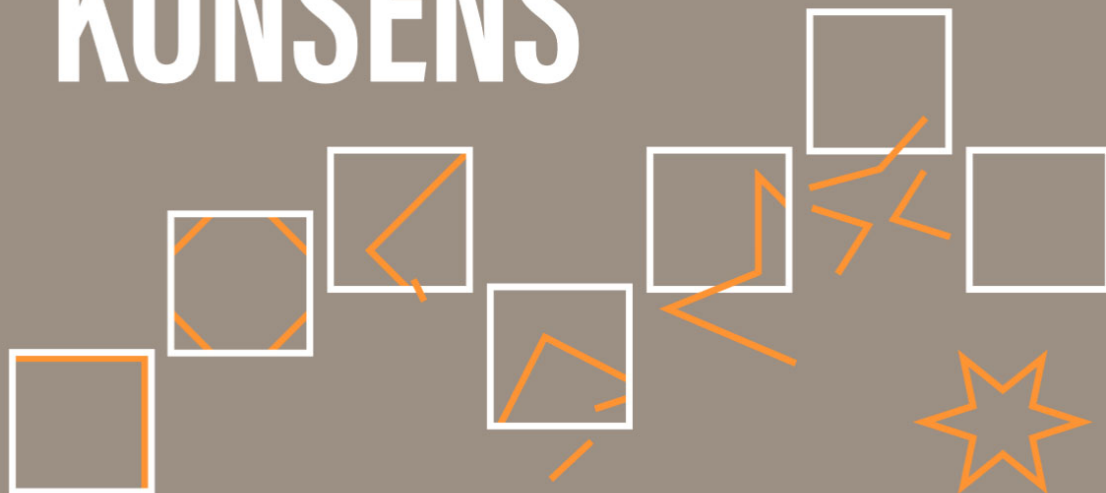


# KONSENS



# VERSCHIEBUNGEN

**(Shifting Consensus)**

**Questioning, contextualizing and  
analyzing contemporary music**

**A WORKBOOK**

**INSTITUT FÜR  
DEMOKRATIE  
PÄDAGOGIK**



## **Imprint**

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## 1. The Institute for Civic Education

The Institute for Civic Education (IDP) was founded in January 2019 and has a similar role in East Belgium as the Regional Centers for Civic Education in Germany. The IDP team currently consists of two employees.



The IDP dedicates itself to questions of Civic Education and the development of democratic culture in society with concerted interdisciplinary and interlinking Civic Education programs.



The IDP encourages all stakeholders to take a critical look at the problems of our current society and its future. The IDP works with various cooperation partners in Belgium and abroad, including the working group on Civic Education in the Greater Region (PBGR), the interdisciplinary and international networking center Speak Up! as well as various East Belgian institutions and services.

These include the pedagogical service of the Parliament of the German-speaking Community of Belgium and various actors in youth work, such as Jugendinfo and the Council of German-speaking Youth (RDJ).

Working with the youth is particularly important to the IDP. Therefore, its activities to promote participation aim at all ages, also including adults. East Belgian teachers, for example, can take part in workshops that IDP staff regularly offers.

The focus is on political (media) education, art as an approach to Civic Education and the interdisciplinary and cross-curricular teaching of Civic Education.

In autumn 2020, the Institute for Civic Education was one of the founding members of the Speak Up! alliance, alongside the Media Center of the German-speaking Community, Kaleido, Wegweiser Ostbelgien, the Council for Adult Education (RfE) and the Council of German-speaking Youth (RDJ), which is committed to fostering a more reflective approach to fake news and hate speech. In the meantime, the IDP became lead of the alliance, now known as the networking hub of the same name. As a result of annual conferences that are held every year in October, a first publication has been issued.<sup>1</sup>

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Instagram: idp\_ostbelgien | SpeakUpOstbelgien

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<sup>1</sup> Sabrina KIRSCHNER / Tomke LASK: Zum Umgang mit Fake News und Hate Speech. Ostbelgische Zivilgesellschaft und internationale Wissenschaft im Austausch. Bielefeld 2023. Last accessed on 18.10.2023 via: <https://www.transcript-open.de/isbn/6769>.

