

Rhythm as a Bridge between Two Worlds

Information material on ways of inclusive education of diverse groups of people with and without hearing impairment and people with deafblindness

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**Mládež
v akci**

**SPOLEČNÝ JAZYK
V RYTMU**



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Cover and graphic design: Romana Hricová

„One of the most effective ways to learn about oneself is by taking seriously the cultures of others. It forces you to pay attention to those details of life which differentiate them from you.”

(Edward T. Hall)

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Introduction

The aim of the brochure is to offer an overview and description of traditional African musical instruments, traditional West African rhythms and ways these can be taught and contribute to informal inclusive education of hearing, deaf and hard of hearing people as well as people with deafblindness. The title of the brochure reveals the main idea lies in using rhythm as a bridge or link between the world of people without hearing impairment and the world of people with sensory impairments. The brochure offers a thorough overview of two projects supporting social inclusion which were realized by members of the drum band Spálený sušenky and some of the participants of the first project. Both projects were built on the idea of discovering common language in rhythm.

Should you read on, you will find out about the projects' aims and outcomes. Drumming workshops and meeting with the Czech sign language were in the heart of both of the projects. You can draw inspiration from the methods used and the projects' overall outcomes and outcomes of their particular parts. Plenitude of further information, which could not be encompassed by the brochure, can be found on the enclosed multi-media disk containing also rich documentation, including photos and videos, all presentations and publications regarding the projects.

We hope that this material will be a rich source not only of inspiration but also encouragement to realize similar projects removing barriers in communication between groups using different means of communication and having different needs. Furthermore, we hope that the information presented will be a source of new thoughts and ideas for work with children and adults with hearing impairment or concurrent hearing and visual impairment.

We wish your pedagogical work is successful and joyful.

Life with Hearing Impairment

Every person's hearing is individual, the quality of sound signal processing is different as well as the ability to remember, retrieve and reproduce sounds. The situation of people with hearing impairment is even more difficult. This group of people is very heterogeneous, its members can be divided into groups and sub-groups according to the severity, cause, age of onset of the impairment, and furthermore, according to possible concurrence of another impairment. We can never find two persons with identical severity of hearing loss and at the same time identical ways of processing and discrimination sounds (Doležalová, L. 2012).

Hearing impairments belongs among the most wide-spread functional impairments in humans. The Czech Republic alone is the home of approximately 500 000 people with hearing impairment. Within the group of people with hearing impairment we can distinguish persons with pre-lingual hearing loss and deafness, post-lingual hearing loss and acquired deafness and persons with cochlear implants¹.

The group of people who are hard of hearing includes people with hearing loss who are almost capable of normal hearing as well as people with profound hearing loss who, despite the severity, display high-quality speech competences and lip-reading abilities and efficiently utilize hearing aids for their orientation. The group of people with post-lingual hearing loss encompasses people with hearing loss sustained after the acquisition of spoken language. They can use remaining hearing to support their understanding.

The severity of hearing loss of deaf people inhibits them from acquiring spoken language naturally, by lip-reading accompanied with auditory stimuli. Vision plays a vital role as it is supposed to compensate for the hearing loss. The term people with acquired deafness encompasses a group of people who sustained profound or total hearing loss after the completion of language acquisition. They are unable to perceive spoken language by hearing.

Users of cochlear implants are able to acquire spoken language through auditory channels. With the use of lip-reading this group of people may, given optimum conditions, develop with only mild digressions from the normal development.

People with profound hearing impairment, i.e. having little remaining hearing, may – due to the severity of their impairment - find using spoken language inconvenient. However, neither lip-reading may be convenient. This group of people may choose sign language as their preferred means of communication.

Within the Czech context we talk about the Czech sign language which the Czech legislation recognizes as a natural and full communication system (Law No 155/1998 Sb. on Communication Systems of Deaf and Deafblind Persons as amended in 384/2008 Sb. and 423/2008 Sb.). The Czech sign language composes of particular visual-motor means (shape of hands, their position in space, hand movements, mimics, movement and position of head and

¹ For the purposes of this brochure, in order to simplify orientation in the text, on some occasions we used the term “deaf” as a sheltering term for people with hearing impairment.

upper part of the body). The Czech sign language (as well as other national sign languages) possesses all attributes associated with a language. It has permanent features from lexical and grammatical point of view (Krahulcová, B. 2003).

