



Pestalozzi

Training Resources

PESTALOZZI CORE KNOWLEDGE, SKILLS AND ATTITUDES FOR ALL TEACHERS (PCORE) “Awareness for change”

by

Author: Karine Hindrix - Belgium

Editor: Rasa Askinyte-Degesiene



The Pestalozzi Programme
Council of Europe Training Programme for education professionals

PESTALOZZI CORE KNOWLEDGE, SKILLS AND ATTITUDES FOR ALL TEACHERS (PCORE) “Awareness for change”

by

Author: Karine Hindrix - Belgium

Editor: Rasa Askinyte-Degesiene

Last edition: **December 2012**

The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the Council of Europe.

Theme: Awareness for change

Expected outcome

With these activities we would like to provide participants and trainers with instruments to adapt a critical and hopefully a more open attitude with respect to:

- their way of expressing themselves and understanding / interpreting others
- their responsibility in anti-discriminative mechanisms in their class room
- the handling of issues at school level by critically questioning 'objective information'.

Target group

Type of training	School level / age	Subject area
Initial teacher training	Primary and secondary	Arts Education theories Methods/techniques

Brief description of the unit

We have developed three activities that can be used separately as well. Through these activities, the participants gain a deeper understanding of some aspects of interpersonal relations in our contemporary society. First they experience differences in interpretation and ways of expression between people. Secondly they learn to understand the mechanism of discrimination and they discover and recognize attitudes and actions that are *inclusive* towards people who are different, especially in a school setting. Finally, they learn to deal with challenges based on different ways of looking at a problem. Here they will use objective information, questioning it through the famous means of the Six Thinking Hats of De Bono and construct their own, knowing how to deal with a situation.

For the first two activities we explicitly have chosen to integrate arts. First of all, because we want to provide participants and children with a variety of instruments to express themselves. Language means much more than only words. A well-known professor in childhood psychiatry in Belgium, Dr. Peter Adriaensens, emphasises arts as a means for developing skills in expressing values and opinions with children and therefore in developing a democratic attitude. Arts help people to go beyond the spoken words in conversations and debate. Arts help people to explore which language is appropriate for them to express themselves, when words seem difficult: a very important mission for a teacher – in our opinion. Arts and stimulating creativity help children to grow in expressing their opinion, to get in contact with and to be open to different opinions from other people. It helps children to get in touch with the shades of meanings. Furthermore, arts and creativity help us to look at people and their ideas and opinions in a dynamic way: children and adults can grow in values and expressing values, they *be-come*¹. In these exercises, we consider therefore arts as essential ingredients in dealing with contemporary and future issues of tolerance, respect and living together.

Methods/techniques used

- Arts
- Group work (CLEC)
- Reading
- Discussing
- Presentation
- Simulation

1 Adriaensens, P., *Elk kind spreekt zijn eigen taal*, speech using the teacher training exchange Flanders-Maastricht on 12th November 2009, CC Mechelen (Belgium), minutes by Jozefien Muylle. See also examples of arts (amongst other multimedia) and expression of vision and opinions online: www.ingebeeld4.be, a Belgian platform for media literacy,

Time 3 hours and 35 minutes

Activity 1	▶ 80 minutes
Activity 2	▶ 90 minutes
Activity 3	▶ 45 minutes

Tips for trainers:

See tips in activities.

Resources

Poem “Marc greets things in the morning”	Appendix 1
Lyrics: Black Eyed Peas - <i>Where Is the Love?</i>	Appendix 2

Preparatory reading

- Colpaert, M. (2007). *Tot waar de beide zeeën samenkomen. Verbeelding, een sleutel tot intercultureel opvoeden*. Leuven: LannooCampus.
- www.ingebeeld4.be, a Belgian platform for media literacy
- Steunpunt Diversiteit en Leren, *Cooperative Learning in European Contexts*, Online: <http://www.steunpuntdiversiteitenleren.be/main.asp?lan=1&typ=90> (27th December 2010)
- <http://crede.berkeley.edu/>

