of educational activities, the application steps of drama should be carried out by fulfilling these conditions in order to obtain the expected results. In this section, the elements in the drama process in education, the application steps of drama and the resources to be used will be included.

A. Elements in the Drama Process in Education

The drama process is a whole consisting of various elements that complement each other and determine the relations between these elements. The elements in the drama process can be listed as follows:



1. Working Space (Environment, tools and equipment)

In order to practice drama activities, first of all, there must be a suitable environment. The perimeter or area does not have to be very large. However, it is important to provide adequate space for people with disabilities. Particularly during relaxation and concentration exercises, there should be a large enough area that the participants do not touch each other. In addition, it should be a comfortable environment where you can work without shoes, noiseless, reliable, suitable temperature and lighting conditions.

The environment in which the drama is applied should present every detail to the disabled individual. For this reason, real or lifelike objects should be found and placed in advance in the place where the drama is performed, which will allow the disabled person to visualize it in their minds.

The tools, materials or materials used in the drama process have a different feature compared to other educational environments. This feature can be explained by the fact that the tool, equipment or material is used for different purposes, its shape is changed or several objects take on different functions together. However, the important thing is that the tool is presented to the participant's hand and for use. As the tools are used for motivation in drama studies, it should appeal to the senses of the disabled participants and should be structured to ensure continuity.

The most frequently used instruments in drama are tape recorders, audio tapes or other instruments that transmit music. In addition to the tape, visual instruments such as pictures, photographs, posters, writing, display boards, cardboard, drawing paper, puppets, colored crayons, toys, ornaments, boxes, vases, old clothes, damaged real goods such as shoes, household goods, books, magazines, newspapers, posters, brochures, printed materials such as news, articles, announcements, photographs cut from newspapers and magazines, devices such as slides or overhead projectors, projectors are important tools. In addition, since the primary purpose of drama is the participant, the senses of touch, smell and taste can also be used as stimulating tools in the studies.



2. Playgroup (Participants)

Drama is a work done with a group, and the drama group consists of individuals. Each individual has different experiences and characteristics. Therefore, one of the points to be considered in the drama program is the participants. The age, developmental level, gender, interests and needs of the participants in the group, and their disability affect how the drama is directed and the time of the study.

It is difficult to determine precisely which activity is suitable for which age and disability type, and it requires considering the developmental levels of children and the characteristics of the disability type as criteria. While individuals with disabilities are both actors and spectators, they should be in an environment where they can remember and reflect on their previous experiences on the subject. In this environment, they are able to criticize, to be aware of their individual differences in social, emotional and cognitive aspects, to interpret sensory situations, to use the sub-techniques of drama and to explore sensory and exciting situations. In addition, individuals with disabilities should be able to react to objects, environments and concepts with regard to their creative imagination, to transform abstract concepts into expressive ones, to express their thoughts and feelings with movement, to use language in individual observation and social interactions, and to use their voices to emphasize themselves and different characters. In addition to all these, it is also necessary to show that they are responsible, to show social discipline, to be self-aware, to discover themselves, to discover their similarities and differences, to interact with individuals in a group environment, to solve problems, to improvise, to take on roles, to play and to write. It must be taken into attention. As it is seen, in drama activity, the level of willingness and development is important for the participants to focus their attention on any activity, show interest and make the necessary movements, not the chronological age.

Since there is a process of living, producing and sharing together in the drama group, the principle of voluntarism should also be taken into account in order to enjoy all sharing. In order to create a good cooperation and a good group atmosphere, time should not be raced and rushed. For this, the time allotted to drama, roughly how much time it takes, should be determined through trials. In the group in which drama is performed for the first time, the studies should start from the simple and move towards complex studies. In order to obtain healthy



results, the number of the group should be determined beforehand. The number of participants in the group should be decided by taking into account the characteristics of the disabled individuals in the group, along with their age and development level. Although the number varies according to these qualities, it should be noted that groups of 10-12 people are ideal.



3. The Work Itself (Practice)

Each drama activity has a specific structure and level. Including the type of improvisation, the activity determined in the drama has a starting point, a place where it takes place, and the roles to be played. To begin with, it is necessary to make a plan that shows these paths. Some points should be taken into account in the prepared plan. The points to consider are as follows:



Theme selection:

What are participants expected to learn? For example; Cooperation, money.



Landscaping:

In what environment can learning take place best?

For example; Museum, supermarket.



