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EducOpera

How to use
EducOpera approach:
Mentoring for educator

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INTRODUCTION

About the EducOpera project

The EducOpera is an Erasmus + project that brought together 5 international partners to search for the way to recognize the skills and competences that young people may acquire during their opera education and in music in general. For the purpose of the project we understand the potential of the acquisition of such competences to reduce early school leaving (ESL) among youngsters, either among those who have already left school or are at risk of dropping out. Learning music enhances the cognitive, emotional, physical and social development of youngsters and is the main source of creativity. Raising awareness of the competences that young people may gain with this specific learning contributes to success in formal education.

Due to the diversity in musical education systems in the countries of the European Union, the purpose of the present tutorial is to offer teachers and/or educators (considered as mentors) of extracurricular and/or volunteering activities pedagogical support, which can be adapted to a specific context. The presented tutorial does not depend on any other and can thus be differently applied according to various contexts.

The EducOpera project also offers opera education to youngsters who would otherwise not be familiar with the culture of opera (for instance those living in sensitive areas). The opera is presented here as an extracurricular activity, which means that youngsters are a part of this training on a volunteering basis. Nevertheless, the exercises presented in the tutorial could be used as a part of formal education as well, while opera itself offers a variety of opportunities for inclusion in diverse topics learned at school such as history, ethics, language learning, dance, singing, rhetoric, mathematics, etc.

What are our goals?

The goal is to provide a tutorial that will enable mentors and educators to understand the competence approach within extracurricular musical activities, while also offering practical exercises for observation and evaluation of the gained competences. By understanding and evaluating the competences acquired with musical/opera process, the bridge between formal and non-formal or informal education is established. The tutorial specifically encourages educators and mentors to include youngsters at risk of dropping out of school or those who have already left school in the extracurricular and volunteer work, since this could lead to the motivation of youngsters for schooling and help them find their way back to the (formal) educational system.

We further offer educators (teachers at school, and educators outside school) practical material, exercises linked to music in general and opera in specific that could be used in sessions with youngsters. How can we introduce opera to young people in an interesting, attractive way? How can the elements of opera and music be carried out in the framework of school and extracurricular activities? How can we build a bridge between the various subjects taught at school and how can young people use their informal and non-formal knowledge in opera education?

How do we achieve the goals?

There are many ways to achieve the goals presented above. This mentoring guide will lead educators through different steps. Therefore, we recommend reading the material carefully in order to find elements that are useful in a specific learning environment. The first part of this guide offers a tutorial for identifying social and emotional difficulties as well as hyperactivity and low attention among youngsters that usually lead, inter alia, to early school leaving. Furthermore, it supports educators and teachers to become acquainted with the concept of key competences linked to music activities, and it offers a tutorial for identifying, recording and assessing those competences required from youngsters by educators (teachers or mentors).

In the second part, we present examples of music and opera education in formal and non-formal settings. We give an example of a real opera that has been created especially for young people and offers the possibility staging anywhere in the world. Another possibility we present is to use the material from this opera for educational purposes. The libretto (in Slovenian language with English subtitles) deals with the current social theme of contemporary migrations, mutual and intercultural understanding. The learning process, presented in the manual, thus mainly develops the competences of communication in the mother tongue and a foreign language, learning to learn, social and civic competences and cultural awareness and expression. The annex offers more exercises and examples that can be used, and we also provide links to video materials that enable us to better understand the performance of some of the learning sessions.

If educators do not meet frequently with youngsters or do not have appropriate facilities in their own learning environment, which would allow them to create such a complex work as opera, they can choose those exercises that allow them to develop cultural and artistic competences in the context of smaller capacities.

Identifications of youngsters at risk of dropping out – an example of a questionnaire to measure this risk

In many EU countries it is difficult to identify young people who are at risk of dropping out of school. In some countries, the problem is statistically disclosed; in others, it is possible that the system does not correctly tackle the issue. Thus, young people who are repeating a year or who attend school irregularly, although still formally enrolled in school, are not considered as being “at risk”. The department of Educational Sociology at Aarhus University in Denmark suggested for EducOpera monitoring for tutoring, which is helpful in identifying this risk of dropping out.

The tutorial is built on the general assumption that “[l]earning music enhances the cognitive, emotional, physical and social development of youngsters and is the main source of creativity”. Furthermore, it is argued that it allows acquiring various competences, such as mastering one’s body, concentration and breathing. It is therefore relevant to monitor the participant youngster’s social and emotional development as well as to which degree they master concentration and hyperactivity issues throughout the program. It is found that social and emotional difficulties as well as hyperactivity and low attention are among the drivers that lead to early school leaving.