Activity 1 Express yourself by body language



80 minutes

	Notes
<p>▶ General aim:</p> <ul style="list-style-type: none"> ➢ To reflect upon our own body language and (receiving) the other people's body language. ➢ To reflect upon similarities and differences in expressing ourselves about the same daily situations and poems. ➢ To realize that by body language we all translate our values (authenticity). <p>▶ Specific aims:</p> <ul style="list-style-type: none"> ➢ To help participants express their feelings through body language. ➢ To encourage participants to cooperate in a creative process. 	
<p>▶ Methods /techniques used:</p> <ul style="list-style-type: none"> ➢ Analysis of poetry ➢ Drama exercises ➢ Discussion 	
<p>▶ Resources:</p> <ul style="list-style-type: none"> ➢ Appendix 1: Poem "Marc greets things in the morning" ➢ Poem, cut into strips (according to lines) 	
<p>▶ Practical arrangements:</p> <ul style="list-style-type: none"> ➢ The room has to give opportunities for individual work at tables as well as working in a circle with all the participants. ➢ Small papers for participants to write some words on and pens. 	

► **Instructions/procedure:**

Step 1:

- Warm up: Participants and trainer are in a circle. The participants pass a big imagined ball to each other. Each time the participants have to imagine they throw a perfect ball – exact shape, weight. The ball can become very small, expensive, juicy, bad smelling, spiny, etc. (5 minutes).
 - The trainer asks the participants to express themselves spontaneously, without thinking, by body language (movements) on different suggestions: receiving a great e-mail, not understanding a trainer, happy about a good mark, mad about a text, coming home hungry, etc. (5 minutes).
 - The aim of next activity is to let the participants express themselves (basic emotions) by experimenting individually body language. The trainer asks one participant - “detective” for a minute to go out of the room. The other participants walk through the classroom. The trainer asks them to stand still and express themselves when he says a word. E.g.: happy, being amazed, worrying, confused, sad, concentrated, heavy, etc. The trainer gives the participants a little bit of time to express themselves. When he says “stop”, the participants need to freeze. The trainer invites a participant, who was out of the room, to come inside. He/she has to guess, what the other participants try to express. Even if the participants were asked to express the same emotion, it may happen that the “detective” will see many different emotions.
 - Questions that the trainer can ask:
 - What do you observe?
 - What is typical for ... in body language?
 - Do all participants express the same emotion? Why or why not?
- This can be repeated a few times (10 minutes).

Step 2:

- Participants and trainer stand in a circle. The trainer expresses some emotion on his/her face, and “passes” it to a participant, standing near him. The participants pass on emotion given by the trainer to each other. The one who receives an emotion *intensifies* it by making the emotion bigger each time it is passed on. Encourage participants to intensify emotions clearly.

Step 3:

- The trainer reads a poem about getting up in the morning (Appendix 1).
- Discuss, what, in the participants’ opinion, the author wants to express in the poem:

- What is the poem about?
- How does the author feel? (5 minutes)
- The participants take a piece of paper and a pen to write down keywords on the following questions, and write down a feeling and two actions they actually did in the morning on a small white paper. It is important that they keep this a secret for themselves.
 - Questions:
 - How did you feel about getting up this morning?
 - How did you get up this morning: what did you do? (5 minutes)
- The participants work individually. The trainer takes a bow with strips, with a separate line of the poem (prepared in advance). The participants pick one strip, and read the line of the poem for themselves. They have to write the next line – add one thing they actually did this morning. The third line has to be about the feeling they had this morning (5 minutes). Participants write those lines individually and do not show to anyone.
- Each participant has to find a place and to perform (express) those three lines with movements. All participants do that simultaneously (5 minutes).

► **Tips to trainers/anticipated difficulties:**

For step 2:

- At the beginning emotion has to be light, not strongly expressed. If at the beginning emotions are strong, there will be no space left to increase them.
- Emotions can be misinterpreted from the beginning. Don't correct this as a trainer: It will be an interesting topic to discuss at the end of the activity (10 minutes).