Role selection:

Who will be the participants? Children can choose different roles as they gain experience.

For example; Passenger, customer.



Teacher's role selection:

Who will I be? Will I stay as a teacher and direct the drama from the outside, or will I take part in the drama?



Determination of the framework:

It determines from which point of view the roles in this drama will be handled and increases concentration.

For example; Tailors who lost their scissors.



Focus point selection:

What is the problem to solve about drama?



Action selection:

What will the participants do?

For example; They will place the goods on the shelves.



Identifying the trick:

At the beginning, it is determined what will be used to attract the attention of the child to the subject. The teacher can do this work, as well as any letter, any piece of cloth, any picture.

For example; The teacher comes to the classroom in a Santa outfit.

After each drama activity, talk about the activity. In addition, care should be taken not to resort to reward and punishment in all drama activities, and to give verbal rewards as intermittent reinforcement. It should be kept in mind that drama works are never an actor's training, so the works should not be prepared as a representation played to the audience.

The points to be considered in the drama program will lead to a successful application while realizing the goals of the drama.



4. Drama Leader (Teacher)





The expected benefit from drama activities depends on the teacher's approach and behavior. The teacher, the administrator, or the most commonly used drama leader, is the person who guides the participants in drama studies. The drama leader is one of the foundations and important elements of the drama process. Because the individuals in the group to play and make sense of a life or an event by including their own experiences are determined by the goals and methods of the leader. The drama leader is the person who gives, presents, evaluates and re-applies the first command in the drama process. The characteristic feature of the leader, who is the person who plans, implements and evaluates drama studies, is that he has an animator personality. This person, who will protect and develop the ability of the disabled person to play, must be a person with a pedagogical formation, have education about the disabled, and also prepare the warm-up activities, playing, improvising and formations for the show, consulting, meeting and obtaining information, carrying out the exercises of the play group and the most important ones. Eventually he/she should have learned to develop such work with the group. In order to realize all these, the leader must have a qualified educational equipment.

However, since action and movement are important in development and drama, the leader is expected to have a healthy and consistent personality, since there is no right or wrong in the activities. As can be seen, the professional formation of the drama leader in the drama activities to be carried out for all ages; It should cover areas such as education, psychology, developmental psychology, theatre, music, plastic arts, play and theater pedagogy. The drama leader should educate himself in an interdisciplinary relationship, have a personality that has creative qualities and is open to change.

As a teacher, the drama leader must exhibit teacher behaviors and also have other specific personality traits. Accordingly, the drama teacher should be open to communication, willing and ready. A leader is a person who can find solutions to situations immediately, decides immediately when necessary, knows which information sources to reach when insufficient, knows himself and others, and is active in practice. At the same time, the leader should be a good friend, a good confidant, a good friend. They should be patient, consistent, tolerant, smiling, understanding, gain the trust of the group and have the hand of drama.



The qualities that a leader should have in order to have drama ethics (morality) can be listed as follows:

- ★ ★ The teacher/trainer/leader should have their own values,
- ★ ★ What happens in the workshop must stay there,
- ★ ★ The leader should be democratic, respectful to people and value people,
- ★ ★ Must be responsible for continuous research and self-development,
- ★ ★ Must be a good listener
- ★ ★ Respect the group's right to stop, change and redirect,
- ★ ★ It should be sympathetic and natural,
- ★ ★ Try to establish an ethic in those who participate in the drama,
- ★ ★ Should try to develop and unite the group in a positive way,
- ★ ★ The leader should be aware that he is also developing and learning,
- ★ ★ He/she should know the limits of drama,
- ★ ★ Must be cooperative, act honestly,
- ★ ★ It should allow those who participate in the drama to form their own interpretations, judgments, values and perspectives.

The drama leader should be a good observer during the activities in terms of exhibiting teacher behaviors. He should analyze what is happening in the classroom with a scientific approach and explain the points he caught visually to the children with loud predictions. The teacher should prefer to observe not outside the activities, but by participating in the activities himself. It should establish a positive atmosphere in the classroom. She must recognize that every child's feelings and emotions are important. It should create a psychologically free environment. She must accept the ideas and behavior of children. It should

allow children to have more life. It should organize the living environment as an active learning environment and take into account the child's interests, wishes and abilities in this process. It should be based on the child's own development. It should give learning education to the child by showing the ways of learning.