## 2. Contemporary Music Piece

*Konsensverschiebungen (Shifting Consensus)*, a piece for overtone singer and electronics, is a commissioned work that was financially supported by the Minister of the German-speaking Community of Belgium for Culture, Employment and Tourism, Isabelle WEYKMANS. It was first performed at the East Belgium Festival during the international Eupen Meakusma Festival back in 2018 on September 8<sup>th</sup>.<sup>2</sup>

In the years leading up to 2018 the composer, Wolfgang DELNUI, observed that the boundaries of what was acceptable to be said in public were constantly and systematically pushed by far-right wing politicians. They were increasingly making their marks on public discourse through choice of words and content. Moving deliberately the boundaries of the speakable influences public opinion, policies and the social climate to accept reactionary and totalitarian patterns of thought making them socially respectable again.<sup>3</sup>

Linguistic changes in the choice of words take place gradually. Those who are not aware of this process, will hardly notice the changes. Therein lies the inherent danger for democracy, getting progressively under pressure by anti-democratic language.

*Shifting Consensus depicts* this insidious process musically. At first, the singer dominates the scene by singing parts of the European anthem. But gradually he allows a competitor, represented by a loudspeaker, to express itself more and more. Finally, it turns out, however, that the loudspeaker is a right-wing agitator. It expresses itself more and more explicitly and louder and louder. Although the singer tries to defend the democratic position by singing keywords of the European anthem to remind the audience of European values, the loudspeaker takes over at the end. Its voice emerges victoriously from the polyphonic confrontation!

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<sup>2</sup> MEAKUSMA FESTIVAL: *Wolfgang Delnui*. Last accessed on 17.10.2023 via: <https://www.meakusma-festival.be/artist/wolfgang-delnui>.

<sup>3</sup> See also: Gerd SCHNEIDER / Christiane TOYKA-SEID: *Totalitäres System*. In: Bundeszentrale für politische Bildung (Hrsg.): *Das junge Politik-Lexikon*. Last accessed on 17.10.2023 via: <https://www.bpb.de/kurz-knapp/lexika/das-junge-politik-lexikon/321249/totalitaeres-system>.

### **3. Didactic Introduction**

#### **3.1. Use of the film for educational purposes**

The filming of *Shifting Consensus* is a welcome opportunity to create new formats for Civic Education for music schools and youth work, as well as in language lessons or in history at secondary schools. This contemporary piece of music is about European values being attacked by extremist political movements. The political struggle is symbolized in the music, but also through language and sound.

The analysis of the film adaptation explores the dramaturgical possibilities and its inherent symbolism. In the sections on filmic representation and in the music section of the workbook, creative suggestions for shaping the narrative are also encouraged.

The fourth and final part of the workbook contains information on overtone singing technique with links to the website of the overtone singer in the film.

It is recommended that you first work through the content of the film using the tasks to gain a basic understanding of the film.

The volume of the film contributes significantly to the holistic experience of the film and the symbolic ordeal of democracy. It should therefore be set as loud as possible and should not be changed during the screening.



## 3.2. At a glance

### Topics

- > Europe and right-wing extremism -
- > Experiencing Civic Education through music
- > Cinematic representation
- > Music and politics
- > Overtone singing as a vocal technique

### DVD Youtube

- > 26 minutes music movie (DVD/YouTube)
- > 6 film clips for use in teaching and youth work (YouTube)
- > Movie clips for exercises in the Overtone singing (YouTube)

### Languages

- > German
- > English
- > French
- > Dutch



## Possible applications

In the school context:

- > Young people aged 16+

in the following subjects:

- > German
- > Ethics
- > History
- > Social studies
- > modern foreign languages
- > Music
- > Politics

In extracurricular contexts

- > Youth work: young people aged 16+
- > Music schools
- > Further training for teachers, Youth workers and in Adult education

## 4. The Workbook



Zeitgenössische Musik hinterfragen,  
kontextualisieren, analysieren

EIN ARBEITSHEFT



This workbook draws young people's attention to democratic values and processes in their everyday lives, which they learn about theoretically in various teaching projects, but do not necessarily recognize as such in everyday life.

This is precisely why working with the film based on the workbook, bridges the gap between practice and theory to promote and raise awareness of democratic culture.