For step 3:

- It does not have to be a general action – everybody moves, not paying attention to others.
- Remind the participants to keep their “poems” secret. The other participants have to see only performed, not written poems. It is allowed to read a written text only after performance.
- It is possible to divide a group into 2 groups. While the participants of one group are performing, the others are observing. Later groups change their roles.
- Then, the trainer may moderate a short reflection on the question: “what do they ‘read’ in the performances of the other group?”
- The participants pick a partner. They have to express their “poems” as dialog (without words). They

<p>take some time to prepare their acts. When all pairs are ready, they start to perform. Make sure that every performance is appreciated with applause (15 minutes).</p> <ul style="list-style-type: none"> ➤ If you don't have much time for reflection, do not talk about questions for separate steps; do not analyse every activity separately. Discuss only general questions. 	
<p>► Debriefing/reflecting:</p> <p>Discuss these activities with respect to expression, differences and its relevance for interpersonal relations:</p> <p>For step 2:</p> <ul style="list-style-type: none"> ➤ How did you feel receiving an emotion from someone? How did you perceive it (taking the message)? Did you understand the emotion? ➤ How did you feel about intensifying it? <p>For step 3:</p> <ul style="list-style-type: none"> ➤ What similarities/differences about getting up in the morning? (make learners give actual examples) ➤ What similarities/differences about expressing the same feelings/actions in the morning? (make learners describe fellow learners' body language) ➤ How did you experience inventing two movements for the line you picked? How did you invent the movements, e.g. feeling inside and use this for a movement or literally express the words or...? ➤ Who thinks it is easy? And who difficult? Why? (creativity is not as easy for everyone) ➤ How did it feel about playing one another's dance? Did it feel different/same than yours? ➤ How did you experience cooperating on a performance together? <p>General:</p> <ul style="list-style-type: none"> ➤ How comfortable do you feel expressing yourself by body language without talking? Why? ➤ How much information, in your opinion, do we transmit by body language? ➤ Is it important to understand a body language? Why? ➤ Is it easy to understand body language? Was it easy to understand what idea or emotion others express? Why? ➤ Have you ever had some misunderstandings in your life, which happened because you wrongly understood the expressed idea or emotion? Or someone else misunderstood your idea or emotion? ➤ If you look at your class mates: to what extent the movements and expressions they adopted are typical for him/her? What does that inform you about? ➤ What does this exercise about body language teach you about interpersonal relations? Intercultural relations? (15 minutes) 	

Activity 2 Express yourself verbally



90 minutes

	Notes
<p>▶ General aim:</p> <ul style="list-style-type: none"> ➢ To help the participants to become aware of their language and realise that they all translate their values (authenticity). ➢ To reflect upon the idea that people interpret the same thing in different ways. ➢ To reflect upon the idea that different people feel more or less comfortable and are more or less competent in different ways of expressing themselves. <p>▶ Specific aims:</p> <ul style="list-style-type: none"> ➢ To give to the participants an opportunity to express themselves by poetry and drawing, associating words to images. ➢ To discuss on similarities and differences in perceptions / interpretations of images. 	
<p>▶ Methods /techniques used:</p> <ul style="list-style-type: none"> ➢ Associative and analytical thinking ➢ Drawing ➢ Discussion 	
<p>▶ Resources:</p> <ul style="list-style-type: none"> ➢ 4 pictures, which evoke a lot of feelings, ideas, questions, etc. ➢ A lot of material to draw is needed. Possibly it can be asked to participants to bring their own drawing material. Choices can be made or everything can be allowed. 	
<p>▶ Practical arrangements:</p> <ul style="list-style-type: none"> ➢ The room has to give opportunities for individual work at tables as well as working in a circle with all the participants. ➢ Outdoor could stimulate a great atmosphere. 	

► **Instructions/procedure:**

Step 1:

➤ Warm up: Participants are in a circle and the trainer is in the middle. He/she points to a student. This participant has to say a word that comes to his/her mind, and to show it to another participant. He/she says one word, which comes to his/her mind as soon as he hears the first participant's word. After saying that word, he/she picks another participant. And so on.

Step 2:

- The participants look at 3 pictures, projected in front of the room.
- The participant associate two words with the first picture and write them down without talking.
- They associate one feeling with the second picture, one feeling with the third picture, and write it down. Emphasize that they don't need to write down what they see, but what comes to their minds while seeing it (10 min).

Step 3:

- The trainer projects a special picture: a picture which evokes a lot of feelings, ideas, questions, etc. Pictures in the media or award winning pictures are often very stimulating.
- Refer to the criteria of associative thinking:
 - Everything you say is good; you CANNOT say wrong things.
 - Say immediately what comes to your mind.
- The participants are asked to write a small text about the picture, based on the words they associated to the 3 pictures in step 2. Question words as 'why, who, when, how, where' could stimulate the writing process for those who have difficulties with imagination. (15 min).

