IO1

EDUC OPERA

EducOpera

a tool & a process (IO1)

to identify and assess competences acquired by students thanks to an education to Opera

Summary

IO1

Annexes

1 General framework for the EducOpera tool & method (IO1)

The EducOpera means to struggle against Early School Leaving (ESL) through the acquisition of skills & competences by the means of Education to Opera. To achieve this aim, it intends to design 3 main intellectual outputs:

1- A tool & method (IO1) to identify and assess the competences acquired by teenagers thanks to an education to music in general and Opera in particular which might be relevant skills & competences required at school

2- A training for professionals (IO2) - educators being trained to this pedagogical & innovative approach to enrich their professional practice and being able to use the IO1 in their assessment

3- A guidance for professionals in order for them to be able to explain the EducOpera approach to other teachers/educators (at school and outside school) teaching musical education (IO3) making the link with the struggle against Early School Leaving (ESL) ; learning to learn making the link between formal, non-formal and informal learning

As far as IO1 is concerned: the main outputs to be achieved are linked to the tool & method for the support to be provided to professionals in charge of extra-curricular activities in order to offer them support at work with pupils/students (IO1):

> 2.1 a prototype of tool & method expressing the skills and competences acquired by pupils/students thanks to their Education to Opera in order to facilitate an educative path;, key competence approach combining non formal, informal and formal learning-

> 2.2 a test of the prototype of tool in the 5 countries among educators to gather their feedback and modify/enrich the portfolio

2.3 a national testing of the tool & method

2.4 a quasi-final version to be validated during the meeting (Copenhagen, Denmark)

2.5 a final version after all testing has been carried out in all the countries

Involving youngsters in extra-curricular activities - for instance thanks to an education to Opera - may be an innovative strategy to combat ESL. Opera may be seen as an exclusive activity sometimes intimidating or unfamiliar for most of them. Thanks to this informal and non-formal learning they should acquire skills and competences required at school and so will contribute to the struggle against early school leaving.

A glossary is offered in the annexes for educators who wouldn't be familiar with the terminology used together with a bibliography to go into further details in the lifelong learning perspective.
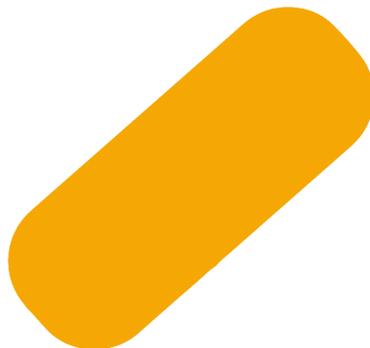
European & national policies for combating Early School leaving (ESL)

Reducing ESL to less than 10 % by 2020 is a crucial target for achieving key objectives in the Europe 2020 strategy and one of the five benchmarks of the strategic framework for European cooperation in education and training (European Commission, 2011b). High rates of ESL are detrimental to the objective of making lifelong learning a reality and a constraint to smart and inclusive growth in Europe as they increase the risk of unemployment, poverty and social exclusion.

As a consequence, ESL represents a waste of individual life opportunities and a waste of social and economic potential (European Commission, 2011).While the factors leading to Early School Leaving (ESL) vary from country to country (Recommendation on policies to reduce early school leaving, EC), the causes of ineffective policies can be boiled down to three typical deficiencies: 1. lack of a comprehensive strategy; 2. lack of evidence-based policy-making ; and 3. insufficient prevention and early intervention.

The reasons for early school leaving are highly individual (European Commission, 2011c). Even though it is impossible to establish a single 'profile' of early school leavers or a comprehensive list of causes leading to a school failure, as a social phenomenon, ESL follows certain patterns (EC,). The EU experts have identified 7 main characteristics amongst early school leavers. They are in general more likely to: come from poor, socially disadvantaged and/or low educational backgrounds; come from disadvantaged minorities (such as Roma or other minority ethnic groups) or migrant backgrounds; belong to vulnerable groups, such as youth from a public care background, teenage mothers and those with physical and mental disabilities or other special educational needs (SEN); have to contribute to the family income or take adult responsibilities, such as parenthood or caring for family members; have had a history of disengagement from school, long-term absenteeism, truancy or expulsion; have achieved poorly in

school and lack sufficient educational resilience; have often changed their place of residence or schools.

A central point underlined by the European Commission is an obvious relationship between socio-economic status and the risk of ESL. It is important to understand why some pupils might be excluded from school in order to offer appropriate public policies to enhance Success at School for all and not just for a minority. Since 2000, the main question which has been asked to policy makers in the field of education is "What is important for pupils to know to become educated citizens?

Some general information were gathered in the 5 countries concerning the number and profile of early school leavers (016 –2017) , the national policies implemented in the past 5-10 years and the innovative strategies implemented on the ground in order to struggle against Early School leaving (ESL) in the past years to be taken into account to support/complement the EducOpera strategy
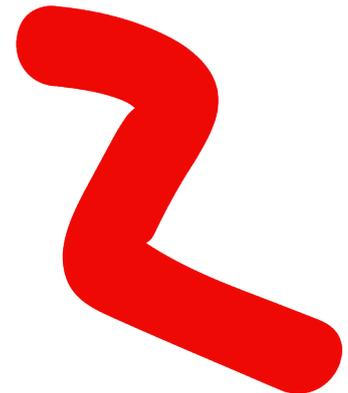
Competence approach – 8 key competences & national public policies

The EducOpera means to struggle against Early School Leaving (ESL) through the acquisition of skills & competences by the means of Education to Opera. It means to insist on the acquisition of the key competences (EC, 2006 updated in 2018) thanks to Education to Opera which is based on a compulsory discipline learnt at school - musical education- but not only as it gathers also "Communication in the mother tongue"/literacy competence (KC1) but also "Communication in a foreign language"/ multilingual competence (KC2), "Learning to learn"/Personal, social and learning to learn competence (KC5) or "Cultural awareness and expression competence" (KC8). It is also a means for youngsters living in sensitive areas to have an access to Opera in an active way- contributing to the adaptation of an Opera. Each citizen will need a wide range of key competences to adapt flexibly to a rapidly changing and highly interconnected world. Education in its dual role, both social and economic, has a key role to play in ensuring that Europe's citizens acquire the key competences needed to enable them to adapt flexibly to such changes. Competences are defined here as a combination of knowledge, skills and attitudes appropriate to the context.