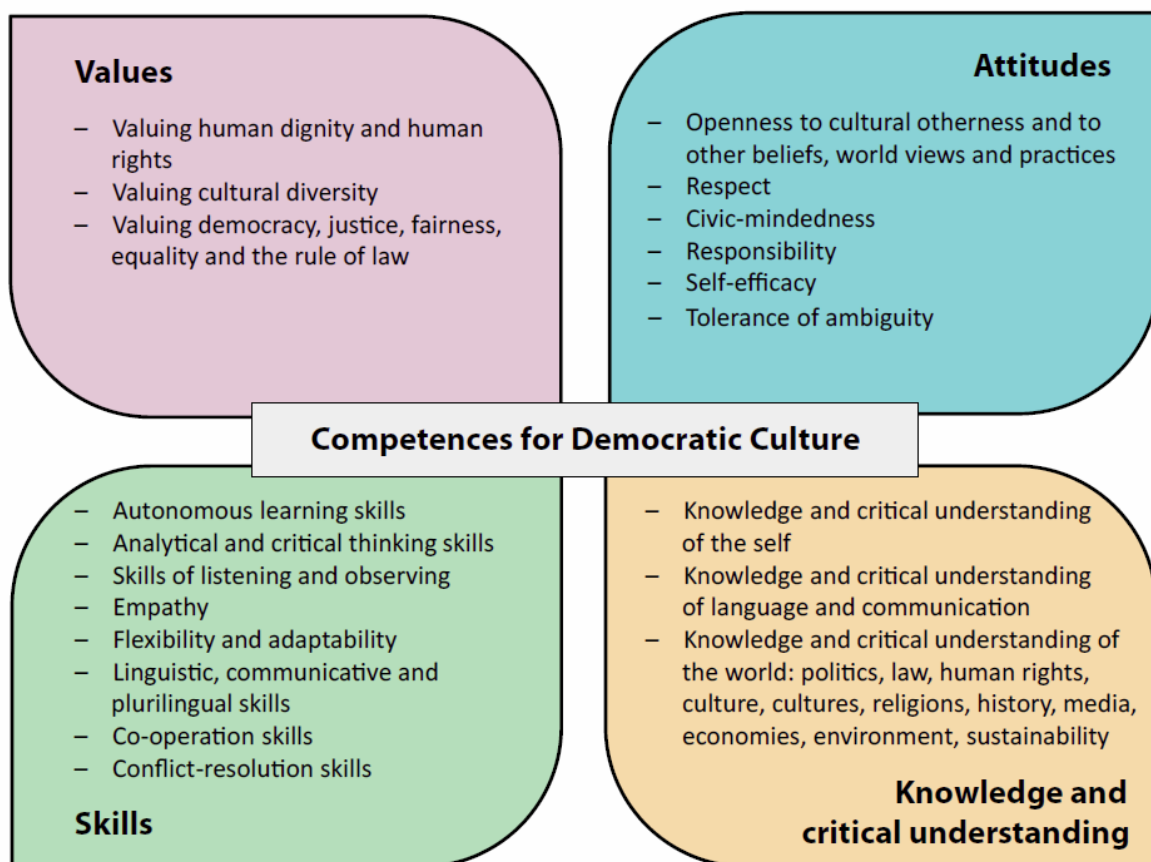
Democracy manifests itself in everyday life in the form of democratic decision-making

processes, integration, interculturality and society/community, among other things. In addition, the availability of specialist and factual knowledge plays an important role in participation in social processes.

Scenes from movies can serve as a hook to address these topics.

## 5. The Butterfly of the Council of Europe

A good overview of the skills that democratic culture requires provides the Reference Framework of Competences for Democratic Culture - the so-called competence butterfly or CDC elaborated by the Council of Europe. It is based on four pillars, the wings of the butterfly: values, skills, attitude, and knowledge/critical understanding:



*Reference Framework of Competences for Democratic Culture*

Illustration 1 Competences for a democratic culture<sup>4</sup>

<sup>4</sup> COUNCIL OF EUROPE: *Competences for democratic culture. Living together as equals in culturally diverse democratic societies*. Strasbourg 2016, p. 11, (<https://book.coe.int/en/human-rights-democratic-citizenship-and-interculturalism/6881-competencies-for-democratic-culture-living-together-as-equals-in-culturally-diverse-democratic-societies.html>).

## 6. Who is Who?



Illustration 2 Composer, producer, and director at the premiere in Eupen [Photo: Sabrina KIRSCHNER]

### 6.1. The Producer



Illustration 3 Tomke Lask [Photo: private]

**Dr. Tomke LASK** graduated from the Universidade Federal do Rio de Janeiro in Brazil (Diploma and M.A.) and received her PhD in Arts and Communication Sciences from the Université de Liège, Belgium, in 1995. She was awarded a post-doctoral research contract at the University of Liverpool, United

Kingdom, in the Impact Program of the Arts and Humanity Research Council and Economic and Social Research Council (AHRC/ESRC). Since 1995, she has worked in EU research projects, as lecturer and was deputy head of the

Laboratoire d'anthropologie de la communication (LAC) at the Université de Liège between 1999 and 2007. After her post-doc in Liverpool, she taught information and communication sciences at the Université Libre de Bruxelles. She has taught anthropology at various European and Latin American universities and was a visiting professor in Japan at Keio University in Tokyo. Her research focuses on identity processes in border areas and in the city. Since 2017, she has headed the Institute for Civic Education in Eupen and promotes democratic culture in schools, youth work and adult education through applied research.