Step 4:

- The participants sit at a table. They read the story of the student at their right. In each text, each student eliminates picked words, while 10 words are left.
- Then, each participant gets his/her own work back.
- The participants then write a ten-word poem, left over after the elimination of words by the fellow participants (15 min).

Step 5:

- The participants sit in circle. Every student takes and reads the poem, written by his/her neighbour on their right, and draw something that expresses what he/she experienced when reading the poem of another student. Then everybody again takes the poem from the participant on their right (with already one picture

on it), and draw their feelings (in a separate picture, or prolong the idea of the first drawing).

- It is possible to prolong this activity while on each poem will be 3-5 pictures (20 minutes).

► **Tips to trainers/anticipated difficulties:**

- The trainer has to explain the main rules:
 - The participants have to say their associations quickly, without thinking. Say immediately what comes to your mind.
 - Everything participants say is good; there CANNOT be wrong associations (10 min).
- You may find good pictures on websites like <http://photojournalismlinks.com>.
- Choose photographs which express non direct, mixed, complicated ideas. Avoid any clear associations with war or sex scenes.
- Make sure the participants do this quickly. It is important associative thinking to be stimulated.
- They should not draw what they actually read, e.g. a house if there is a house in the story.
- The exercise is about expressing by colour and movement. Repeat the rules of associative thinking.
- Every student reads the story and the poem, and look at the drawing added by the group for the other participants.
- Make agreements before starting about respect and creating a good atmosphere for this activity and take arrangements when participants are laughing with fellow participants or not respecting each other.
- Emphasise that participants really need to work individually and not to look too much nor copy on other participants.
- Associative thinking is not easy. It might be helpful to spend a little bit of time explaining what this means and that it is important to react quickly.
- During the activity it is extremely important to pay attention and compare words, prose, poems and drawings in order to make student realise that different people interpret differently. This is a condition to elaborate the reflection in order to reach a discussion about expressing different values and norms in different ways.
- Foresee that some participants will forget their drawing material.
- It could be helpful to consider the composition of the groups in advance. It is important that the participants feel safe.
- If properly done (if the atmosphere is pleasant, and everyone feel safe and willing to express), those

<p>activities can stimulate togetherness and good feelings if these are shown for a longer period somewhere in your institution.</p> <ul style="list-style-type: none"> ➤ If you are limited in time and you do not have enough time for each part of this activity, you can skip the drawing part. It is always important to keep a slow pace, and that there are introductory exercises to warm up the participants, and reflective moments in between activity elements as well as at the end. 	
<p>► Debriefing/reflecting: Reflect upon the meaning of this activity with respect to interpretation, expression and language in interpersonal relations:</p> <ul style="list-style-type: none"> ➤ How does it feel when other people eliminated words in your text? How do you consider the words that were left by the others? Do you understand why some words were eliminated, and some not? ➤ What does the elimination of the words and the drawing teach about the interpretation by others of your text? ➤ How comfortable do you feel about expressing yourself by talking/writing/drawing poetry? ➤ Why do you think one picture evokes different feelings and words? (influenced by experience, feelings, ...) ➤ How much information do we need to write a story? What was the role of the picture in writing your text? What did you use to write the story? (details, memories of a movie, ...) ➤ What elements of other participants writing or drawing do you appreciate? What surprises you? ➤ Did you work together as a group during this drawing exercise, do you think so? ➤ What do those activities show you about how people interpret things they see and what they consider as important in your story? (Remember that we started just from one and same picture). ➤ To what extent there are similarities in the way we see the same things? ➤ What did these activities teach you about understanding and interpreting others? ➤ To what extent this is relevant for everyday human interactions? ➤ How this activity can be used with children? (20 minutes) 	

Activity 3 Where is the love?