Key competences are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment. The main aims of the European Reference Framework are to : identify and define the key competences necessary for personal fulfilment, active citizenship, social cohesion and employability ; ensure that by the end of initial education and training young people have developed key competences to a level that equips them for adult life and which forms a basis for further learning and working life; provide a European-level reference tool for policy-makers, education providers, employers, and learners themselves and provide a framework for further action at Community level. A European framework, "8 key competences" (European Commission, Brussels, 2006 updated in 2018) suggests a typology of 8 key competences. They may be gathered in:

1- **Basic skills: communication in the mother tongue/literacy competence:** *the ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing),* **communication in foreign languages/multilingual competence** *- the ability to understand, express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing) in another language,* **mathematical competence and basic competences in science and technology/mathematical competence and competence in science, technology, and engineering"** *- the ability to develop and apply mathematical thinking in order to solve a range of problems in everyday situations and* **digital competences** *- the confident and critical use of information Society Technology (IST) for work, leisure and communication.*

2- **Transversal skills: learning to learn/ Personal, social and learning to learn competence** *- the ability to pursue and persist in learning, to organize one's own learning, including through effective management of time and information individually and in groups ;* **Social and civic competences/citizenship competence** *- personal, interpersonal and intercultural competence and behaviour that equip individuals to participate in an effective and constructive way in social and working life,* **Sense of initiative and entrepreneurship/ entrepreneurship competence** *- individual's ability to turn ideas into action -creativity, innovation and risk-taking, as well as the ability to plan and manage projects and* **cultural awareness and expression:** *Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.*

Combining formal/non formal and informal learning – from the Bologna process to the Copenhagen process

The European Centre for the Development of Vocational Training underlines that *"Validating non formal and informal learning is increasingly seen as a way of improving lifelong learning and life wide learning. More European countries are emphasizing the importance of making visible and valuing learning that takes place outside formal education and training institutions, for example at work, in leisure time activities and at home"* (CEDEFOP, 2009). Policy-makers and practitioners are faced to main challenges to support this process. On the one hand they must propose a legal or at least official framework to enhance the process (top down approach), on the other hand they must offer concrete tool and method to support the process on the ground in order to make it be a reality (bottom up approach). In this perspective, the Cedefop also points out the interdependence of validation of non-formal and informal learning and certification in the formal education and training system together with a broader range of stakeholders than required by formal learning.

The methods used for validation of non-formal and informal learning are essentially the same tools used in assessing formal learning. They have to be adopted, combined and applied in a way which reflects the individual specificity and non-standardised character of non-formal and informal learning. There is a wide variety of pedagogical supports designed so far among which the portfolio method is the most popular as it uses a mix of methods and instruments employed in consecutive stages to produce a coherent set of documents or work samples showing an individual's skills and competences in different ways. Competence includes:

I) cognitive competence involving the use of theory and concepts, as well as informal tacit knowledge gained experientially;

II) functional competence (skills or know-how), those things that a person should be able to do when they are functioning in a given area of work, learning or social activity;

III) personal competence involving knowing how to conduct oneself in a specific situation;

IV) ethical competence involving the possession of certain personal and professional values.

Acquiring a certain level of competence is the ability of an individual to use and combine his/her knowledge, skills and wider competences according to the varying requirements posed by a particular context, a situation or a problem.

For EducOpera, a portfolio- tool & method – has been designed. The idea is to combine as simply as possible a formal learning delivered at school by teachers and non-formal and informal learning delivered outside school by educators. Feedbacks were gathered on the ground , each partner was asked whether this approach was familiar in their country, how far it was known/applied in their educative institutions, if there was any clear bridge built between school activities and extra-curricular activities and in which ways. In complement some questions were asked on the basics of the European Qualification Framework and developed a NQF in accordance with the EQF.
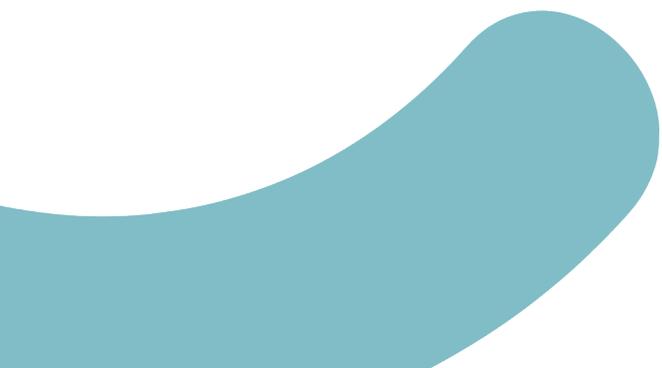
5 Benefits of an education to Opera – genesis of the EducOpera

Learning music enhances a cognitive, emotional, physical and social development of youngsters and is a main source of creativity. Musical education and more generally artistic education as soon as possible is most necessary for children to become adults open on the world, with the relevant knowledge and critical thinking for sharing values with the future generations (Suzana Kubik, France Musique, 2016).

In an approach based on praxis, according to David J. Elliot, rhetorician in education and musician, education to music is more pragmatic than esthetic. Antti Juvonen states that *"in the heart of pedagogy is the musical experience. Pupils are asked to play the instruments and to sing in order to better understand the music not as an abstraction, but through practice and sensations it reveals. Acting for feeling and understanding before learning a theoretical knowledge, this is the methodological principle"*.

At school, musical education is part of compulsory education. Musical education tackles three main objectives: listening to music; playing and/or composing the music; building a musical and artistic education. Three main pedagogical actions are implemented: listening, playing and composing. In complement of the formal education, many extra-curricular activities are offered such as choirs in the framework of schools or outside schools with annual concerts to play the work done all the yearlong. Moreover, education to music combines much knowledge: history, literature, or sciences. Therefore it plays a specific role in transversal pedagogical strategies and multidisciplinary learning (such as history of arts).

Many opportunities are offered to youngsters outside school to play the music: in associations, in conservatories... Education to opera in particular allows an opening of youngsters to artistic culture (most favored by Key competence 8) with a cultural practice which used to be a popular one. This pedagogical approach is also a main asset

for creativity (key competence 7) and therefore for a harmonious personal development. The opera involves disciplines such as music, drawing, sports, and dance. Education to Opera may reveal hidden talents, it enhances a collective and team spirit, it improves culture and knowledge, it allows to acquire various competences, to master one's body, concentration and breathing, it stimulates memory, it combines written and oral expression in mother tongue or a foreign language (key competence 1 & 2) , it develops the personality of the teenagers, it is a main asset for empowerment.

The peculiarity of the music to be a non-verbal language reduces the difficulties associated with modest language skills and puts young people in relation to each other, facilitating communication skills, expression and listening, emotion control, the formation of a critical sense in a synergic context of different approaches, compliance with the rules of civil society, socialization, the sense of responsibility in an atmosphere of good cooperation. The music is not an obstacle even in the case of children with specific learning disorders, disabilities or serious emotional disorders and attentional or foreign students.

Indeed, the practical activity promotes integration among peers, providing pupils with special fragility the chance to work with his teammates: the dispensatory and compensatory strategies (eg the use of a multi-sensory teaching, of a repetitive method and imitation, the use of pre-recorded audio files) allow calibrating the requests to the real possibilities of youngsters.
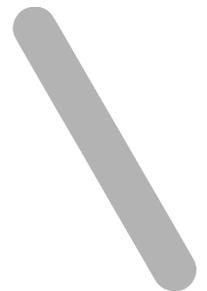
Methodological approach- process of work & evaluation

The main aim of EducOpera, is to provide new ways to struggle against early school leaving (ELS) with the use of artistic elements of education to opera (dancing, singing, acting, etc.). This innovative pedagogical practice was tried out among the target groups of the project and at least three experimentation sessions among young people and three experimentation sessions among professionals in each country will take place. The target group is broadly defined as youngsters in the age between 14 and 16 years of age living in disadvantaged areas and at risk of ESL.