Hearing bears many meanings which are often left unnoticed by the recipient until he/she starts thinking about them. Hearing persons consider it to be natural that one understands spoken language, controls his/her own speech and singing and perceives enormous number of surrounding sounds and noises (Hricová, L. 2011). In interpersonal communication, representing basic biological and social need of every person, the role of hearing is crucial. Communication among humans is inevitable for psychological development and development of the personality as a whole (Doležalová, L. 2012).

Namely deafness and profound hearing loss vitally influence one's life by severely affecting communication, cognitive and psycho-social areas. Furthermore, these may significantly affect one's personality and restrict his/her participation in society. Achieving successful social integration (or its higher level – inclusion) requires substantial effort on the part of people with hearing impairment as well as mainstream population.

Limited perception and production of spoken language of people with hearing impairment may not only lead to obstacles in communication but also cause impaired acquisition of spoken language, which is further restricting and negatively influencing communication and hinders the development of cognitive functions, i.e. perception, understanding, memory, thinking, learning or formulation of individual opinions. All of the above mentioned factors consequently negatively influenced social integration of this group into the hearing majority. Social integration is threatened namely in situations, when both the groups display lack of understanding and patience in mutual contact (Musseleck, D. J. and Musseleck, F. J. 2000). Consequences of a communication deprivation – inadequate education, inadequate social adjustment, uncomplimentary public image or even social isolation – affect also the quality of life of deaf persons in adulthood and together with lack of social services for deaf adults form the main reasons of low rates of employment among this group (Jacobs, L. M. 1989).

The „invisibility“ of the hearing impairment causes other problems as well. A number of people does not recognize disadvantages and problems of people with hearing impairment or even refuses to admit them (Hricová, L. 2011). People without hearing impairment lack the knowledge regarding hearing impairment and this prepares ground for certain prejudice in many areas. We may for example encounter immoderate expectations regarding language and reading competences in the Czech language or lip-reading abilities. We often witness surprise on the part of mainstream population resulting from unusual features of non-verbal and verbal expression and certain differences in behaviour of people with hearing impairment.

The number of opportunities of people with hearing impairment is limited and results in people with hearing impairment being less proactive in the area of self-realization. Therefore, when planning and preparing the projects, we strived to offer the target group new areas of self-realization and for natural inclusion into the hearing majority (Hricová, L., Mikotová, A. 2012).

Striving to achieve this aim, and furthermore, to achieve integration from the other side (participation of hearing people in the group of people with hearing impairment), we

organized two projects focusing on the enhancement of social inclusion inviting participants without hearing impairment, deaf, hard of hearing as well as participants with deafblindness.

The main working tool was rhythm.

Rhythm and its Importance

Both the projects used rhythm as the main mean to break barriers to communication. We used traditional West African rhythms and instruments, dances and songs in particular. This decision was motivated by our long-term experience with playing the African drums and teaching it as well. We improved our skills in this area step by step and led seminars for various target groups, including people with sensory impairments.

In West Africa, music is the mirror of life. Nowhere else in the world is social life so strongly connected with music. Up to now, all important public events have been accompanied by music, be it birth of a baby, marriage, funeral or religious celebrations, etc. Rhythm and songs can be heard in households or in the fields and are natural parts of everyday life. Therefore, it is not surprising that the meaning of “rhythm” in West Africa often turns into something like “pulse of life”. Inhabitants of Guinea, Mali, Senegal or The Gambia are used to express their feelings through music. Music is often a group experience and in the forefront there is the pleasure of common play (Franke, S., Konate, I. 2000).

Rhythms are played on original West African musical instruments – so called djembe, bass drums and other percussions (see pictures 1 and 2).

Using rhythm in work with people with hearing impairment has many advantages. Firstly, technical skills of a player or his/her talent are of minimum importance. Acquiring basic knowledge of rhythmic is relatively easy. In addition, strong sounds and vibration of African drums can be perceived very well, even by persons with severe hearing impairments. Furthermore, rhythm is not connected solely with sound.

Working with rhythm and common playing of rhythms in a group supports more sensitive perception of oneself as well as others (Zelevová, J. 2007) and bears potential to bring together and unite groups (Matoušek, V. 2003). Enhancing the sense of belonging to a group and supporting the perception of others formed particular aims of our projects.

In addition, it is well known that music is a means of supporting humans in communication and sensory perception. As stated above, obstacles encountered by people with sensory impairment are connected namely with deficits in communication. Artistic work is offering “other language” to step out of the threshold of “voicelessness” and speak out in the society of hearing people – freely and comprehensibly – and to face the fear of being misunderstood (Antonova, M. 2011).