This tutorial a) is applicable in all the participating countries; b) is easy to apply; c) enables monitoring of changes over time; d) focuses on social and emotional dimensions, hyperactivity and attention; e) covers the age-span of the target group. The Strength and Difficulties Questionnaire (SDQ) (Kjeldsen & Jensen, 2017; Ministry for Children, Education and Equality 2015) is an international instrument that may be used for the EducOpera project with one main limit - it is applied in formal learning (compulsory education):

- a) it was translated into Danish, French, Spanish, Italian and Slovenian;
- b) it is a short (one-page) questionnaire easy to score and to apply;
- c) the SDQ can be used for pre- and post-testing and for monitoring changes over time;
- d) it focuses on emotions, hyperactivity/inattention and pro-social behavior;
- e) the instrument exists in different versions, among them is the: “One-sided self-rated SDQ for 11-17 year olds”, which may be filled out by the participants themselves. Furthermore, it is possible to include the perspective of both, the pupils and the professionals with the “T11-17 - SDQ and impact supplement for teachers of 11-17 year olds” (SDQ, 2018).

The National Board for Social Affairs in Denmark (Socialstyrelsen), which is a part of the Ministry for Children and Social Affairs has, found that “good practice has been gained from using the tutorial in relation to different target groups as well as positive assessments of the technical characteristics and suitability of the tutorial for evaluation purposes. Although the questionnaire is short, it covers most purposes to the same degree as the more comprehensive alternatives” (Socialstyrelsen 2013: 13). The main questionnaire consists of 25 questions divided into five categories. The five categories covered by the instrument are: 1) emotional symptoms; 2) conduct problems; 3) hyperactivity/inattention; 4) peer relationship problems; 5) pro-social behavior. 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. The 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 as well as different scripts scoring the instrument using standard statistical packages (SAS, SPSS, STATA and R).

The instrument is used to monitor pupils prior to the participation in the activities (pre-test) and again after the program has ended (post-test).

A presentation of SDQ is available in different languages at: www.sdqinfo.com

You can choose between:

- One-sided self-rated SDQ for 11-17 year olds;
- SDQ and impact supplement for teachers of 4-17 year olds;
- Scoring instructions for SDQs for 4-17 year olds completed by parents, teachers or as self-report.

Benefits of extracurricular and volunteering activities in the context of opera education

Many studies confirm that the activities that young people perform outside the formal curriculum environment make a significant contribution to personality growth and development of youngsters and consequently to their success in school, or they prevent ESL (see Eccles and Gootman, 2002; Larson, 2000, Fredericks and Eccles, 2005 and 2008). Nevertheless, the school system often does not pay too much attention to these findings for various reasons and does not exploit the potential that this activity of young people contributes to the school system.

These activities can take the form of participation in various cultural, artistic societies or sports clubs, where young people develop different skills and acquire knowledge, or as volunteer activities that are based on free will, values of altruism, as a non-profit activity and with the purpose of doing something for the community, which consequently also has an impact on the individual level of the one who is doing the volunteer work (Halba and Bartolluci 2017: 27). Extracurricular activities are often based on volunteering, and the non-formal and informal learning usually take place outside the school system.

Also, music-related or opera-related activities can be performed as an extracurricular activity in a systematized way (e.g. learning an instrument in music schools) or as volunteer activities (e.g. performing at a non-profit charity concert). Both activities are often intertwined, for example a performance of young instrumentalists in a home for elderly turns into a volunteer activity based on values of altruism, free will, non-profit, and acting for others.

The aim of the EducOpera tutorial is to support educators and mentors while supporting youngsters involved in musical/opera activities outside a formal curricular system. The link between formal and non-formal or informal learning is therefore through activities linked to music or opera: young people acquire skills and competences that are needed at school or in everyday life. Below we present some of the possible music-related activities and their linkage to key competences (the latest reference framework lunched by EU in 2018). Based on the below presented links, one could encourage educators (mentors or teachers) or youngsters to complete the framework with their ideas or specific examples of activities related to music or opera.