The tool & method was designed for the Intellectual Output -IO1 of EducOpera project. The following steps were suggested to collectively achieve the final output:

- National networks were built gathering educators and youngsters in the 5 countries - November-December 2017

- First actions were implemented among youngster & a first framework is designed – January 2018

- Partners sent their feedback & involved educators working in the field of education to music/Opera - January to March 2018

- A Second framework was dispatched & feedbacks were asked to the partners – April-May 2018

- A quasi-final version of the IO1- a portfolio (tool & a process for educators) was discussed in June 2018 during the meeting in Aarhus (Denmark)

- The final verison was translated in the 5 languages after the testing was completed in the 5 countries- (December2018)

This first Intellectual output (IO1) is a portfolio (a tool & method)to identify and assess the competences acquired by teenagers thanks to an education to music in general and Opera in particular which allows them to acquire relevant skills & competences required at school. It combines in its content components of formal learning & informal and non-formal learning. This tool and method (EducOpera portfolio) is designed allowing educators to express the relevant skills & competences gained by their students thanks to an education to Opera - with a close link to the 8 key competences (EC, 2006 updated in 2018) . It also combines formal learning (required at school) with non-formal and informal learning (acquired outside school...) - with reference to the CEDEFOP guidelines (Thessaloniki, 2009). After the IO1 was collectively designed, on the basis of a common framework offered by the leader of the IO1, it was tested in each country among educators working with a group of teenagers (13-15 years). The partners provided their feedback to improve the portfolio prototype on the occasion of sessions of experimentation organised in each country.

The educational program follows a common protocol developed across the partners of the project and adapted to the national context in each case. This becomes a form of experimentation of the core idea in different adaptations, disguises and contexts. Monitoring tools are implemented in order to document the outcome in each country. Because of the open ended and experimental approach in the project, the demands for monitoring the results on a more generic level place large were made. The targeted outcome is in general to contribute to the acquisition of skills and competences for young people through extracurricular activities and thereby contribute to their educational success. It is built on the general assumption that "[l]earning music enhances a cognitive, emotional, physical and social development of youngsters and is a main source of creativity". Furthermore; it is argued that "it allows acquiring various competences, to master one's body, concentration and breathing". Therefore it is of relevance to monitor the participant youngster´s social and emotional development as well as to which degree they master concentration and hyperactivity though the program. It is within research found that social and emotional difficulties are among the drivers that lead to early school leaving as well as hyperactivity and low attention.

The monitoring tool therefore has to fulfil the following criteria: a) applicable in all the participating countries; b) easy to administer; c) capable of monitoring changes over time; d) focus on the social and emotional dimensions and hyperactivity and attention;

e) covering the age-span of the target group. On the basis of the several domestic projects implemented in Denmark with a focus on school outcome and reducing early school leaving among disadvantaged pupils, the Danish partner suggested to apply as far as possible the Strength and Difficulties Questionnaire SDQ (Kjeldsen & Jensen, 2017; Ministry for Children, Education and Equality 2015). It was in the first place designed by the English psychiatrist Robert Goodman (King's College, London, 2002).

The Strength and Difficulties Questionnaire (SDQ) is an international instrument that in our interpretation meet the named demands for the monitoring tool in the EducOpera project:

a) it has been adopted and translated into Danish, French, Spanish, Italian and Slovenian languages;

b) it consist of a questionnaire placed on one page and is easy to score - therefore easy to administrate;

c) the instrument can be used for pre- and post-testing and therefore suitable for monitoring the changes over time;

d) among the main domains of the instrument emotional symptoms, hyperactivity/inattention and prosocial behaviour are identified;

e) the instrument exists in different versions among them is a: "One-sided self-rated SDQ for 11-17 year olds", which the participant themselves can fill in. Furthermore, it is possible to include the perspective on the participant from the professionals with the "T11-17 - SDQ and impact supplement for the teachers of 11-17 year olds" (SDQ, 2018).

Following the national board for social affairs in Denmark, Socialstyrelsen, (part of the Ministry for Children and Social Affairs) , it was found that "good practice has been gained from using the tool in relation to different target groups as well as positive assessments of the technical characteristics and suitability of the tool for evaluation purposes. Although the questionnaire is short, it covers most purposes to the same degree as the more comprehensive alternatives" (Socialstyrelsen, 2013, p. 13 own translation). The main questionnaire consists of 25 questions divided into five questions for each dimension the instrument covers. The five scales covered by the instrument is: 1) emotional symptoms; 2) conduct problems; 3) hyperactivity/inattention; 4) peer

relationship problems; 5) prosocial behaviour. In relation to the questionnaires with supplement information, it is argued that: "[t]he follow-up versions of the SDQ include not only the 25 basic items and the impact question, but also two additional follow-up questions for use after an intervention. Has the intervention reduced problems? Has the intervention helped in other ways, e.g. making the problems more bearable? To increase the chance of detecting change, the follow-up versions of the SDQ ask about 'the last month', as opposed to 'the last six months or this school year', which is the reference period for the standard versions. Follow-up versions also omit the question about the chronicity of problems"(SDQ, 2018). The SDQ instrument is then scored within each domain/scale and into a total score. For each scale and the total score cut-off scores are provided and different scripts scoring the instrument using standard statistical packages are provided (SAS, SPSS, STATA and R). The instrument can with great benefit be used to monitor the pupils from their own perspective prior to the participation in the activities (pre-test) and again after the program have ended (post-test).
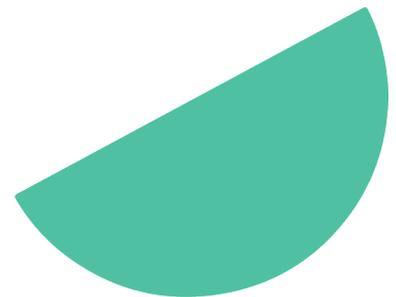
7   A tool & method- the 4 step approach

This first Intellectual output (IO1) designed for the EducOpera project is a tool and method for educators -teachers at school and professionals (in associations or local authorities) outside school- in order to support them to be able to identify and assess the skills and competences acquired and/or to be developed by youngsters through an education to Opera and therefore to support their work among youngsters facing difficulties at school or already early school leavers.

This tool & method should allow educators:

1. to support students to acquire relevant skills & competences required at school. It combines components of formal learning, informal and non-formal learning

2. to express relevant skills & competences gained by their students thanks to an education to Opera - with a close link to the 8 key competences (EC, 2006) .

3. to combine formal learning (required at school) with non-formal and informal learning (acquired outside school)- with reference to the CEDEFOP guidelines (Thessaloniki, 2009).

The following schema presents the 4 step approach suggested for identifying and assessing the skills and competences acquired thanks to an education to Opera that should be useful for the competences required at school for students.

A 4 STEP CIRCULAR APPROACH
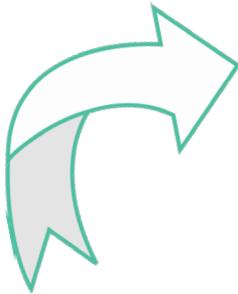
1st STEP
defining the environment
Background in which the education to Opera is delivered
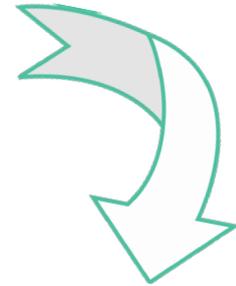
2nd STEP
identifying difficulties faced by the youngsters
Profiles of the youngsters- age, gender, any specific difficulties faced including *knowledge* or *know how to do* or *how to be*

3rd STEP
selecting relevant competences (KC)
taking into account the EU 8 KC framework or any other reference
& making a brigde between the education to Opera and the competence

4th STEP
assessing competence acquired
Option 1- *ex ante/ex post* method
Option 2- SWOT analysis
Option 3- brainstorming at the end of the year
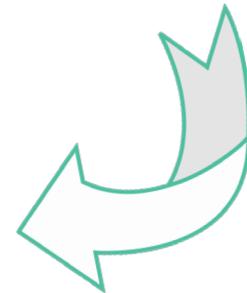
The cognitive effects of Opera (or at least of its components)- contribution by the University of Perugia (June 2018)

Numerous studies in the literature have shown the effects, if not of the Opera, at least of some components that relate to this artistic activity: music, stories and theater. For example, from the psychological point of view the narration is a purely human process (Nelson, 2003) that is constructed and operates at different cognitive levels. A story is the representation of events in imagined environments (or reproduced in theaters) that can be related to the real world (Marr, 2004). Consequently, processing an element of narration by the human brain becomes something more complex than the mere linguistic process.