Rhythm can be understood as a possible “barrier-free” means of communication as it is an original and mainly metaphorical form of interaction for hearing as well as deaf, hard of hearing and deafblind people. However, the West African culture emphasizes the potential of rhythm for communication. In West Africa, every traditional local rhythm is described as a concrete language which the musician needs to learn. Drummers, namely soloists, express their mood and feelings through music. The drumming master M. Bangoura (2010) said: *“Djembe speaks. Its membrane is its tongue and its opening is its voice. It is necessary to play for joy and without thinking, accustom to the drum and understand it. Then it will speak out.”*

Therefore, rhythm was used for searching common language within the target group as well as for self-expression.

About Projects Promoting Social Inclusion

The projects described were realized between spring 2011 and autumn 2013.

The first one titled “Searching Common Language in Rhythm” took place in 2011 and was divided into two consequent parts: a weeklong intensive workshop in Rychlebské hory and a weekend meeting in Brno. There were six coordinators, none of them with hearing impairment. Coordinators were members of the girl drum band Spálený sušenky. Fifteen participants took part in the project including three people with hearing impairment and two people with post-lingual deafblindness. The second project titled “Common Language in Rhythm” took place from spring 2012 to autumn 2013 and was composed of four independent parts: two weeklong summer workshops in Rychlebské hory and two terms of regular meetings in Brno. The project coordination team included three original coordinators without hearing impairment and three participants of the first project having hearing impairment.

Main aims of the projects

The projects focused on fulfilling two main aims. The first and principal aim is mirrored in the titles of the projects as well. We strived to identify and consequently break barriers between the worlds of people without and with hearing impairment. The second and important aim was to enhance various psycho-social skills (as described below).

The first one to mention is motor coordination being one of the principal pre-requisites for playing drums. We talk namely about hand-eye coordination and left-right orientation. Within various rhythmic exercises and dance lessons we could not avoid working with the whole body as well.

Working with rhythm developed memory and attention as well. Various mnemonic devices are inevitable namely at the beginning of the rhythmic work. These help to remember longer or more complicated parts. Throughout a joint play, various types of attention are being trained, i.e. attention towards the rhythm itself (speed, dynamics), one’s own playing, other players (e.g. in situations when a member of the band has his/her solo it is necessary to quiet down or react to his/her changes in speed) as well as towards the band leader (who sets start, speed, changes, ending of rhythm, etc.).

Even though our teaching utilized already established rhythms, there still was enough space for improvisation in joint work on the final rhythm and when creating one’s own solo parts. In this respect, one’s own creativity was considerably developed.

As stated above, communication belongs among the most important areas of the projects, namely interpersonal communication between hearing people and people who are deaf, hard of hearing or deafblind. Communication and teamwork were encouraged not only by rhythm but also particular individual and group activities (see below).

Furthermore, we shall not overlook the potential of rhythm for effective relaxation. Playing drums requires full focus on the particular activity and this way it enables to free one’s mind from everything else.

Namely thanks to many realized performances with participants and also thanks to the fact that participants with deafness from the first project became part of the coordination team of the second project, we managed to support self-realization, responsibility when fulfilling tasks and development of self-consciousness and independence.

Methods used

We used a variety of methods to achieve the defined aims. In the text below, we focus on the aims which are connected with development of psycho-social competences.

During the course of both the projects, information was given in Czech as well as sign language. Therefore, it was of importance to ensure teaching of the Czech sign language to hearing members of the coordination team and other participants. In 2001 this task was undertaken by one of the coordinators who acquired Ph.D. in Special Education, particularly in the field of hearing impairment (education of persons with hearing impairment). Other coordinators took part in an intensive course of basics of the Czech sign language lasting over several days. Apart from learning the sign language, participants were working also with the finger alphabet, Lorm alphabet, written record of the sign language and links to various webpages focusing on communication of people with hearing impairment and deafblindness.

In cooperation with people with and without hearing impairment, special educational videos supporting mutual communication were created. This material (multimedia dictionary of crucial terms regarding this project in Czech and the Czech sign language) titled “Basic Vocabulary of a Drummer” is attached to this brochure – DVD Rhythm as a Bridge between Two Worlds (Attachment 3). Using signs during drumming proved to be very convenient for hearing players as well, e.g. for signalling changes in rhythm, increasing speed, solos, etc. “Basic Vocabulary of a Drummer” was further used in teaching the Czech sign language which was undertaken by the project coordinators with deafness in the second half of the project. This way, it gained authenticity.