All these are related to the professional equipment of the teacher. His professional knowledge affects how he will plan, perform and evaluate his work. Having the ability, willingness and flexibility to abandon the previous plan when a beneficial situation arises in applying his professional knowledge is of great importance for the success of the event. It should not be forgotten that listening is a reciprocal process. The ability to listen and the ability to ask qualified stimulating questions is necessary for achieving goals. However, a teacher who plans to use drama in education in addition to her teaching professional knowledge should first believe in the value of drama and ask herself, "Do I believe in the importance of drama in education?" should ask the question. Although he cannot clearly predict what he will do during the activity so that he can organize the activity and keep it under control after he has decided to implement the drama, he must answer the following questions for the organization:



How will groups be divided?



How to enter the drama?



Are materials and costumes required for the drama?



If reflection exercises (eg, illustrating how they feel) will be required, can appropriate recording materials (such as pens, paints, paper) be readily available?



How will the space of the class be used?



What other resources are needed?

Before starting to work with the group, the leader should have planned his goals, content, methods and evaluation in line with these questions, provided the materials to be used, and made the working environment capable of working. While applying communication, harmony, observation and interaction activities

that will enable the participants to meet and mingle on the way to group dynamics, it is necessary not to ignore the dimensions of enjoyment and entertainment.



The goals of the leader in drama can be listed as follows:

- ✓ It should enable the group to participate in the interaction process.
- ✓ It should provide an opportunity for the participant to reach group consciousness in drama, to respond to and develop their values and ideas, to adopt and play a role, to examine the role and various situations with words and actions.
- ✓ It should encourage the participant to choose their own feelings and thoughts in the future, shape and present them with drama, and increase their life experience.
- ✓ The leader should expand the verbal and written language usage areas of the participants and show an interest in effective language use and development.
- ✓ The leader should be effective and helpful in developing the participants' satisfaction and criticism in the work, and in determining the value of themselves and others.



While realizing these goals, the leader should pay attention to some important points that should be considered during the event. These can be listed as follows:

- ✓ In the drama environment created in accordance with the disability of the disabled participants, the students should be independent in the making and use of various tools and equipment, but they should try to eliminate the deficiencies by participating in them. It should keep the tools and materials that need to be used in some activities in a place that disabled participants can reach.



- ✓ It should be critical, but not restrictive. It should not do what disabled participants can do for them, but should allow students to experience the feeling of success. It should prepare the ground for disabled participants to use all their abilities and guide them to reveal their leadership feelings.
- ✓ If disabled participants are afraid of making mistakes, they should work towards making the child accept his mistake and himself.
- ✓ The teacher should not be the least worried about the clutter and noise that arises during dramatic games as experience increases. Noise is an essential element that includes learning, sharing, creativity, development and excitement. As long as it is problem solving, there is no need to worry.
- ✓ The teacher should take care to communicate with the disabled participants, to use words that they can understand, and to share their experiences, both at the beginning of the activity, during and at the end of the activity.
- ✓ Participation in the event should be optional, the individual with special needs should never be forced. However, participation should be done in an inviting and encouraging manner with the use of words and behaviors. When inviting to the event, care should be taken that the event is called a drama, not a game. Such an explanation will cause the disabled individual to perceive the activity as a unique work.
- ✓ The teacher/instructor should remember that he can suggest the topic of work, say what to animate, but not describe how to do it.



The teacher should know the places where he will intervene in the drama. These situations can be listed as follows:

- ✓ Notifying the start of your activity,
- ✓ Starting the drama



- ✓ Introducing the scene, distributing the roles, placing the appropriate material,
- ✓ Giving summative and stimulating verbal instructions when the participants feel that they are dispersed and passive,
- ✓ Stopping the game-like process of the activity during the activity and asking questions to the group or certain participants,
- ✓ End the activity,
- ✓ Asking questions and starting the discussion after the event,
- ✓ Summarizing (if any) lessons and judgments to be drawn from drama activities,
- ✓ Guiding the participants to the work to be done after the event,
- ✓ It is asking the participants questions about the painting and similar works they have done.
- ✓ The teacher should pay attention to the tone of voice and to make short and clear explanations while giving instructions at all these intervention stages. The teacher should be able to use his whole body and appropriate facial expression to strengthen verbal expression.
- ✓ Care should be taken to create a transition and continuity between activities and sessions.
- ✓ The teacher should encourage the participants in the discussion and evaluation stages, which is one of the situations in which he intervenes in drama. Considering that there should be open-ended questions in the discussion and that there will not be a single correct answer to the questions, it should not be forgotten that criticism should be made on the role, not the person.