The processing of a story is able to facilitate the development of a greater ability to understand others and to identify with them (Oatley, 2006, Mar 2009). The process of a story develops the human faculty of "narrative thought", emotional intelligence, self-awareness (and / or one's own discomfort), gradually leading the person to a restructuring of the Self. The processing of a story allows the development of empathic processes and therefore of mentalizing or understanding the intentions, objectives, emotions and other mental states of the characters (Frith & Frith, 2003). The brain regions that seem to contribute to the narrative processing are multiple: as Maar says (Maar, 2005): every network that supports language, memory, and even perception is likely to play a fundamental role in understanding and interpreting stories.

Production and musical perception are also a peculiar function of the human brain. Music is not just an artistic activity, but a language to communicate, which evokes and reinforces emotions. From the point of view of neuroplasticity, music, played or heard, induces substantial structural changes in the cerebral cortex (Janche 2009). Greater musical expertise was associated with increased gray matter density in the left inferior frontal gyrus, which is involved in syntactic processing, executive functions, and working memory, and in the left intraparietal sulcus responsible for visuomotor coordination. Gray matter density was also significantly increased in brain areas involved in visual pattern recognition (right fusiform gyrus) and in tonal sensitivity (right mid orbital gyrus) (James et al., 2014). Musical training seems to have a beneficial effect on processing speed: adolescents with years of active musical experience showed

better performance in both visual and auditory information processing speed tasks than non-musicians (Bugos and Mostafa, 2011). Music lessons, compared to drama lessons or no lessons, enhance IQ, as measured by WISC-III (Wechsler, 1991). Schellenberg (2006) reported a long-lasting association between formal exposure to music in childhood and both IQ and academic performance.

Finally, regarding to theater, several authors affirmed that there is an "innate healing function" in theatre and, in fact, there is a long line of therapeutic tradition in psychology that can be traced back to Moreno's psychodrama (1946/1972) whose developments gave emergence to the dramatherapy (e.g., Jones, 1996; Orkibi, 2010) and the therapeutic theatre (e.g., Snow, D'Amico, & Tanguay, 2003). The theater and its effects have been widely studied and numerous positive effects have been found, such as: education (e.g., Bailey, 1996; Hui & Lau, 2006, Leit & Humphries, 1999), cognitive development (e.g., Noice & Noice, 1997), self-efficacy (Burgoyne et al., 2007) or social intervention (e.g. Freire, 1972; Prentki, 2002).

In summary, if we examine the experience of the Opera, understood as its narrative, musical and theatrical parts, this can be evaluated as an experience capable of eliciting several important activations at the cerebral level, and a very important series of possible effects of empowerment on the subject who makes this kind of experience.

DIFFICULTIES FACED DURING THE TESTING OF THE EDUCATION TO OPERA

Among youngsters	Among professionals working with youngsters
It is difficult to sing especially for male youngsters (whom voices may be in times of changing).	It is difficult for teachers at school to establish contact and a good relationship with students who are not in the classrooms- being an educators outside school requires different social skills
It is difficult to dance for some of the youngsters who feel ill at ease with their body.	For educators who are not experts in Opera- which is usually the case for teachers involved in extra-curricular activities- the difficulty is to accept to be "learners" as their students and to admit it towards their students
It is difficult to play music as most of them haven't had the opportunity to have an access to an instrument.	
It is difficult to act even though they are playing a role in the classroom among their other fellow students.	Educators who are not teachers at school have another relationship to be built with students as they don't have any "official" link with them but a consensual and mutual agreement to be there for them outside school, most of the time on a voluntary basis
It is sometimes difficult to accept to be directed/ conducted as they might be reluctant to any figure of authority especially coming from an adult who wouldn't have any superior position with them.	
	The main barrier or difficulty face by educators (inside and outside school) is the reward to be given to students who accept voluntarily, during their free time, to be involved in an activity with no obvious link with school
It is difficult to understand the designing of theatrical costumes, theatre sets as they are not familiar with them.	
It is difficult to understand the step by step approach of the education to Opera as it requires time and to get familiar with a new environment which seems at first glance artificial and disconnected with their reality.	Another main barrier is the lack of communication/ coordination among the teachers at school who have most of the time an individualistic approach of their professional activity- focused on "their" topic (for which they have passed exams) with "their" students (the classroom dedicated to them for the year)
It is difficult to write for them in general and especially to write in a situation of fiction.	The support of the headmaster and the recognition of their involvement is a key issue for educators at school.

COMPETENCES IMPLEMENTED THANKS TO AN EDUCATION TO OPERA

Artistic competences

Singing

Dancing

Playing music

Acting

Directing (actors)

Conducting (musician)

Designing theatrical costumes

Designing theatre sets

Designing the scenery (story boards)

Being able to write a new Opera on the basis of a classical one

Being able to adapt ancient sheet music to new electronic devices (classical opera to rock opera)

Managerial competences

Finding the financing/fund raising

Combining different kinds of funding (public/private/from the audience)

Recruiting a relevant team (proper professional competences)

Involving, motivating and rewarding the team

Being convincing towards the audience & selling tickets

Involving relevant media & disseminating properly the information on the show/casting...

Enhancing a relevant communication among professionals & the general public

Being able to negotiate with other Opera Houses to share the costs

Pedagogical competences

Being able to explain the historical/cultural background of the Opera/show

Being able to update the story/context to an ongoing issue

Being able to combine different professional profiles (singers, dancers, technicians...)