A red line connecting both the projects were drumming lessons of West African rhythms and lessons of African dance. As stated above, we believe that talent for or certain sense of rhythm are independent of the presence of a hearing impairment (or visual and hearing). People with congenital sensory impairment, however, have only limited opportunities for gaining experience with rhythm. Therefore, it is inevitable to acquaint them with rhythm using other ways.

Traditionally, rhythm is connected namely with its music characteristics. However, as some authors quite rightly point out (e.g. Antonova, M. 2011), rhythm can be found in visual stimuli (architecture, art) as well tactile stimuli (architecture, art), and foremost in the nature as such. Among these belong for example rhythmicity of life-cycles or seasons of the year or focusing on rhythms in one’s own body: breath, pulse or walk. Working with body is often used namely in the beginning of teaching rhythm and music as such.

If we use body as a musical instrument, we talk about so called body percussion. Internalisation of rhythm with the help of body percussion is, in our opinion, of special importance for people with deafness. This way rhythm can be not only visualised (by body parts movements) but also perceived through tactile stimuli. This technique can use the whole

body. Among the most common ways belong clapping hands, stomping, gentle strokes to chest, slapping the thighs, swaying in knees, tip toeing, etc. (see pictures 3, 4 and 5).

During drumming lessons we also utilized trained skills in lip-reading of people with deafness. In this regard, the abilities of individual participants vary considerably and talent regarding this activity is important. In our case we talk about very simple lip-reading. The course of rhythms can be described in “words” with the help of various syllables. We utilised this approach as a supportive means to explain and perceive rhythm as a whole as well as its particular strokes. Syllables describing the rhythm encompass the information on the type of stroke as well.

When the lecturer maximized articulation, some of the deaf drummers were able to maintain appropriate pace during playing. This method was sometimes also used as a clue in case some of the drummers “got lost”.

When teaching, orientation in rhythm was supported by strongly emphasizing the movement of hands and sticks and sometimes also by stamping the periods (visibly and also with greater force - for tactile perception – on a surface transmitting vibration). The period was sometimes also tapped on a body of the participants (back, shoulders, and hands), namely the participants with deafblindness.

Visualizing the rhythm also “statically” was necessary in cases when real time visualisation was insufficient, e.g. body percussion or articulation. Therefore, in our teaching we used simplified records of particular rhythms. These records inserted individual signs for particular strokes to the framework of the record containing individual pulses (see pictures 13 and 14). This method allows us to visualize distance between pulses (it is usually equal) and at the same time explain to people with hearing impairment that the rhythm “flows” even during breaks between strokes. To further support understanding, the record was compiled directly in the lessons with the help of sticks or nails (see picture 6).

The first project was attended by two people with post-lingual deafblindness, therefore, it was necessary to find more ways to explain rhythm. With these participants, tactile contact was used the most often. One of the coordinators was gently tapping the rhythm on the back or shoulders of the participant (see picture 7). In case there were any problems with coordination of hands (especially when playing bass drums), a coordinator “led” the hands of a participant with deafblindness to strike appropriately and at the right time. Thanks to the fact that both the participants with deafblindness possessed remaining hearing and were using hearing aids, it was possible to “whisper” into ear the rhythm or only speed of the rhythm (see pictures 8 and 9). Participant with deafblindness could attend lessons of West African dances as well. The lessons utilized approaches such as a possibility to touch and examine a dancer’s body directly during dancing. Furthermore, dancers with deafblindness could utilize tactile contact with another dancer. We also utilized the technique of navigating the body of a dancer with deafblindness into particular dancing positions (see picture 10).

Participants were assigned various individual and group tasks regarding the world of people with hearing impairment or deafblindness. They were using brainstorming, discussions and presentations. The aim of the tasks was to enlarge and enrich the participants’ knowledge regarding the issue and offer both the participating groups a “view from the other side”. Some

of the people with deafness may not be fully aware of the moments in which they unwittingly complicate their own communication with hearing people and vice versa. The group tasks included for example the issue of barriers in communication, community and the culture of the Deaf², specific needs of people with deafblindness, basic vocabulary of a drummer, etc. Among the individual tasks we can find creation of experience diaries (see pictures 11 and 12) or writing messages capturing positive moments and putting them in the participants' envelopes.