EXAMPLE:

The link between an extracurricular music or opera-related activity and basic competences required at school (Key competences 1-4) and transversal competences to be acquired in one's life (Key competences 5-8):

KEY COMPETENCE*	MUSIC/OPERA ACTIVITY
KEY COMPETENCE 1 Literacy competence	Creating or adapting lyrics for opera performance; interpreting artworks through talking, singing, writing.
KEY COMPETENCE 2 Multilingual competence	Reading lyrics of opera performance in a foreign language, performing parts of libretto in a foreign language.
KEY COMPETENCE 3 Mathematical competence and competence in science, technology and engineering	Preparing the scenography for the stage performance, adapting to basic music structures, performing rhythmic patterns.
KEY COMPETENCE 4 Literacy competence	Video, photo and audio recording of the performance, editing the recordings.
KEY COMPETENCE 5 Personal, social and learning to learn competence	Role playing, co-operation in production, promotion, planning, organizing participation in the musical process in accordance with school obligations.
KEY COMPETENCE 6 Citizenship competence	Development of gender equality sense and non-discrimination, society and (multi)culturalism are encouraged through opera/music performance (i.e. message of the libretto, musical message, team working).
KEY COMPETENCE 7 Entrepreneurship competence	Planning and carrying out the promotion of a musical/ opera event.
KEY COMPETENCE 8 Cultural awareness and expression competence	Creative expression of ideas, experiences and emotions through creating and performing an opera or musical work on stage.

*Source: key competence (European Commission, Brussels, 2018)

Artistic involvement of youngsters contributes to their personal growth, self-esteem, and motivation even more when their efforts are being supported and recognized in their everyday lives – by family, peers, school teachers. The first step towards awareness of what a young person acquires through involvement in musical / operative activities is the **self-awareness of acquired competences**. The second step is to have **support and recognition** from peers, parents or wider family. In order to create a bridge between formal and non-formal education, it is also necessary that the school or certain educators **recognize and assess** the acquired competences.

6

Recognition of the benefits of extracurricular activities among educators at school

EXERCISE 1

Recognizing the educator's attitude towards extracurricular activities in general: do they know them, recognize them, assess them within the formal educational context, value them, consider them important, etc.? We can identify their attitude with the help of the following questions, which could guide our discussion. If there are too many educators present, we can transform the questions into a survey and analyze the answers afterwards.

Do you know how many of your pupils are engaged in extracurricular activities?

Do you know which activities they perform?

Do they tell you or their schoolmates about their experiences?

Does their involvement in these activities influence their educational development? In what way?

Do you think it is necessary to assess those activities at school?

Do you already perform any kind of assessment? If yes, in what way?

Do you think that extracurricular activities contribute to the motivation of students for harder work in the formal school education system? If so, how? If not, why not?

EXERCISE 2

Discussing one's experience with extracurricular activities. Some basic questions for a conversation:

Have you ever been involved in extracurricular activities or volunteering work? What kind? Why?

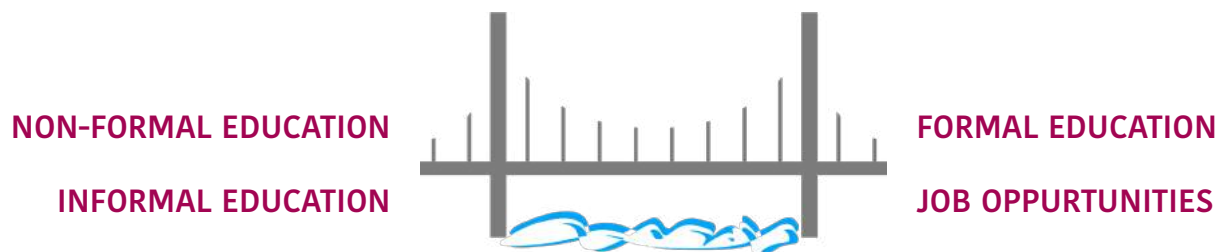
Do you know someone who, based on extracurricular activity or volunteer activity, could find a job?

Did you ever need help of a volunteer? When? Who helped you?



Assesment of extracurricular activities

Extracurricular involvement is a lifelong experience for a youngster. Through this experience, one acquires new skills, knowledge and competences. If these are recognized, that allows progress in achieving specific goals - either at school or later on in finding job opportunities.



Many people could testify that extracurricular experiences are highly valued by employers and often decisive in selecting a candidate for an employment. That is why it is necessary that youngsters know **how to reflect** on their experiences as well as **how to introduce themselves** to others. In the world of modern communication, there are countless opportunities to record and evaluate the acquired competences, and an individual must find the most suitable one. We provide some examples of tutorial for competency assessment that can help young people to evaluate the activities also in the field of music or opera.

1. VAEB PORTFOLIO TUTORIAL

A pioneer portfolio layout has been developed by the AVE project – Assessing Voluntary Experience in a Professional Perspective (through Leonardo da Vinci program, 2003-2006). A detailed description and guidance through the portfolio process is available in 7 languages. It is a tutorial that takes you step by step to identify, reflect and evaluate your volunteering experiences. It can also be used as an assessment portfolio, if verified by a relevant organization in the field. It also helps to design an action plan, based on the reflection on skills you wish to acquire/develop.