Being able to make the bridge between knowledge (I know) and competence (I know how to implement)

Being able to make the link between the performers (singers, dancers, musicians...) and the audience

Being able to identify and express cognitive impact of the opera in the general learning process

Building trust with students in a difficult age or social background

Technical competences

Being able to organize and manage all the electricity system

Being able to check all the security alerts

Being able to build the theatre sets and to change them rapidly

Being able to dress up with demanding costumes

Being able to make up with appropriate cosmetics

Being able to face any unexpected technical issues such as a folding seat or a broken light or a broken music instrument

BRIDGING THE GAP BETWEEN EDUCATION TO OPERA AND SCHOOL EDUCATION TO OPERA AS AN EXAMPLE OF EXTRA-CURRICULAR ACTIVITY

An example of informal and non formal learning	An example of cultural activity	An example of social & collective activity
It is offered in the framework of extra-curricular activities It is voluntary- it is up to the students to follow this learning without expecting any official reward It involves teachers and educators outside school The educators have diverse profiles- professionals (with a relevant qualification and/or experience) and amateurs (volunteers with a passion for Opera)	In the first place, the educators (in the broad sense) have to explain the historical/cultural background of the Opera in general or of a master piece in particular Students especially in sensitive areas may be unfamiliar to the Opera culture and in the first place feel shy or not concerned neither by the music, story or general spirit Educators have to build a bridge between the rationale of the Opera and the ongoing debates/issues in the national/European society	Students are asked to work in small groups with students of different ages or classrooms whom they wouldn't be familiar with Students are working with educators who are not "classical" teachers (at school) and even if they are they may teach a totally different topic (for instance history, sport, physics...) Students have to organize themselves and to agree on the dispatching of the tasks among the group according to the talent/experience of the others

National reports in the 5 countries – testing

Each partner of the EducOpera was asked to provide information on the following points:

1. national background to struggle against Early School Leaving with definition of ESL- including age of the target groups , statistics : number of drop outs, and any relevant feedback from the last PISA study or any other study;

2. national background on education to music/artistic education with the framework- any legislation or official document organising voluntary activities in the field of education to music or opera;

3. a feedback after the testing implemented on the ground- national background both in education to Opera and at extra-curricular activity conducted on a voluntary basis in the cultural field, the concrete difficulties faced on the ground by offering pedagogical sessions, main feedbacks received from the target groups and stakeholders together with concrete suggestions made after conducting the testing on the ground between January and May 2018.
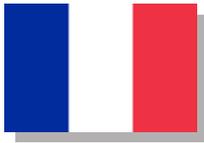
In the last European analysis the early school leaving rate in France (ESL) has dropped below 9% (http://ec.europa.eu/eurostat/web/products-eurostat-news/-/EDN-20170908-1) and therefore meets the 10% objective of ESL set up by Europe, by 2020. Another way to measure the difficulties faced by the younger population is the number of young people neither in employment nor in education or training (NEET)- according to Eurostat in 2016 the share of population in the 20-34 years was 18.9% in France. Even though the EducOpera concerns the 13-15 years old youngsters, being aware of this proportion of NEET (even higher in sensitive areas) is worth being taken into account as many youngsters and their families are quite concerned by their future and education plays a main role, even more valued in families with a migrant background.

Main difficulties faced by educators to apply the EducOpera approach in France

1. 1st difficulty is about the competence approach and the non-formal/informal learning as this is not familiar at all especially among educators outside school

2. 2nd difficulty, even among teachers at school is how far they are relevant to identify and assess competences as most of the time they were not trained to do it

3. 3rd difficulty - the lack of relevant pedagogical support suggested by the Academy (relevant to provide training to teachers) even though the so-called 'Socle de connaissances et de compétences" is now more known it is not yet properly applied

Main feedback gathered during the education to Opera in France

1. the portfolio or at least the 4 step approach was quite appreciated and should be used

2. educators outside school were quite happy to share their experience with educators inside school

3. teachers at school could better understand the way they could really take into account the extra-curricular activities of their students in their general evaluation

Main recommendations made throughout the testing in France

1. need for better equipping and supporting educators to identify and assess competences of their students as the grid they have to fill is not easy for them

2. the necessary collaborative work between educators outside school (in associations, in cultural institutions) and educators inside school- bridging the gap should be a main benefit for the students

3. the recognition to be provided by the Academy in the professional career of teachers who are involved in extra-curricular activities of their students as most of the time this is done on a voluntary basis

General advise to educators on the basis of the testing: The collaboration built between the Opera de Massy and the College Blaise Pascal (both the headmaster and the teachers) and constantly updated and enriched thanks to the main involvement of the team of the Opera (and its many professionals with "top level" profiles) has been a key factor for the success of the testing in France.
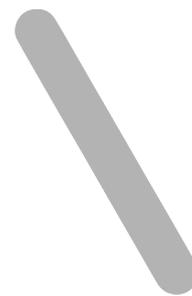
In the last European analysis the early school leaving rate in Italy (ESL) has dropped below 14% (http://ec.europa.eu/eurostat/web/products-eurostat-news/-/EDN-20170908-1) but Itay is still fifth from the bottom, still very far from the10% objective of ESL set up by Europe, by 2020. At a national level the term "school dispersion" not only identifies the early school leaving, but refers to those youngsters that have been held back a year or who do not regularly attend lessons, despite being still officially enrolled. If we consider these groups in the "dispersion", the percentage of leavers can be estimated as being around a third of the students of the upper secondary school (Batini, F., & Bartolucci, M. (2016) Dispersione scolastica. Ascoltare i protagonisti per comprenderla e prevenirla. Milano: FrancoAngeli.). Numerous intervention researches have been implemented over the years in order to combat, understand and prevent the phenomenon at a national level (see for example www.dispersione.it).

Main difficulties faced by educators to apply the EducOpera approach in Italy

1. the competence approach- this issue is mostly at the Italian national level. Schools are obliged to certificate competencies for students, but still is not a practice well implemented and done

2. to fully understand what is meant for "competences" and how they can be certified, using appropriate schemes and tools.

3. the lack of both an appropriate training for teachers and a way to merge this practice with the traditional didactics as it becomes an obstacle which does not allow teachers in schools to meet this need.

Main feedback gathered during the education to Opera in Italy

1. the 4 step approach (portfolio) could become a reference tool not only with regard to the extracurricular activities but also for the curricular ones.

2. the 4 step approach (portfolio) could be useful to create a theoretical framework of reference in order to better understand the competence based approach as well as to look for a different point of view in comparison with the one given by the traditional didactics.

3. the 4 step approach (portfolio) may shed light on processes and especially tools that may be useful to teachers in finding a practical path which would be also efficient for the certification.

Main recommendations made throughout the testing in Italy

1. the possibility to have practical examples, useful in framing the concepts of competences at European and national level.

2. Making more explicit the use of certain tools that can be useful for professors and students in order to document their training experiences inside and outside the school.

3. the need to understand - with the aim of comparing and studying functional types of work - how the same topics and jobs are handled and carried out in the other countries of the European Union (at least the partner countries of the project)

General advise to educators on the basis of the testing: In general, efforts have been aimed at linking the testing and the experience within the Italian path of the alternate education and training. This path, although compulsory for students of upper secondary school, is not always well implemented and the youngsters are often unable to consider the experience as really educational. In this sense EducOpera, or anyway the activities linked to arts and entertainment, can act as a great option to choose within the alternate education and training system.

In Slovenia, for young people who are not included in education for the acquisition of a profession and are also unemployed (also called inactive young people), we use the British term NEET (not in employment, education, or training). This is used by the Consortium Employment Committee (EMCO, 2010) to describe young people aged 15-24 years (recently up to 29 years). According to Eurostat data (2013), the share of NEET people is between 7 and 10 percent in Slovenia. According to data from 2016, early school leaving in Slovenia is 4.9%, and unlike 2013, it rose by 1%. Compared to the average in the EU, the level of the ESL is still low, but it should not be ignored. The country co-finances the projects of youth learning project (PUM) together with the municipalities. PUM is publicly recognized program, which was created under the Ministry of Labor, Family, Social Affairs and Equal Opportunities. In latest decade also some European projects in the context of the fight against ESL or early detection of ESL. According to the latest study from 2015, Slovene students score above the OECD average in the PISA survey. Since the latest research, there has been a high increase in reading literacy achievements, which was the worst at the time (Source: Program. Projektno učenje mlajših odraslih, Ljubljana, 2015; arhiv.acs.si/programi/PUM-O.pdf).