The last method we would like to describe in this brochure is realization of joint performances. The performances substantially enhanced the self-confidence of participants, cooperation, team spirit, and furthermore, they offered opportunities for independent expression via rhythm. Some of the performances took place at large events (e.g. festival Bioslavnosti with approx. two to three thousand visitors) and events for people with as well as without hearing impairment, differences between the two groups diminished. When on stage, it was impossible to recognize hearing impaired drummers from those without hearing impairment. We dare to say that the visitors may not have recognized the presence of disability in the drum band at all. After all, the participants themselves experienced this when after a performance they were stopped by visitors of the particular event. This experience significantly enhanced self-confidence of the participants and strongly influenced the public visiting a performance during which they learned a bit about the project. We believe that similar events assist in deconstructing prejudice as well as frequent worries of hearing people regarding a contact or cooperation with people with deafness, hearing loss or deafblindness.

² Apart from a traditional medical view perceiving hearing impairment as a defect there is also a cultural view. The cultural view considers hearing loss as a form of belonging to a particular culture which has its own history, traditions and foremost its language – visual-motor sign language. Members of this cultural and language minority are called Deaf (with capital letter at the beginning of the word).

Conclusions

Our own experience supports conclusions of M. Antonova (2011): When working with rhythm, not even people with pre-lingual hearing loss are limited by any consequences of their congenital hearing impairment. It is necessary to choose appropriate methods of work.

Information on success or failure of the projects was gathered in the form of a feedback. Possible problems and emerging needs of participants were discussed every day in time assigned for it. In the last day of common workshops, time was allotted for a moderated joint feedback. During the feedback, participants answered several questions in writing and consequently had an opportunity to express the most important points or quite simply express what they have to say to others. Written anonymous answers and observations were then collected by the coordinators who analysed and reflected on them.

One point in the feedback was as follows: *“If I learned something during the project about myself and/or others, what would it be.”* Some of the observations are below.

“I find out that I can be patient and forget about some ambiguities. Be more aware of others and observe their non-verbal behaviour. Concerning others, I learned that permanent communication and personal contact are necessary. Furthermore, I learned being more aware of others in situations when they are dissatisfied with something and it is necessary to address it.”

“Feel one’s own body on its strenuous way to cooperation with a drum. Patience and accepting that it will take some time, and also that when I become angry, I perform better. I had to keep eye contact with others during playing, rely on others concerning rhythm. Concerning others I found out that they also struggle to master the rhythm and are determined.”

On the whole, the projects managed to fulfill their aims from the very beginning. However, namely in the beginning we were facing the fact that people with deafness and hearing loss were not particularly interested in the project. We recommend to bear this in mind when preparing similar activities. One of the reasons may be the fact that people with deafness are cautious towards hearing people as they have to face everyday uncertainty about what other people (hearing people) talk about. This may develop into unreasonable mistrust for people without hearing impairment. Another factor may be possible worries regarding activities in a mixed group. And also concerns if the communication during the project activities takes into account everyone’s needs, i.e. participants with deafness and those hard of hearing preferring the Czech sign language as well as people with hearing impairment preferring spoken language.

Despite initial hesitance and lower interest on the part of people with deafness and hearing loss, with time which we spent with the project activities, we observed gradual increase in the number of participants and their motivation to continue joint activities. For now, let’s conclude the discussion with saying that the realized activities proved that rhythm can be used

for a variety of purposes, not exclusive of a specific group of people such as with sensory impairments.

We will be happy to answer any questions. Should it be consultation regarding realization of a similar activity or interest in a single or intensive workshop or a similar activity we offer on the webpages of the band Spálený sušenky.

We are sincerely looking for cooperation with you.

Contact

e-mail: spaleny.susenky@gmail.com

webpages: www.spalenysusenky.cz

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Pictures

Picture 1: Traditional West African musical instruments – balafon in the forefront



Picture 2: Traditional West African musical instruments – djembe and bass drums



Picture 3: Using body percussion



Picture 4: Body percussion – visualization of rhythm via body movements



Picture 5: Practising body percussion with participants with deafblindness



Picture 6: “Static” visualization of rhythm



Picture 7: Using tactile contact (participant with deafblindness)



Picture 8: Teaching rhythm via assisting with positioning of hands (participant with deafblindness)



Picture 9: Using “whispering” the rhythm into an ear (participant with deafblindness)



Picture 10: Dance lessons via a tactile contact (participant with deafblindness)