45 minutes

	Notes
<p>► General aim:</p> <ul style="list-style-type: none"> ➤ To identify implicit hostile attitudes towards people who are perceived as different (in education). ➤ To gain knowledge on and understand the mechanisms of discrimination in contemporary western European education. ➤ To identify explicit and implicit <i>inclusive</i> attitudes and mechanisms in education with respect to people who are perceived as “different”. ➤ To encourage the participants to send a creative message about inclusive attitudes and mechanisms to a wider audience. <p>► Specific aims:</p> <ul style="list-style-type: none"> ➤ To reflect on a popular song with respect to its social scope. ➤ To link it with the European society and more specifically, to the participants’ own societies. ➤ To discuss situations of discrimination towards people who are different. ➤ To encourage the participants to make a creative multimedia compilation of the most stimulating inclusive attitudes. 	
<p>► Methods /techniques used:</p> <ul style="list-style-type: none"> ➤ Observation in daily life ➤ Discussion ➤ Multimedia presentation ➤ Reporting on a blog 	
<p>► Resources:</p> <ul style="list-style-type: none"> ➤ The Black Eyed Peas, “Where Is The Love?”, music video, http://www.youtube.com/watch?v=WpYeekQkAdc, online 3rd November 2010 ➤ http://songteksten.net 	

► **Practical arrangements:**

- Multimedia arrangements
- Facilities to work in group, with computers and (wireless) internet

► **Instructions/procedure:**

Step 1:

- The participants watch a music video - Black Eyed Peas, "Where Is the Love?"
- The trainer moderates a discussion on its content.

Guiding questions for the trainer:

- a. What is the message of this band?
- b. What do they observe in their country?
- c. Why do you think they make a song about it?
- d. What is the role of art with respect to these observations?
- e. To what extent is this true for your country?
- f. Where do you observe discriminations?
- g. How does it make you feel when you observe this? (30 minutes)

Step 2:

The next sequences can be introduced if the trainer observes that the participants are motivated and engaged to take what they have learned outside the classroom to a wider audience (develop a kind of a campaign):

- To observe during their teaching practice in schools, situations/actions that include people (anti-discrimination) and / or pieces of art that indicate inclusive actions and to report this on a blog
 - The participants can post good practices they meet in and around schools on the blog,
 - This can be a picture, a film, a few lines of text or even a poem,
 - The trainer shows the blog. He can create his own or use the one developed for the Pestalozzi Module blog: <http://whereisthelove2011.wordpress.com/> (Password: Pestalozzi2011).
 - The trainer gives an example and posts it on the blog (demonstration).
 - The trainer mentions these observations and the blog during other classes to keep them stimulated

<ul style="list-style-type: none"> ➤ To make a multimedia compilation of the most clear and nice examples of situations/actions in education that include people: <ul style="list-style-type: none"> • This can be on the Black Eyed Peas' song, "Where Is the Love?" or the participants can choose another song. • According to the present talents in the classroom, it can be a music video, a slide show of pictures guided by music, a PowerPoint presentation, etc. The result is shown to the participants and linked to a final discussion (a moment to finalise this activity). ➤ This is to show this compilation about inclusive situations and actions to a wider audience, in order to inspire people about anti-discriminative attitudes. 	
<p>▶ Tips to trainers/anticipated difficulties:</p> <ul style="list-style-type: none"> ➤ The participants will probably talk about the content with respect to the frame of the US international affairs. This can indeed have some attention, but it is more important to discuss the underlined ideas in the text before transferring these ideas to the students' society. ➤ It is useful to give the participants the chance to discuss questions in pairs before the general discussion (especially questions e, f, g, in order to activate their existent knowledge and intensify the general discussion). ➤ The introductory song does not suit every target group. However, the best hip-hop songs deal about this subject. Other songs about discrimination and violence in society that could be used : <ul style="list-style-type: none"> • Mercedes Sosa - Solo Le Pido A Dios • IAM, Sous les mêmes étoiles • Abd Al Malik ➤ As an alternative to the blog and multimedia compilation, the participants can formulate a kind of a "charter": after the presentations, each group suggests one item for the charter to include people in education. All participants work on the charter in order to engage themselves and in accordance with whom they act during teacher training practice. It also can be displayed, e.g. in a hall way in the institution. 	
<p>▶ Debriefing/reflecting:</p> <ul style="list-style-type: none"> ➤ What feeling did the song give you? ➤ Is their message relevant to our society (schools and neighbourhood)? (15 minutes) 	

References

- Katrien Goossens. (2010). *Poëzie*. KHLeuven: unpublished course manual. (Katrien Goossens is a language and arts teacher, KHLeuven, Teacher Training College)
- Jeugd en Poëzie, <http://www.jeugdenpoezie.be/>
- Training Actieve Kunsteducatie (TrAK), Wisper, by Mathilda
- James Holmes. *The First Book of Schmoll. Selected Poems*. Bridges, Amsterdam, 1982.