In the general education system, music education is also a part of a compulsory curriculum, as well as each school must offer two hours of children's and junior choir, while it is optional for children to visit the choir. The subject of music education is part of the curriculum throughout the elementary school and in the first year of gymnasium, while in vocational education, music education is part of the subject of overall art education. Some secondary schools, such as educational schools, art gymnasiums, have compulsory music education for all 4 years of secondary schooling. The subject of music education is assessed and the grade is equivalent to other educational subjects. Art gymnasiums offer music as part of a matura examination. Extra-curricular music education is largely co-financed by the state, which is why additional music education (musical instruments and musical theory learning) is very accessible to young people.

Main difficulties faced by educators to apply the EducOpera approach

1. The main obstacle to the involvement of mentors in the project is that the project has been launched in substance in the middle of the year when their tasks are already well defined. Since we cooperate with association Glasbena matica, we involve the students from schools in their project of creating the opera and we cooperate with mentors (singing teachers, choir leader, opera director, choreographer) that are paid for their work and therefore more motivated for the involvement.

2. Another obstacle is the general overburdening of teachers with school and extra-curricular projects (including international ones), which makes them very reluctant to respond to our invitation to participate.

3. Head masters and teachers also mainly expect to be financed for their involvement into the European project as mentors, since much work and time investment is expected form them.

Main feedback gathered during the education to Opera in Slovenia

1. Education to Opera in a form we are conducting is a complex process, because we involve students to perform opera on the stage. So the process is including elements from many fields of arts (music, dance, film, scenography, directing). In the process of creation of opera, students acquire competence in many areas, as well as they reinforce social and music skills.

2. The students are mainly not aware of the importance of their participation in the process, so it appeared to be important that we evaluate the gained competences in a systematic manner and include mentors in the process. Their main motivation to cooperate in the process was to create friendships and to perform on the stage.

3. The first obstacle appeared was that the performance of opera requires musically and dance skilled students, but we have later agreed to involve as many students as possible in other activities, such as promotion, filming, editing of film, help in the backstage, make-up, dressing…

Main recommendations made throughout the testing in Slovenia

1. Testing requires additional time for mentors and students, and it turned out that most people find it too overwhelming, so we have prepared questionnaires through which they can assess their competences at the beginning of the work and the end of the process.

2. The process of opera education is being part of non-formal education as a voluntary extra-curricular activity, so the observation and identification the developed competences has to be transferred to formal-education. Therefore it is necessary to establish links between the opera education process and formal education.

General advise to educators on the basis of the testing: Educators are focused on the transfer of educational content and (in art) on the achievement of artistic level, while forgetting and dedicating too little time to the integral development and treatment of pupils. The positive "side effects" of artistic engagement are often mentioned in expert articles, but the awareness of this is not achieved in formal education system. Through this approach, the project will present to the general public and teachers the value of artistic engagement for the integral development of pupils.
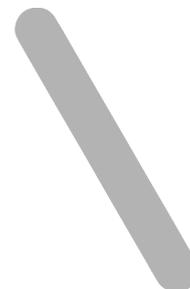
Spain has made some progress in improving its school dropout rate in recent years. Nevertheless nearly one in four young Spaniards are still dropping out of school early (one of the highest rate in the European Union). It has significantly reduced its rate of early school leaving (ESL), regional disparities, while narrowing; persist over the past 8 years with 19 % in 2016 (closer to its national Europe 2020 target of 15 %). There are significant differences between regions: some still have rates over 25 % and struggle to maintain the downward trend, while others are already below 10 %. Factors linked to socioeconomic status and parents' level of education play a significant role (Canosa & Pérez, 2010). There is also a significant gender gap, with ESL rates 7.6 percentage points higher among men. Regional labour markets also generate high-skilled jobs. Regions where growth is based on activities such as tourism and construction —with high demand for low-skilled people — risk seeing ESL increase again as growth recovers. ESL reflects social inequalities -with more than 31 % of students having repeated a grade, Spain has the second-highest rate of grade repetition in the EU. The Rates among disadvantaged students is of 53, against below 9 % for advantaged students (OECD, 2016). They are especially high in primary and lower secondary education.

Main difficulties faced by Infodeff to test the EducOpera approach among educators

1. not possible to work directly with students the first months as the school academic year was already initiated- postponed to the beginning of the new school year (10th September in Spain). Efforts concentrated in the work with teachers and educators..

2. Schools involved in Valladolid: CEIP Antonio Allúe (principal & teachers responsible for music education at the school) + OSCYL (Symphonic Orchestra of Castilla y León region) + INFODEF (key competencies in non-formal and informal activities with youngsters in order to prevent the school drop-out).

3. Three sessions with students carried out from 20th September to 11th October. One group of students selected to implement the activities- in six course of primary education, aged between 11 and 12 considered (the most suitable age to prevent drop-out through music education). The group is tutored directly by one of the music education teachers. 25 students with different backgrounds: at a potential risk of Early School Leaving (social or psychological factors), students with learning difficulties, and students from social environments with higher rates of ESL ; School integrated students (good performance at School).

4. a common working session (four hours) with two participants from INFODEF + two school teachers and two educators of the association LaBienPagá, experts in music education and support of unprivileged learners. The aim was to prepare the implementation of the testing sessions, work on the pedagogical approaches and to define the methods to monitor the process before the launch of the testing.

Main feedback gathered during the education to Opera in Spain:

1. It is necessary to identify adequately the resources available and the capacity of the organization to carry out activities in this frame and prepare the educators in advance - to plan the activities and methods to be applied.

2. The more formal or organized the activity the better to guaranty the involvement of the young people.

3. Good manners - say "hello", "goodbye", "thank you", "please", look directly at the eyes, take into account others. The teacher is to be a model - "Thanks for not talking", "please, higher", "thank you", "thanks for keeping silence", "thanks for respecting others "

4. Students must regulate the process, think with whom they work better, they should sit or form group. They do everything independently- asking to speak loudly, to be firm in their opinions, to defend them with passion, while accepting others. They need to have time to express their opinions, not just to defend their idea but to understand what they really feel, what is happening.

5. They sit in a circle, feeling the knees of the other so they realize they are better off sitting with other people, since their work improves when they are less distracted. The students decide their place in the class and in the circle, learning to direct their own behavior.

6. Building the classroom climate - a list of things we consider necessary: confidence, emotion, respect, freedom, open doors, music.. Disposition of space: when the activities start, a blank space- they decide the place they want. The warmups approach - awaken us, give a group sensation, concentrate, make relations, respect other and learn manners ; it may be considered as game, routine or ritual

7. different dynamics may be suggested based on challenges that have to achieve in group - use of music, dance and performance.

8. A final evaluation carried out in group

8.1 among youngsters- to know how students have perceived the learning process, decide themselves what they want to learn, learn in group, express emotions, feelings and ideas through music, dance and theater.

8.2 among teachers and educators. What things impede learning- in the classroom ? in society ? Which are the characteristics that concern us in our students and how can learning through Opera help them?

Main recommendations made throughout the testing

1. Involve the direction of the center from the very beginning and make clear for the persons involved the efforts to be done and prepare adequately the staff, volunteers and young people in advance, with sufficient information.