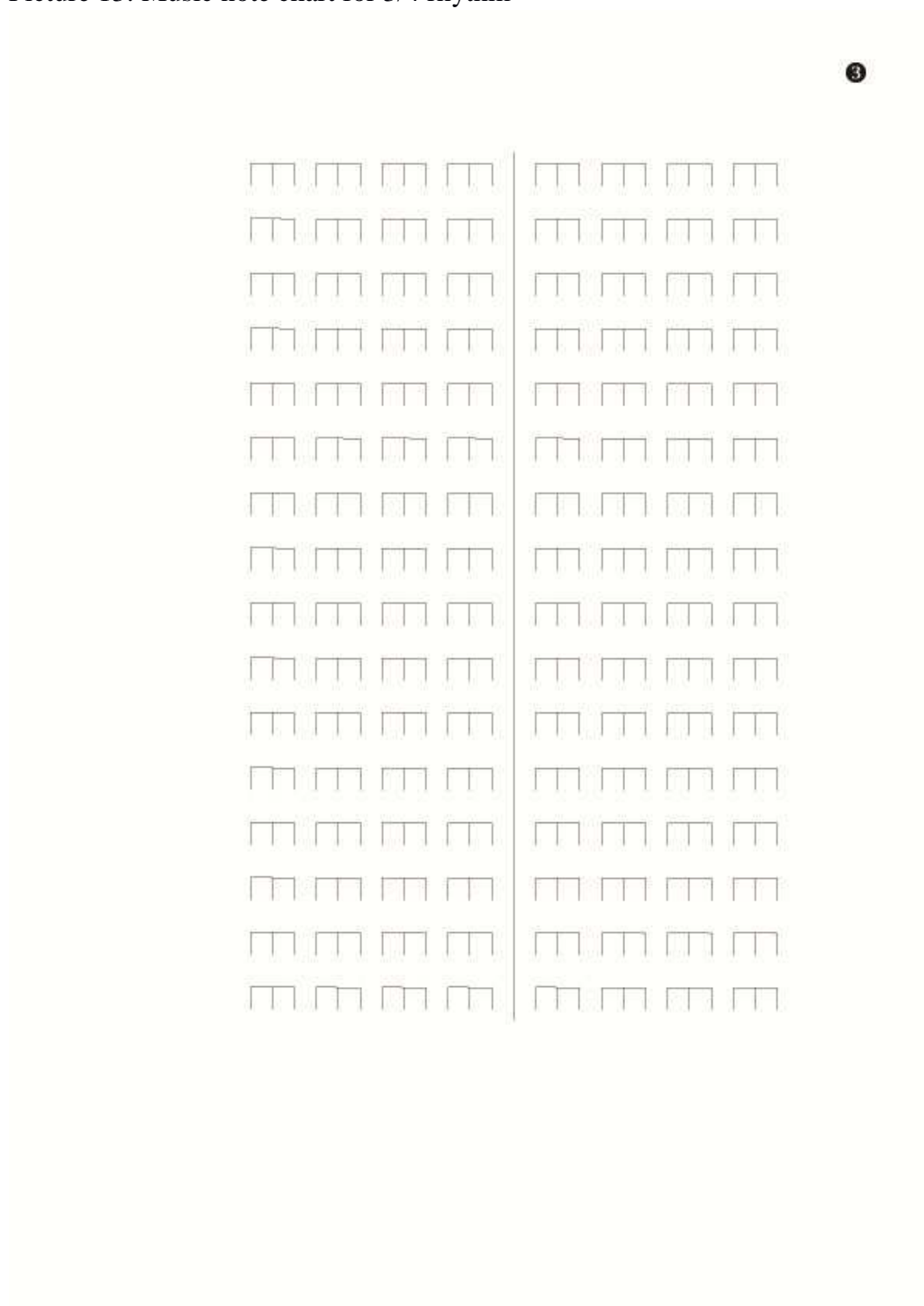
Picture 11: Experience diaries



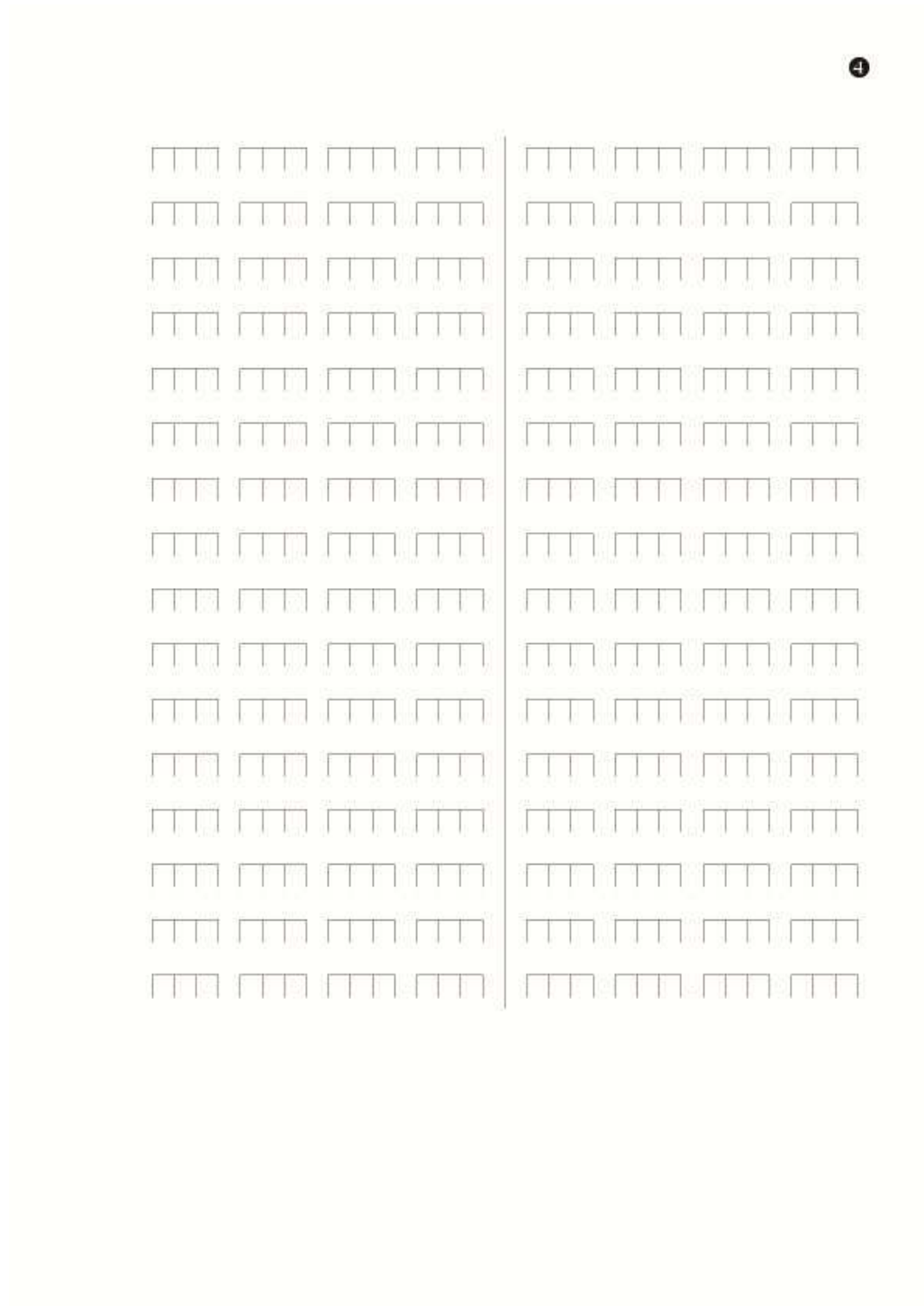
Picture 12: Presentation of experience diaries



Picture 13: Music note chart for 3/4 rhythm



Picture 14: Music note chart for 4/4 rhythm



Appendices

Appendix 1: Description of the projects

Appendix 2: Activities realized during the projects

Appendix 1: Description of the projects

Searching Common Language in rhythm (2011)

- project supported by the EU programme “Youth in Action”

The main aim of the project was to remove communication barriers in a mixed group of people and social integration, respectively inclusion. The project was carried out by the musicians forming the Spálený sušenky band who have actively played traditional rhythmic musical instruments (djembe, bass drums, etc.) for a long time and have been discovering the secrets of the West-African culture.

The participants were a group of 15 people above 18 years of age and 6 organizers. The aim was to have the hearing group and the group of people with hearing impairment more or less equal in size.

A week-long workshop of playing the African drums took place in July 2011 in Kunčice near to Staré Město pod Sněžníkem. The workshop was concluded by a joint public concert at both mentioned places.

Consequently, a weekend get-together of the project participants took place in October 2013 in Brno. This meeting was dedicated to receiving feedback from the participants (panel discussion), joint jam session with a concert, presentation of the project and related photo documentation to public.

Team of organisers:

Lenka Hricová, Romana Hricová, Magdalena Raszková, Mariana Raszková, Nicole Schicková, Andrea Sliviaková

Common Language in Rhythm (2012-2013)

– supported by the EU programme “Youth in Action”

This social inclusive project was loosely built on the project “Searching Common Language in Rhythm”, which proved that it is possible to find a common language of the target group of people – hearing people and people with various types of hearing loss - by using rhythm. The main project goal was removing communication barriers and creating environment of social inclusion. This time, the target group was larger and the time span was longer.