✓ Finally, the teacher should not expect the participants to be good actors, considering that the main purpose of drama activities is for the participants to understand other people and put themselves in their shoes.

THE IMPORTANCE OF MUSIC EDUCATION FOR INDIVIDUALS WITH SPECIAL NEEDS



DISABLED AND MUSIC



Art; It is the way of intelligence that understands life, making it more enjoyable, meaningful and livable. Art education is basically an aesthetic identity and personality education.

Mankind did not delay in realizing that rhythms and sounds, which were used only as communication tools in the early ages, could also be used in the treatment of many mental illnesses.

Today, this extraordinary power of music, combined with the possibilities of modern medicine, has become a supportive and complementary element in the treatment of many physical and mental disorders, and has taken the name of

music therapy. Over the years, our studies and results in this field support numerous statements about the success of music therapy.

On the other hand, it is undeniable that music contributes to perception, comprehension and learning by stimulating different neural pathways and increasing the ability to listen to better quality.

The ear, which has the ability to perceive stimuli coming from all directions at the same time, is recognized by the brain as the most reliable sense organ. For this reason, information obtained through hearing is learned much more easily and quickly.

Based on these and countless other reasons, we can say that we can use music as an effective tool both in therapy, in learning, in communicating with people, in resting our soul and body, and in relaxation.

How does it match the needs of everyone, especially disabled people, in today's world?

When the physical inadequacies of disabled people, which are caused by themselves, are combined with the indifference of the outside world, it becomes almost inextricable for them. At this point, all branches of art and especially music are used to express themselves, to communicate with the outside world, to spend their spare time more pleasantly and meaningfully, to discover some talents they had never noticed before, and to connect to life more tightly and with love. It truly is a magic wand.



Although it is not a miracle, it is quite remarkable that any instrument whose suitability is determined by a music therapy specialist, which helps the physically disabled people to get to know their own body better after a while, firstly coarse and then fine movement skills, then hand and eye coordination.



Music contributes to the social, emotional and therefore spiritual development of individuals with intellectual disabilities, especially children. In the meantime, it provides the opportunity to present some special aspects of himself to the outside world.



It is highly effective in relieving attention problems, behavioral problems, social and emotional problems in hyperactive children.



Again, in speech disorders, using breathing exercises, voice training and woodwind instruments gives quite disgraceful results.



In addition to its motivating effects, improvement in social behavior and language skills, improvements in movement adaptation and bodily perception were found in autistic people.

(<https://www.saygicankaya.com/SaygiBlog/BlogDetay?id=8>)



ORF APPROACH

“Orff Schulwerk” prepares an environment for people to reveal their already existing creative powers, is based on rhythm, movement and speech, allows people to make music, dance and improvise as they feel, by combining all artistic fields for people to learn, explore and experiment. It is an educational approach that provides an environment for creation and creation.

In this educational approach, unlike traditional instrument or dance teaching, people of all levels and abilities experience an interactive process of creativity and self-expression within a group. Learning through group work is much easier for a human being, who is basically a social being.

The most important thing that is indispensable in every stage of Orff's work, from the preparation of the body with movements to the use of speech, from the rhythm of speech to the transformation of these rhythms into music, and to the presentation (sharing) of all these tools as a result of a series of creative processes, is the "game". There are countless music and movement games that can be used in the studies, and when and how these games will be used during the lesson is determined by the Orff Educator according to the objectives of the course that day.

Since the emotional right part of the brain and the cognitive left part are used together in all these course processes, the learning process is also faster.

The Orff approach is suitable for people of all ages. There are examples of working with many different age groups and people with disabilities, from eighteen-month-old babies to the elderly in nursing homes.





PEDAGOGICAL PRINCIPLES IN ORF PRACTICES

In traditional education systems, individuals are not given the opportunity to adequately express their rich creative potential. In general, since the tendency in music lessons is to bring a few "talented" children to the fore, other children who do not feel "talented" enough remain passive in the lessons and withdraw themselves.

The most important thing in the Orff approach is "acceptance". Everyone should be equally accepted with their every idea so that they can be encouraged and express themselves. The basis of the richness of the lessons taught with the Orff approach is that everyone offers roles that are suitable for their music and movement level. In this way, it also contributes to the social and psychological development of the individual.