2. The working session of four hours with teachers and educators:

2.1 to prepare the testing with students using Opera topics

2.2 gathering previous experiences including the LOVA programme or the regional programmes on music education

2.3   presenting draft version of the IO1 with a focus on the different approaches to work on competencies through Opera and stimulate motivation of young students, in order to prevent school failure situations.

2.4   discussion on different approaches for the assessment and evaluation of the progress of the students and the impact of education through Opera.

3. The three sessions with students - a combination of non-formal and informal approaches on music education focused on Opera topics

3.1   combining practical activities with a learning by doing approach to work on the development of key competencies.

3.2   using the metaphorical and evocative power of the performing arts, combining music, dance and theatre, and the teamwork cooperation for the development of key competences.

3.3   making students decide by themselves, create and manage their own contents around the basic aspects involved in the implementation of an Opera. It included actions such as : choosing the name of the company and its logo, building a small libretto and, of course, the music, its instrumental performance and the acting work itself, as well as small details of scenography and the coordination of the activities

3.4   empowerment and autonomy of students to explore and put into practice as a way to motivate students to prevent their disengagement from learning and from school ; they are made participants and responsible for defining and guiding their own learning process, with the Opera as the topic and vehicle that facilitates this learning process.

3.5   General advice to educators on the basis of the testing: prepare the activities in advance and to be aware about the amount of effort that this type of activities required from the educators.

DPU, The Danish School of Education, Aarhus University

In formal settings like the Danish folkeskole (comprehensive school) music and other creative subjects are inferior or at best merely supporting the core subjects (like Danish, Mathematics, English, and Science). In non-formal settings – for instance among peers – music is one of the most important forms of expression. Therefore, two different modes of socialization exist side by side. The socio-cultural environment of the students improve music and arts while school does not pay much attention to music and arts. About 25 years ago, music and arts perceived itself as the third leg of primary schooling besides basic humanist subjects (like history and foreign languages) and natural science. Until recently, school reforms as a societal reaction of the PISA chock reduced music to a supportive role regarding the 'hard' subjects of Mathematics, Science and Danish. June 2018, Parliament decided to upgrade practical and creative activities, among other things introducing an exam regarding music. Two paths are obvious: on the one hand, the formal setting emphasizes the teacher and the curriculum with a certain rationality in mind; on the other hand, students engage in music not as a curriculum rather as a way to express their feelings and emotions like love, hatred, identity, anger, grief, jealousy, etc. Emotions are natural and necessary as part of the individual formation. Therefore, the paradox seems to be an entry to understand young people as well as to understand the necessity of combining formal and non-formal settings.

Main difficulties faced to test the EducOpera approach among educators in Denmark and strategies implemented

1. from January to June 2018 – a collective bargaining and possible strikes from side of the trade unions of the public sector and the public employers responding by means of a lockout. Schools and other institutions dependent on public services did not dare to engage in the project. An alternative

strategy was to make agreements with respect to school visits, recruiting stakeholders and setting up a network to follow the progress of the project.

2. late June and early July contacts with the Danish members of the RESEO (Operaen i Midten, Den jyske Opera og Det kongelige Teater). In August, the three RESEO-members responded positively- only Den jyske Opera could be interested; neither Operaen i Midten nor Det kongelige Teater were concerned. According to Flemming Vistisen, leader of the Opera, they were still engaged in too many projects. Particularly, Det kongelige Teater (the Royal Theatre) had long mutual partnerships and did not focus on ESLs. Nevertheless, a common seminar on experiences and mutual benefit at a later stage of the project (IO2) and (IO3) could be organized with all Danish stakeholders.

3. In April, we invited "Idrætsprojektet" on the occasion of a lecture on social pedagogy for the couches and leaders; in complement "Rapolitics" was involved in August/September. Both organizations have a keen interest in the project.

4. The national association of the Steiner Schools (Sammenslutningen af Steinerskoler i Danmark,) is interested and teachers of some of the schools will be involved in the testing of the IO2 (ort assess it by means of their experiences). Music and arts have been important parts of the education and learning programs at Steiner Schools. The teachers have a very broad experience of the core activities of the project- dancing, performing and playing an instrument, and some of them are even artists...

5. Contacts with continuation schools (boarding schools for grade 8 to 10 and in particular populated by students from middle class families) specialized in music and arts- open minded towards the project but too much work.

6. Meetings with residential homes and social pedagogical projects emphasizing music and/or arts- but also overload of projects from regional and municipal authorities.

Main feedback gathered during the education to Opera in Denmark

- It is good not to judge other class mates just by their performance and how they show themselves in school, all have their talents but there is no place in school to learn about these talents; some show a total different attitude in comparison to school settings;

- The non-curricular activities give much space for good energy, it is much easier to follow what is said and done; to express and speak about feelings is positive, life is not just about to perform and to learn from books but to act and enjoy what you are doing;

- The story suggested by many operas (such as Carmen), the relation between the leading figures and how their characters have been expressed by gestures, movements, text and the way of singing is a good example to illustrate the complexity of social relations;

- To go to another place, to have a different learning space is a refreshing element; likewise it is important having other persons (educators) mediating knowledge in different ways,

- Youngster have been involved in two projects - a circle was built and all had the chance to sing or follow their own rhythm to express themselves, it reinforced the impression of a safe space where the dignity of all participants was accepted;

- It is important to respect each other and to give space. Not interrupting while laughing, giggling or just talking to others. We expect the same when we talking, not to get interrupted;

- During the process of composing the music and text some students struggled with contradictions between the idea to express the feelings by the means of music and the actual (lack of) ability to play the instrument and to choose to do it otherwise with the help of the educator;

- Sometimes it is better to play less or sometimes even nothing. Silence expresses sometimes the right feeling and the proper combination of playing instruments and not playing instruments gives more opportunities and contributes to a more relaxed atmosphere;

- To be able to criticize each other in a constructive way is important to improve the creative process and to work together.- to criticize not the person but the actual action and performance that is not good;

- Breaks between exercises are important to relax again and then start from the beginning;- A good atmosphere where all feel safe is crucial so that everyone can really concentrate and focus on the music and the feelings that need to be expressed.

Main recommendations made throughout the testing

1. Enhancing a concrete cooperation with the Danish National Opera and with Rapolitics.

    1.1   The latter is a non-profit organization aiming to promote youth empowerment via creative artistic expressions to engage students and young people for democratic awareness raising as well as empowerment and competence of action.

    1.2   The Royal Danish Opera offers workshops for school classes in order to introduce the world of Opera and art to young people that barely have the chance to encounter with this kind of cultural institution.

    1.3   Both partners are aiming with different tools to engage the students in a non-formal learning situation to learn to express their emotions, to become more familiar with their body, i.e. to understand themselves better and thus to support learning and personal development processes.

    1.4   In addition, both methodological approaches deal with problems of marginalization, the feeling of loneliness and try to overcome the notion of individual educational 'failure' and show the opportunity of group related work situations.

    1.5   The methodological approaches carried out supports personal autonomy, self-confidence and will help further on to engage in social learning processes.

2. The song-writing workshop by the Danish National Opera and the collaborative workshop of the History Museum and Rapolitics emphasized learning and personal development as well as group work in order to prevent school disengagement and later on ESL.

   2.1   The focusing on music, song writing, performing arts, social learning and teamwork helped to develop key competences without anxiety in non-deficit orientated situations.