## 6.2. The Composer



Illustration 4 Wolfgang DELNUI [Photo: private]

**Wolfgang DELNUI** studied rhythmic at the *Institut de Rythmique Jaques-Dalcroze de Belgique* (Brussels) as well as composition and school music at the *Maastricht Conservatory*.

DELNUI is fascinated by the fragility that can arise within a sound. By approaching the limits of what can be played and heard, a fragile and poetic world of its own emerges from the interplay between the performer's will and the "letting it emerge".

In 2004, DELNUI won the Flutonicon composition prize in Utrecht. His work "Zeithände" was nominated for the Gaudeamus Music Prize in 2006.

His compositions have been performed at festivals such as *Gaudeamus Muziekweek* (Amsterdam), *Saint-Petersburg International New Music Festival reMusik*, *Ostbelgienfestival* (Eupen) and *Ars Musica* (Brussels).

DELNUI is co-founder of *KI-Ex*, the East Belgian association for the promotion of new music.

He also works as a music educator, teaching at the Music Academy of the German-speaking Community of Belgium and at the Autonomous University of East Belgium. As part of his pedagogical activities, he published the book *Blitzschnelle Ideen mit Rhythmus und Musik* in 2015 with Ökotopia Verlag.

### 6.3. The Overtone Singer



Illustration 5 Wolfgang Saus [Photo: private]

**Wolfgang Saus** is a freelance musician and vocal sound researcher.

As an expert in overtone singing with roots in both classical singing and the natural sciences, he has a special way of conveying the fascination of vocal sound. The Klüh-Foundation prizewinner

and holder of several chemistry patents performed as a soloist in theaters, professional choirs and has devoted himself full-time to overtones and the resonances of the voice for three decades. He has developed concepts for the phonetics of choirs and vocals, is co-developer of the sound analysis software Overtone Analyzer/VoceVistaVideo, specialist author, founder of the European Overtone Choir and teaches professional choirs, choir conductors, opera singing classes and, of course, overtone enthusiasts worldwide.

### 6.4. The Director



**Hans-Erich Viet**. Born in East Frisia. Apprenticeship as a chemical laboratory technician, social work in England & Northern Ireland with Aktion Sühnezeichen /Friedensdienste, driver, forest worker, Santa Claus, etc. in Berlin and Kassel.

Through second chance adult education he finished his A-Levels and then studied political science, philosophy, sociology of art at the FU Berlin, film at the HdK Berlin and political science at the Queen's University of Belfast/Northern Ireland. He is a graduate of the German Film and Television Academy/Berlin (dffb) and has a degree in political sciences. He held film seminars with Fred ZINNEMANN and Wim WENDERS among others, screenplay seminars with Wolfgang KOHLHAASE and Syd FIELD among others, and acting workshops with John COSTOPOULOS/ Method Acting.

Active as director, author and co-producer since 1990, he was Professor of feature film directing at the International Film School Cologne (ifs). He was guest lecturer at the Alice-Salomon-Hochschule für Soziales (ASH), Berlin. He taught seminars on directing/screenwriting and documentary film at the FH Dortmund, filmArche Berlin, Filmservice Münster and Medienwerkstatt Hannover Linden. He is member of the German Film Academy and AG dok.

Awards and nominations:

- > Adolf Grimme Award for SCHNAPS IM WASSERKESSEL
- > German Film Critics' Award
- > Film Prize of the Saarland Minister President Max Orphüls Festival  
FRANKIE, JONNY AND THE OTHERS
- > Artist grant from the SWF
- > Lower Saxony Artist Award
- > Grimme Prize nomination for GEISELFAHRT INS PARADIES
- > Remunerated nomination for the Federal Film Award for MILK AND HONEY FROM ROTFRONT
- > DGB Award for DEUTSCHLAND NERVT & DER LETZTE JOLLY BOY
- > Nomination for the German Television Award of the Academy of Performing Arts for FASTEN A LA CARTE



## 7. For Educators: Tips for Preparation

<b>Topic</b>	Europe and right-wing extremism — experiencing Civic Education through music
<b>Materials</b>	<ul style="list-style-type: none"><li>&gt; Workbook</li><li>&gt; DVD</li><li>&gt; Suggested links for possible research</li><li>&gt; Music excerpts and links to overtone exercises</li></ul>
<b>Language</b>	Mainly German, but also statements by European politicians in other languages
<b>Implementation</b>	In school (music, politics, social sciences, history, ethics, German, languages) and extracurricular contexts (music schools, youth work, ...)
<b>Target group</b>	Young people aged 16 and over (Belgium: 3rd level secondary school, Germany: upper secondary school)
<b>Level of difficulty</b>	Previous knowledge of music theory is helpful for musical analysis. No previous knowledge is required for other subjects.