The project was carried out by a heterogeneous group of organizers – three hearing members of the Spálený sušenky band and three deaf participants in the project Searching Common Language in Rhythm. The very creation of the organisation team is the best proof that the aim of the previous project was achieved.

“Common Language in Rhythm” was divided into four parts within which we focused on, besides playing African drums, searching common means of communication and removing barriers which are brought about by hearing impairment. Hearing participants were learning communication skills in the Czech sign language and internalizing rules which make the communication with people who are deaf or hard of hearing easier. All parts of the project were attended by 35 participants who were adults with and without hearing impairment.

The first part of the project had the form of a week-long drumming workshop complemented by signing. It took place at Chata Stará Škola in Kunčice u Starého Města pod Sněžníkem. The workshop was concluded by a joint public concert at the festival Bioslavnosti in Staré Město pod Sněžníkem. The second and third part were regular drumming and “signing” meetings throughout the autumn term 2012 and spring term 2013 in the leisure time centre Labyrint in Brno. The consequent fourth part took place in the summer 2013 in the form of a week-long drumming workshop with Czech sign language and a joint concert. Throughout the project lifetime a number of activities was done; these had the form of a concert for public and presentations at various occasions and events. There were also organised joint concert evenings with public presentation of both the projects. Photos from the events can be found at

the band's websites in the section "Photos" as well as the Facebook profile of Spálený sušenky. This social network also hosts the public event "Common language in Rhythm" where various materials as well as reactions of participants can be found.

The outcome of the project is an information material with a multi-medial disc offering information on inclusive education of heterogeneous groups of people who are hearing, have hearing impairment or are deafblind. The title of the material is "Rhythm as a Bridge between Two Worlds". This publication was given to all project participants, and was distributed further, e.g. to Departments of special education at the universities in the Czech Republic and in Slovakia, to libraries and various schools. Upon request, we also distributed the material to teachers and other interested people who contacted us.

Team of organisers:

Lenka Hricová – coordinating of the project, translating in Czech sign language, drumming lessons, lessons of African dance, lectures in sign language, documentation.

Romana Hricová – graphic design, foto documentation, video documentation, drumming lessons, lessons of African dance.

Andrea Mikotová (born Sliviaková) – drumming lessons, presentations about African culture.

Ilona Kašpárková – lectures of Czech sign language.

Jana Padělková – lectures of Czech sign language, translating from Czech sign language.

Jaroslava Struhařová – lectures of Czech sign language.

Cooperation:

Magdalena Raszková – drumming lessons

www.spalenysusenky.cz/akce

Appendix 2: Activities realized during the projects

17. 05. 2011 Workshop and concert – SDV Labyrint, Brno /CZ
23. 08. 2011 Workshop – Camp YMCA, Zlaté hory /CZ
26. 08. 2011 Workshop – Camp for blind children Mezisvěty, Lelekovice /CZ
07. 10. 2011 Workshop – Assistance association for mentally disabled Bruntál /CZ
24. 10. 2011 Workshop – Home and care for people with disabilities Nojmánek, Brno /CZ
25. 10. 2011 Workshop for teachers from Reutlingen /DE – SDV Labyrint, Brno /CZ
10. 12. 2011 Workshop – St Nicholas Day Party, The association of deaf people Břeclav /CZ
27. 01. 2012 Concert – Ball for the Deaf, Brno /CZ
23. 03. 2012 Workshop – Kindergarten Safírka, Brno /CZ

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22. 09. 2012 Concert – International Day of the Deaf, ASNEP, Praha /CZ
25. 09. 2012 Concert and presentation of the projects – Slyšíme se?, Labyrint, Brno /CZ
04. 12. 2012 Concert – Christmas market, Brno
01. 02. 2013 Concert – Ball for the Deaf, Brno /CZ
13. 04. 2013 Concert – Waste sorting is COOL, Dny Země (Earth Days), Brno /CZ
20. 04. 2013 Concert – Traditional Fair, Třebíč /CZ
15. 06. 2013 Workshop – Kindergarten Safírka, Brno /CZ
29. 06. 2013 Concert – Festival Pod komínem, Záhlinice u Hulína /CZ
26. 09. 2013 Concert and presentation of the projects – Slyšíme se?, Labyrint, Brno /CZ
12. 10. 2013 Concert – wedding (private event), Chlumec nad Cidlinou /CZ
05. 12. 2013 Association Veleta's Night – Barrier free theater Barka, Brno /CZ

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