Session Title: Heard/Unheard
Session Date/Time: Thursday 9:30-11:45

Core text: Drum Dream Girl: How One Girl's Courage Changed Music by Margarita Engle

Time/ Facilitator	Activities	Materials
9:30-9:40	Listening. Listen to the environment around you. First, direct students to take a few moments to listen to what is close by, next what is a few meters away, and then as far away as they can hear/focus. Take several moments during each phase, later bringing participants' attention back to the sounds closest to them. Reflect with the group on the sounds they heard.	
9:40-10:00	Sound Symphony. Sit in a big circle. Count the group off by 1, 2. Have the "twos" form a smaller circle in the center of the space and explain the activity. When participants feel a light tap on their shoulder, they will begin making a repetitive sound. After a moment, they will feel a hand on their shoulder, which is the indication to stop making the noise. Their eyes should be closed during the activity. Do this activity the first time directed by the facilitator, then repeat the activity with the participants conducting their own symphony, joining and stopping as they desire. Applaud the pieces and switch places. Now the "ones" are in the middle of the space sitting in a circle.	
10:00-10:25	Comprehending Text.	

	Alive Reading of Dream Drum Girl by Nany and Lee in English and in Spanish. Participants make a percussion sound each time the word "drum" is read.	
10:25-11:00	Sound Lab. Big ideas: ● Language can be used to create music in a non-traditional sense (Mayan class) by using the words as sounds. Facilitator models possibilities: vocal and space, use of words as sounds. Give the following points: ● Vowels can be used as a sustained sound, either with a high or low pitch (think of a chorus) ● Consonants can be used as short sounds ("t" "k") or effects non pitched sound ("s" "r") (texture: play from one person to the whole group and backwards.) ● Words can be used as rhythms (2 groups, 2 words, volume) (carpintero) ● Syllables can be used as pulse (use of silence in between the pulses, use of two sounds) (drum or dream) ● Use of the space and the body as a source of sound (word rhythms can be body/space rhythms) ● Clock dynamic with any sound (vocal, body, space/object) Participants can use only of the following ideas to create their sound portrait: ● Concepts ● Repetition ● Emphasize each letter ● Importance of silence ● Importance of the text ● Listening ● High note/low note Facilitator orchestrates the group in a sound symphony.	

11:00-11:20	Group Ensembles part 1. Divide the room into 5 groups - give each group a portion of text. Using the sound of words and space, groups create a soundscape to go with the text. Time to create, rehearse, and share. Each group shares their piece. Audience holds applause until everyone has presented.	
11:20-11:40	Group Ensembles part 2. Take out all of the text, except 1 to 3 words you think are important to your part or the most musical ones. Try to keep the mood of the fragment you are working with. Celebrate something that is invisible in a positive way, like silence. It's not there, but you can feel it. Even if there is complete silence, the music continues. If a musician becomes silent, he/she gives space to the other musicians she or he is performing with.	
11:40-11:50	Perform. Once again, the audience holds applause until everyone has presented.	