## Goals

- > Promotion of skills in the areas of: Historical awareness, judgment skills, contextual awareness
- > The young people learn about European values and are able to recognize these in everyday life and to apply them to democratic interaction. (Social science subjects (politics, history, ethics): Learning objective reflected historical awareness, insight into the complexity of historical processes).
- > The young people deal with the central role of the EU in securing peace and stability in Europe and with the opportunities and freedom EU citizens dispose. (Social sciences: development of judgment criteria and formulation of independent judgments).
- > The young people interpret musical developments against the background of historical and social conditions. (Music: learning objective Reflection: classify information about music and analytical findings in superordinate contexts.

## 8. Part I: Political Education

### 8.1. Task block 1: Europe and European Values

#### 8.1.1. Individually / Together: Hymns

Explain what a hymn is. Point out the different functions of an anthem and make a list of them.

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Think about whether the national anthem of your country fulfills the above-described purposes for you. Discuss your findings with someone in your group.

### 8.1.2. Together: European Anthem

Europe also has an anthem. Find out who composed the melody, who wrote the lyrics, and when and by which institution it was declared the European anthem.

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Listen to the anthem together. You can call up a version using the QR code opposite. What is special about the European anthem in your opinion?



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### 8.1.3. Together: European Anthems

How many versions of the European anthem exist? Use the QR code opposite to find out.



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What exactly are the differences of the versions and what do they stand for?

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Write a list of arguments to point out what these variations express in the European context.

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Are there any counterexamples in Europe where these arguments don't work?

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**8.1.4. Together: Ode to Joy**

Find out which words from Friedrich Schiller's *Ode to Joy* the singer sings in *Shifting Consensus*. You can find the text of Schiller's *Ode to Joy* by using the QR code opposite.



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Discuss why the singer sings these particular words.

**8.1.5. Together: Flash Mob**

You can see a flash mob using the QR code opposite:  
What are your feelings when you hear and see it, and  
how does the music affect the people in the video?



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Illustration 6 The loudspeaker [Photo: Tomke LASK]



## 8.2. Task block 2: Right-wing Populism in the EU

### 8.2.1. Individually/together: Loudspeaker

Read through the sentences broadcast by the loudspeaker.

- 01>** "We have to abandon liberal method and principles of organizing a society."<sup>5</sup> V. ORBAN
- 02>** "The best migrant is the migrant who does not come."<sup>6</sup> V. ORBAN:
- 03>** "Protecting a border is not a nice thing. It is not a matter of aesthetics; it cannot be done with flowers and teddy bears."<sup>7</sup> V. ORBAN
- 04>** "All things considered, defending our borders by building a fence to keep out people is a necessity."<sup>8</sup> V. Orban
- 05>** "It would be a sad story to get rid of religious belief, national identity, family, and even sexual identity. That's not freedom."<sup>9</sup> V. ORBAN
- 06>** "When a crowd rushes into your house without declaring its intention, it is, by definition, an invasion."<sup>10</sup> V. ORBAN
- 07>** "To be clear and unequivocal, I can say that Islamization is constitutionally banned in Hungary."<sup>11</sup> V. ORBAN
- 08>** "Turkey is a safe country. Stay there."<sup>12</sup> V. ORBAN

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<sup>5</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>6</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>7</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>8</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>9</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>10</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>11</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

<sup>12</sup> [https://www.brainyquote.com/authors/viktor\\_orban](https://www.brainyquote.com/authors/viktor_orban), last accessed: 26.07.2018.