   2.2   The objectives of the pedagogical tools and methodological approaches promoted democratic values, empowerment as well as individual and social skills.

   2.3   Within the workshops, the students learned to create collaboratively in an open and positive learning environment to have fun to learn and be able to use their individual skills in social learning processes.
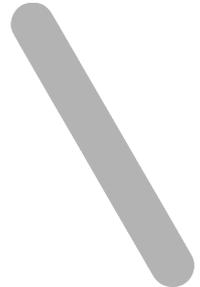
Main tools & strategies used during the testing among youngsters & educators

EXAMPLES OF PROJECTS:

Success at school through volunteering - SAS (2012-2014) led by UK , France (initiator), Bulgaria, Italy, Portugal and Slovenia, www.successatschool.eu. It offered youngsters living in disadvantaged areas a pedagogical approach, based on a volunteering considered as an example of non formal and informal learning, to enhance a voluntary involvement in order to increase success at school. The SAS project was a first attempt to implement voluntary activities or at least to explain volunteering as alternative activities for youngsters, outside school, to re-engage them in educative activities.

Schola (2016-2018) led by France, Italy, Belgium, Poland and Slovenia - offers a mentoring for educators to support youngsters in involving in Volunteering to acquire skills & competences- is addressing educators (inside school and outside school), as they are working in/with associations and are still sensitive to the volunteering issue in order to maintain a link with school. In both projects (Schola and EducOpera), it is meant to emphasize the soft and social skills to be acquired by pupils/students. The involvement of educators combining different profiles- teachers at school, volunteers and social workers outside school- is most necessary. It is underlined that more work should be done on the link between volunteering or any extra-curricular activity (non formal education) and formal education (learnt at school) to struggle against Early School Leaving.

ONSTAGE (2013-2015), a Leonardo da Vinci TOI project which aimed at empowering young migrants to improve their employability skills through biographic work and elements of drama. INFODEF participated as partner in this project. The project "ON STAGE was a transfer of two successful previous projects, which aimed at providing concrete solutions for this need by introducing new forms of empowerment into Vocational Education and Training, as well as into counselling, more specifically by combining biographic learning models with drama activity techniques when working with young migrant learners and clients.

Glossary

Assessment - either the process of appraising knowledge, know how, skills and/or competences of an individual against pre-defined criteria – typically followed by validation or certification or total range of methods used to evaluate learners' achievements (CEDEFOP 2002)

Assessment of competences - sum of methods and processes used to evaluate the attainments (knowledge, know-how and/or competences) of an individual, and typically leading to certification (evaluation is used for assessing training methods or providers) - CEDEFOP

Competence - Proven and demonstrated ability to apply knowledge, know-how and associated knowledge in a usual and/or changing work situation- CEDEFOP

Formal education- education acquired at school or in any official educative Institution with an official curriculum and system of inspection of educational institutions by external bodies (Huber & Reynolds, 2014)

Informal education - education acquired with exchange with friends, parents, colleagues and within actions undertaken alone. Informal learning continues throughout life (lifelong learning) and adults are more likely to take responsibility for their own learning by seeking new experiences and interactions with people (Huber & Reynolds, 2014)

Non-formal education- activities which focus on the attitudes, knowledge and understanding, skills and actions. The planning is governed by pedagogical traditions which are both general and specific (Huber & Reynolds, 2014)

Formal learning - learning typically provided by an education or training institution, structured (in terms of learning objectives, learning time or learning support) and leading to certification. Formal learning is intentional from the learner's perspective (Cedefop, 2002).

Informal learning - learning resulting from daily life activities related to work, family or leisure. It is not structured (in terms of learning objectives, learning time or learning support) and does not lead to certification. Informal learning may be intentional or non-intentional (or incidental/random) (CEDEFOP 2002)

Non formal learning - learning which is embedded in planned activities that are not explicitly designated as learning, but which contain an important learning element (something described as semi-structured learning). It is intentional from the learner's perspective. Non formal learning does not lead to certification- CEDEFOP

Learning outcome - All learning activity undertaken throughout life, with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective (CEDEFOP 2002)

Glossary specific to the EducOpera

Opera - a musical play in which most of the words are sung, or plays and music of this type (Cambridge dictionary, July 2018)-
dictionary.cambridge.org/dictionary/english/opera

- as far as the EducOpera is concerned, if 2 of the 3 elements characterizing an Opera- singing/dancing/acting are gathered we may consider that the activity is part of the project EducOpera (music being compulsory in any case)

Testing - A test is used to examine someone's knowledge of something to determine what that person knows or has learned. It measures the level of skill or knowledge that has been reached. An evaluative device or procedure in which a sample of an examinee's behavior in a specified domain is obtained and subsequently evaluated and scored using a standardized process (The Standards for Educational and Psychological Testing, 1999) www.onlineassessmenttool.com/knowledge-center/assessment-knowledge-center/assessment-vs-testing/item10641 (July 2018)

- as far as the EducOpera is concerned testing is to be understood in the sense of implementing the experimentation- applying on the ground among youngsters and educators the EducOpera process (5 step plus all the information required before and after the process)

Early School Leaver (ESL) from education and training, previously named early school leaver, refers to a person aged 18 to 24 who has completed at most lower secondary education and is not involved in further education or training; the indicator 'early leavers from education and training' is expressed as a percentage of the people aged 18 to 24 with such criteria out of the total population aged 18 to 24. For Eurostat statistical purposes, an early leaver from education and training is operationally defined as a person aged 18 to 24 recorded in the Labour force survey (LFS): whose highest level of education or training attained is at most lower secondary education. At most

lower secondary education refers to ISCED (International Standard Classification of Education) 2011 level 0-2 for data from 2014 onwards and to ISCED 1997 level 0-3C short for data up to 2013; who received no education or training (neither formal nor non-formal) in the four weeks preceding the survey. ec.europa.eu/eurostat/statistics-explained/index.php/Glossary:Early_leaver_from_education_and_training (July 2018)

- as far as the EducOpera is concerned youngsters are aged 13 to 15 years and therefore couldn't be considered as ESL. The idea is more to prevent any behavior or profile at risk of dropping out from school

Stakeholders - In a professional context, a stakeholder is a person or organization that has a legitimate interest in a project or entity.

- as far as the EducOpera is concerned stakeholders are any person involved in Education for youngsters, music education, competence approach and willing to apply the process suggested by the project

Target groups - publics, audience, people addressed by a project or entity

- as far as the EducOpera is concerned target groups are mainly educators understood in the broad sense of any person engaged in an educative process with youngsters aged 13 to 15 years (second public of the EducOpera)

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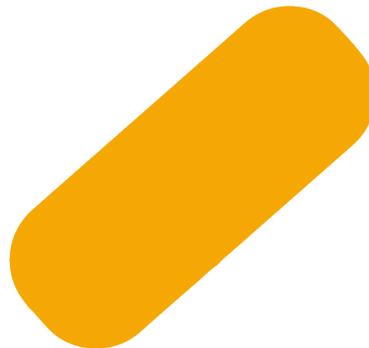
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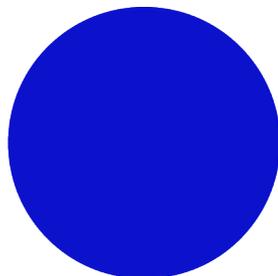
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