Appendix 1: Poem

Marc groet 's morgens de dingen – Paul Van Ostaïen

Dag ventje met de fiets op de vaas met de bloem
 ploem ploem
 dag stoel naast de tafel
 dag brood op de tafel
 dag visserke-vis met de pijp
 en
 dag visserke-vis met de pet
 pet en pijp
 van het visserke-vis
 goedendag
 Daa-ag vis
 dag lieve vis
 dag klein visselij mijn

'Marc greets the things in the morning'

Hello boy with the bike on the vase on the
 bloom
 Ploom ploom
 Hello chair by the table
 Hello bread on the table
 Hello fisher-of-fish with the pipe
 And hello fisher-of-fish with cap
 Cap and pipe
 Of the fisher-of-fish
 Hellooo - o fish
 Hello little fish
 Hello tiny fishy-fine of mine

Translation strongly inspired by James Holmes –
 From: The First Book of Schmoll. Selected Poems –
 Publisher: Bridges, Amsterdam, 1982.

Appendix 2: Lyrics – Black eyed Peas, *Where is the love?*

What's wrong with the world, mama
 People livin' like they ain't got no mamas
 I think the whole world addicted to the drama
 Only attracted to things that'll bring you trauma
 Overseas, yeah, we try to stop terrorism
 But we still got terrorists here livin'
 In the USA, the big CIA
 The Bloods and The Crips and the KKK
 But if you only have love for your own race
 Then you only leave space to discriminate
 And to discriminate only generates hate
 And when you hate then you're bound to get irate, yeah
 Badness is what you demonstrate
 And that's exactly how anger works and operates
 Man you gotta have love just to set it straight
Take control of your mind and meditate
 Let your soul gravitate to the love, y'all, y'all

People killin', people dyin'
 Children hurt and you hear them cryin'
 Can you practice what you preach?
 And would you turn the other cheek?

Father, Father, Father help us
 Send us some guidance from above
 'Cause people got me, got me questionin'

Where is the love? (Love)

Where is the love? (The love)

Where is the love? (The love)

Where is the love?

The love, the love?

It just ain't the same, always unchanged
 New days are strange, is the world insane
 If love and peace is so strong
 Why are there pieces of love that don't belong?
 Nations droppin' bombs
 Chemical gasses fillin' lungs of little ones
 With the ongoin' sufferin' as the youth die young
 So ask yourself is the lovin' really gone
So I could ask myself really what is goin' wrong
 In this world that we livin' in people keep on givin' in
 Makin' wrong decisions, only visions of them dividends
Not respectin' each other, deny thy brother
 A war is goin' on but the reason's undercover
 The truth is kept secret, it's swept under the rug
 If you never know truth then you never know love
 Where's the love, y'all, come on (I don't know)
 Where's the truth, y'all, come on (I don't know)
 Where's the love, y'all

People killin', people dyin'
 Children hurt and you hear them cryin'
 Can you practice what you preach?
 And would you turn the other cheek?

Father, Father, Father help us
 Send us some guidance from above
 'Cause people got me, got me questionin'
 Where is the love? (Love)

Where is the love ? (The love)
 Where is the love? (The love)
 Where is the love?
 The love, the love?

I feel the weight of the world on my shoulder
 As I'm gettin' older, y'all, people gets colder
 Most of us only care about money makin'
Selfishness got us followin' our own direction
Wrong information always shown by the media
Negative images is the main criteria
 Infecting the young minds faster than bacteria

Kids act like what they see in the cinema
 Yo', whatever happened to the values of humanity
 Whatever happened to the fairness in equality
 Instead in spreading love we spreading animosity
 Lack of understanding, leading lives away from unity
 That's the reason why sometimes I'm feelin' under
 That's the reason why sometimes I'm feelin' down
 There's no wonder why sometimes I'm feelin' under
 Gotta keep my faith alive to lovers bound

People killin', people dyin'
 Children hurt and you hear them cryin'
 Can you practice what you preach?
 And would you turn the other cheek?

Father, Father, Father help us
 Send us some guidance from above
 'Cause people got me, got me questionin'
 Where is the love (Love)?

Source: <http://songteksten.net>