- 09>** "I want to save lives, but I'm paid by Italians to defend the safety of Italian citizens. I don't accept there are organizations of pseudo-volunteers that endanger the lives of those who flee Africa and then think to disembark them all in Italy."<sup>13</sup> M. SALVINI
- 10>** "Der Tag wird kommen, an dem wir alle Ignoranten, Unterstützer, Beschwichtiger, Befürworter und Aktivisten der Willkommenskultur im Namen der unschuldigen Opfer zur Rechenschaft ziehen werden! Dafür lebe und arbeite ich. So wahr mir Gott helfe!!"<sup>14</sup> Uwe JUNGE, Member of Parliament
- 11>** "Dem Flüchtling ist es doch egal, an welcher Grenze, an der griechischen oder an der deutschen, er stirbt."<sup>15</sup> Günter LENHARDT (AFD).
- 12>** "Wir müssen die Grenzen dicht machen und dann die grausamen Bilder aushalten."<sup>16</sup> Alexander GAULAND, Member of the Bundestag
- 13>** "Wenn jemand kommt, und den ganz großen Knüppel rausholt und das damit schafft, innerhalb von zwei Tagen zu beenden, bin ich sofort dabei und solange tue ich, was ich kann."<sup>17</sup> Beatrix VON STORCH
- 14>** "Diese Kümmelhändler, diese Kameltreiber sollen sich dorthin scheren, wo sie hingehören. Weit, weit hinter den Bosphorus, zu ihren Lehmhütten und Vielweibern!"<sup>18</sup> André POGGENBURG (AFD)

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<sup>13</sup> <https://www.quotes.net/citizen-quote/266190>, last accessed: 26.07.2018.

<sup>14</sup> [https://twitter.com/uwe\\_junge\\_md1/status/946869602553925634?lang=de](https://twitter.com/uwe_junge_md1/status/946869602553925634?lang=de), letzter Zugriff: 26.07.2018.

<sup>15</sup> [wir-sind-afd.de](http://wir-sind-afd.de), last accessed: 26.07.2018.

<sup>16</sup> [wir-sind-afd.de](http://wir-sind-afd.de), last accessed: 26.07.2018.

<sup>17</sup> [wir-sind-afd.de](http://wir-sind-afd.de), last accessed: 26.07.2018.

<sup>18</sup> [wir-sind-afd.de](http://wir-sind-afd.de), last accessed: 26.07.2018.

- 15>** "Netanyahu möchte Städte gründen, die ausschließlich von Juden bewohnt werden. Und bei uns muss es, auf Teufel komm raus, eine Multi-Ethnische-Vermischung (Gutmenschendeutsch für Rassenvermischung) geben."<sup>19</sup> Robert KIESINGER (FPÖ)
- 16>** "Le Mouvement est en marche ! Nous préparons une union des forces populistes européennes!" M. MODRIKAMEN<sup>20</sup> (Parti populaire, B).
- 17>** "Les peuples d'Europe se réveillent. Il est normal qu'ils sanctionnent leurs dirigeants irresponsables. Merkel doit partir. Le plus vite sera le mieux. Le Parti Populaire est pleinement aligné sur l'Italie, l'Autriche et la Hongrie. Nous fermerons aussi nos frontières!"<sup>21</sup> M. MODRIKAMEN
- 18>** "Il faut repousser dans les eaux internationales les migrants qui voudraient entrer en Europe."<sup>22</sup> M. LE Pen
- 19>** "Stop à l'immigration illégale. Arrêtons de prendre les Wallons et les Bruxellois pour des vaches à lait!"<sup>23</sup> M. MODRIKAMEN
- 20>** "Vanmorgen 14 mensen aangehouden in Maximiliaanpark en 9 in het Noordstation, 3 verklaarde minderjarigen. Volgens info politie nauwelijks volk in het park # opkuisen."<sup>24</sup>
- 21>** "Wilt u ... meer of minder Marokkanen?"<sup>25</sup> Geert WILDERS

<sup>19</sup> <https://fpoefails.org/category/allgemein/rechtsextremismus-wiederbetaetigung>, last accessed: 26.07.2018.

<sup>20</sup> <https://www.facebook.com/mischael.modrikamen>, last accessed: 26.07.2018.

<sup>21</sup> <https://www.facebook.com/mischael.modrikamen>, last accessed: 26.07.2018.

<sup>22</sup> <https://www.planet.fr/dossiers-de-la-redaction-les-phrases-choc-de-marine-le-pen.170939.1466.html?page=0%2C5>, last accessed: 26.07.2018.

<sup>23</sup> <https://www.facebook.com/mischael.modrikamen>, last accessed: 26.07.2018.

<sup>24</sup> <https://www.vrt.be/vrtnws/nl/2017/09/14/theo-francken-haalt-zich-digitale-woede-op-de-hals>, last accessed: 26.07.2018.

<sup>25</sup> <http://www.watwilwilders.nl/Wilderswilracisme.html>, last accessed: 26.07.2018.