Some of the social psychological behaviors and skills that are aimed to be gained or contributed to are as follows: ability to make independent decisions,

awareness of responsibility, solidarity, social sensitivity, increase tolerance and sense of worthiness.



In Orff's pedagogical approach, there are certain stages that enable musical development. These stages are generally listed as follows;

- 1) Imitation;** Developing basic skills such as rhythmic speaking, body percussion (clapping, finger tapping, knee tapping, foot tapping, etc.), free and rhythmic movement in space, singing and playing instruments,
- 2) Research and discovery;** exploration of new possibilities of sound and movement,
- 3) Improvisation;** developing the skills of each individual involved in the group activity to create new patterns and components using these elements,

4) Creation; creating original small forms such as rondos, themes and variations, mini-suites with materials used in one or all of the previous stages, as well as specifically combining literary material (tales, stories, poems) with appropriate elements (natural or rhythmic speech, movement/dance, singing, instrumentation) playing) into 'mini-theatre pieces' (Schamrock 1997: 43).

Orff classroom can never be a boring place. On the contrary, it is a learning environment where self-expression is supported and valued, musical experiences take place, and different views are welcomed. In Orff's understanding, all these stages take place in the game environment. Because the game environment provides an important contribution in terms of participation, acting together, the emergence of creativity, the ability of the individual to reveal their own potential easily, and again arousing curiosity and increasing motivation in the individual.



RHYTHM WORKS



It can be examined in three groups as natural rhythmic movements, imitative movements and planned rhythm exercises (standing and sitting).



Natural Rhythm

Walking, running, jumping are “**natural rhythm**” movements performed while standing.



- **Walking exercises:** Soldier walk, Animal walk (Duck, cat, dog, elephant, monkey etc...)



-Running and jumping exercises: Imitations of transportation vehicles (airplane, car, train, etc.)



-Imitated rhythm movements: Animal imitations (Bird, bee, butterfly flying, grasshopper jumping...)



Rhythm movements of natural events such as rain, wind, snowfall.



Rhythm Practices by Sitting

It is a rhythm practice performed by hitting the hands to each other, to various parts of the body, to an object such as a table, chair, and non-melody percussion instruments. Sitting down is important both in terms of order, not getting tired of the children and in terms of space problem.



Examples of Sitting Rhythm Practice:

With different hand strokes (Finger snapping, finger tapping, palm tapping...)

With hands touching other parts of the body (like knees, head, feet, navel...)

When your hands and feet touch an object, such as a table, a chair, the floor with your feet, the wall, the wood...)

By hitting non-melody percussion instruments in their hands or in front of them (such as tambourine in hand or on a bench, steel triangle, drumming...)



Using Hands in Rhythm Practices:

Many types of strokes can be made with the hands while practicing rhythm exercises. These can be listed as:



-palm kick; It is a movement made by striking the palms of both hands together.



-Finger tap; keeping the fingers outside the thumb straight and together shot with.



-palm stroke; It is a striking movement made with the fleshy part of the palm close to the wrist.



-Finger stroke; It is a stroke made by curling the fingers as if holding an apple or orange in the palm and touching the fingertips to each other.



-Finger Snapping; It is a way of making a sound by putting the thumb and middle finger of the hand together and striking the middle finger against the palm of the hand.



-Clap shot; It is a movement made by striking the palms of both hands together.



-Half round of applause; It is a form of hitting made with four fingers of the right and left hands.



-Drum beat; It is a movement made by applying palm and fingertip strokes to places such as tables and desks. Two hands or one hand can be used for this stroke.



The aim of the drum beat is to make one beat sound thick and full, and the other beat to sound thin.



Using Feet in Rhythm Studies:



–The types of strokes made with the use of feet in rhythm studies are as follows:



– Heel strike; is to hit the ground with the heel of the foot while the toe is pressed.



-Toe kick; It is to hit the ground with the toe of the foot while the heel is pressed on the ground.



– Base kick; It is a movement made with the soles of the feet hitting the ground completely.



-The movements can be performed by hitting the right, then the left, and then both feet at once.

Using Other Parts of the Body in Rhythm Studies:



– Rhythm studies applied with children; Not only the hands and feet, but also other parts of the body can be used.

-Head movements; They are movements made by tilting and shaking the head to the right-left, forward-backward.

– arm movements; They are movements made by taking one or both arms forward-backward, right-left, up-down.

– body movements; They are movements made by bending and swinging the body to the right and left, front and back.