**22>** "De Nederlandse cultuur is duizend keer beter dan de islam."<sup>26</sup> Geert WILDERS, De Spits, November 9, 2006

**23>** "Schild en Vrienden brengt een positief verhaal voor de Vlaamse jeugd. Wij willen de jeugd terug weerbaar maken en zingeving bieden."<sup>27</sup>

**Find out which country the politicians come from and which party they belong to. Classify the political situation in the country in question. Explain why each politician takes his/her particular position and take a critical stance on it.**

**Create a table with six columns in your notebook(s) to answer the following questions:**

**> Name of politician**

**> Country of Politician**

**> Name of the party**

**> Political system of the country**

**> Why does he or she take this position?**

**> What do you think about this?**

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<sup>26</sup> <http://www.watwilwilders.nl/Wilderswilracisme.html>, last accessed: 26.07.2018.

<sup>27</sup> <https://www.youtube.com/watch?v=Rp1kk5GqdY>, last accessed: 26.07.2018.

**8.2.2. Individually/together: Message**

Why do the sentences appeal to certain people? List possible reasons:

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**8.2.3. Individually/together: Message**

Compare the statements of the sentences used in the piece of music with the five principles quoted from the United Nations Universal Declaration of Human Rights. Draw your conclusions and discuss them with another person.

Declaration of Human Rights <sup>28</sup>	No. Set	Conclusion
<p><b>Article 1</b></p> <p>All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.</p>		
<p><b>Article 2</b></p> <p>Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.</p> <p>Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, no-self-governing or under any other limitation of sovereignty.</p>		

<sup>28</sup> UNITED NATIONS: *Universal Declaration of Human Rights*. Last accessed on: 05.03.2024 via: <https://www.un.org/en/about-us/universal-declaration-of-human-rights>.

<p><b>Article 7</b></p> <p>All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.</p>		
<p><b>Article 9</b></p> <p>No one shall be subjected to arbitrary arrest, detention or exile.</p>		
<p><b>Article 14</b></p> <ol style="list-style-type: none"> <li>1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.</li> <li>2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.</li> </ol>		

## 9. Part II: Cinematic Realization

### 9.1. Single: Short Biography of Hans-Erich Viet



Illustration 7 Hans Erich-Viet [Photo: private]

The director Hans-Erich VIET has filmed *Shifting Consensus*. You can find more information about him behind the QR code. [Text unfortunately only available in German].



Create a short biography and find out why he might be interested in this topic and political education through film/documentary.

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## 9.2. Together: Watching the Movie

Work in groups on the following tasks:

### TASK 1

Who are the protagonists in the movie and what role do they play? >>> Tip: Read the introduction to the workbook carefully!

Protagonist	Role

**TASK 2:**

How is the content of the play presented dramaturgically?

Contents	Dramaturgical element



Illustration 8 Filming at the Alter Schlachthof [Photo: Tomke LASK]

### **TASK 3**

**The film was shot in a room that used to be the cold storage in a slaughterhouse. What symbolism hides behind this choice that could be relevant to the film?**

Element	Symbolism

**TASK 4**

You only understand fully the politicians' sentences at the end of the film. What could that possibly mean?

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**TASK 5**

**How do you interpret the end of the movie?**

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**TASK 6**

**Which ending would you have chosen? Explain your choice!**

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## TASK 7

The anti-democratic statements are getting louder and louder. How did you react to this?

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## TASK 8

Some of you may have covered their ears. What parallels can you draw from this muting or dimming of the sound to how we deal with democracy under attack?

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## 10. Part III: Music

### 10.1. Task block I: Recognize and Categorize

#### 10.1.1. Single: The Composer



To understand the composition of the piece *Shifting Consensus*, it is important to know more about the composer, Wolfgang DELNUI. You can find more information about him behind the QR code [Text unfortunately only available in German]. Think about why he might have composed this piece.



Illustration 9 Wolfgang DELNUI  
[Photo: private]

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## 10.1.2. Individually/together: Recognizing and Organizing

**Preliminary remarks:**

Below you find six excerpts from the film *Shifting Consensus* with descriptions of what you will hear, to facilitate the interpretation of the music. Each excerpt corresponds to a card. The excerpts have a duration of approximately one to two minutes each.

### **TASK 1:**

You receive six cards. Read the six cards together with your group and briefly discuss the content. What do you expect from the movie? What might the music sound like? What could be seen in the movie?

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**Excerpt 1:**  
**The noise**

(00:17 - 2:15)

Everything arises from the breath. By and by different breathing sounds and noises are layered.

**Excerpt 2:**  
**Disturbance?**

(11:27 - 12:00)

The loudspeaker emits fragmented messages in different languages. They do not seem to disturb the general discourse. The singer interprets some words from the Ode to Joy (Friedrich Schiller)

**Excerpt 3:**  
**Drowned!**

(12:17 - 13:05)

The statements of the loudspeaker drown the singer's voice. He reacts with a triumphant melody. It symbolizes the singer's agreement with democratic values and is combined simultaneously with rhythmic noises.

**Excerpt 4:**  
**The great danger?**

(17:45 - 19:55)

The loudspeaker defines the discourse with its slogans. At first the singer hums the melody of the European anthem, then he uses other singing techniques and lip whistling. Gradually, his voice is multiplied electronically. Therefore, it can still be heard, even when he always sings less and less, and in the end remains silent.

**Excerpt 5:**  
**Resignation?**

(22:14 - 23:02)

The political narrative spread by the loudspeaker has finally prevailed. To express his unease, the singer sings an atonal melody. The European anthem can also be heard in the overtones. The loudspeaker's slogans are now completely comprehensible.

**Excerpt 6:**  
**Capitulation?**

(23:55 - 25:37 end)

The singer leaves the stage.

**Watch the video excerpts in the following order (6 sequences - excerpts from the work):**

>>> Excerpt 1 "The Noise!"



>>> Excerpt 3 "Drowned!"



>>> Excerpt 6 "Capitulation?"



>>> Excerpt 4 "The great Danger?"



>>> Excerpt 5 "Resignation?"



>>> Excerpt 2 "Disturbance?"



**Assign a card to each fragment on your own. Discuss your results in the group.**

**TASK 2:**

- > **Put the cards in a logical order that seems to tell a plausible story.**
- > **Then present your chosen order to the person next to you and agree on a common version.**
- > **Present all sequences in plenary and decide together on a version that you think is plausible.**
- > **Watch the movie together and compare your order with the order in the movie. Discuss why the composer might have chosen this sequence.**

**TASK 3:**

- > **Think of a different scenario for the end of the movie and then present it for discussion.**

**Suggestions:**

**What could the singer do instead of knocking over the loudspeaker and leaving the stage? Is violence a solution?**

**What if the singer had not used violence?**

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## 10.2. Discover Overtone Music

**Wolfgang SAUS, overtone singer and teacher, who sang the part in the film, describes overtone singing as follows:**

"Overtone singing is a special way of singing, in which it sounds as if one person is singing two notes at the same time. It sounds surprising and beautiful, almost like a glass harp or a flute floating in space. And the great thing is that anyone who can speak can learn overtone singing.

Overtone singing originated independently in different parts of the world, including Europe, Asia and Africa. But how does overtone singing work? Imagine your voice is like a big string orchestra. When the whole orchestra plays together, you hear a rich, complex sound, but it's hard to pick out a single violin. There are many such "violins" in your voice, which we call overtones. In overtone singing, we learn to play one of these 'violins' so loudly that it becomes audible individually, while the rest of the orchestra is still playing softly in the background. The secret lies in the double resonance.

Imagine blowing over an empty glass bottle. A sound is produced. This is called resonance. If you sing the same note into the bottle, it starts to vibrate, and your sound gets a little louder. This is similar to what happens in the different spaces in your mouth and throat, except that each space has a different "resonant tone". And by moving your tongue, lips and jaw slowly, you can set the same resonant tone in the throat and the front of the mouth. Then one of the overtones can be amplified loud enough to be clearly audible. But here's the funny part: you're actually still singing lots of notes at once, but your brain is a bit fooled. It hears the strong overtone and thinks, "Hey, that sounds like a flute!"

So, you think you hear a flute and a singer at the same time, even if it's really just one person singing. Everyone hears overtone singing a little differently. Some people think it sounds like the Australian didgeridoo, while others hear the flute sound so clearly that they can't believe it's coming from a person. It depends on how your brain processes sounds."

>>> **Search help**



>>> **Listen to overtone singing**



>>> **Listen to overtones**



>>> **Try out overtone singing**





## 11. Further Explanation

This workbook is to be understood as a *work in progress*. Each time we offer a workshop for of teachers, we integrate afterwards the suggestions and new ideas that came from the participants. This way we develop new modules keeping the workbook up-to-date.

We also welcome feedback from people who have used the booklet with their learning groups and would be happy to receive any comments or suggestions. Feel free to send us an e-Mail!



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