Official website: www.iriv-vaeb.net/projet-pionnier10.php?lang=en&lang=en

The English version of the VAEB tutorial:

www.iriv-vaeb.net/pdf/1-0-European%20portfolio%20for%20volunteers%202006.pdf

ANNEX 1:

Table of summarized output of the VAEB portfolio, implemented by an Italian youngster participating in a music organization

2. YOUTHPASS

Recognition tutorial for non-formal & informal learning and youth projects:

Youthpass is part of the European Commission's strategy to support the recognition of non-formal learning. It is a European tutorial for recording and recognizing learning outcomes of project participants financed under Erasmus+: Youth in Action programs (2014-2020). The acquired competences are evaluated and described by youngsters themselves (with the assistance of a mentor, educator or youth leader), and the certificate they acquire is internationally recognized.

Official website: www.youthpass.eu/sl/about-youthpass/about

3. OPEN BADGES

Open badges is tutoring that provides digital badges embedded with metadata about one's skills and achievements. Badges can represent hard and soft skills, offer official certifications, authorization, skills that are not recognized by traditional education providers, etc. Open badges have already been issued by thousands of international organizations.

Youtube video explanation about the badges:

www.youtube.com/watch?time_continue=11&v=HgLLq7ybDtc

Official website: www.openbadges.org

4. SCHOLA APPROACH

Assessment of competences developed by youngsters through volunteering was also one of the goals of the Erasmus+ project named SCHOLA – be a volunteer, succeed at school (2016-2018). A team from 5 European countries tested and developed a tutorial and a method for professionals (teachers and educators) to support their identification and assessment of skills and competences acquired by volunteering. Both, the tutorial and the method for professionals and mentoring for professionals are freely available at: www.schola-erasmus.eu in 5 different languages: English, French, Italian, Polish, Belgian and Slovenian.

5. JUCIVOL APPROACH

The tool and the method for addressing youngsters (16-30 years old) with a NEET profile, living in sensitive areas together with mentoring for professionals/educators working with them were designed under the Erasmus + project Junior Citizen for Volunteering (JuCiVol, 2016-2018). Both the tool and the mentoring were tested in 5 countries with different traditions in volunteering and different rates of Early School Leaving (ESL). The mentoring is available on line: www.jucivol.eu . It is also available in English, French, Italian, Greek, Spanish and Slovenian.

Assessment of competences of youngsters participating in music/opera process

In order to self-document and evaluate the acquired competences within the music/opera processes, the presented general tutorial can be used (portfolio, mobile apps, etc.). The tool presented below is specifically designed for the assessment of competences gained through music activities: it is in the form of a survey that could be filled out by teachers, mentors or parents of youngsters involved in music/opera activities. It is very short, focused and measurable, especially if we use it comparatively, so that one fills out the survey before and after the process. At the same time, we can conduct the same survey among youngsters and make a comparative analysis before/after. The second tool is a kind of a questionnaire and is meant to be filled out by youngsters. It consists of open-type questions with which we can gain a more in-depth self-reflection of youngster participating in the opera / musical process. The questions can be adapted to any musical activity they are involved in.

SURVEY FOR PARENTS/EDUCATORS/TRAINERS

What do you expect from youngsters' participation in the opera? (before the process)

Which expectations came true? (after the process)

Assess the competences of the youngster - check with a mark:

ACQUIRED COMPETENCE	HIGH	MIDDLE	LOW
Planning and organization			
Interpersonal relationships			
Self-initiative			
Emotion control			
Guiding			
Self-confidence			
Discipline			
Flexibility			
Problem-solving			
Susceptibility of innovation and change			
Teamwork			
Speech skills			
Artistic skills			

***this survey may be transformed into an online form, since young people prefer using this type of communication. Free online survey tools may be found online.

SURVEY FOR YOUNGSTERS

What did you expect from the participation in the musical process?

Have you ever been to an opera? If yes, were you accompanied?

Do you like opera?

Assess the competences - check with a mark:

ACQUIRED COMPETENCE	HIGH	MIDDLE	LOW
Planning and organization			
Interpersonal relationships			
Self-initiative			
Emotion control			
Guiding			
Self-confidence			
Discipline			
Flexibility			
Problem-solving			
Susceptibility of innovation and change			
Teamwork			
Speech skills			
Artistic skills			

QUESTIONNAIRE FOR YOUNGSTERS

1. ABOUT THE CONTENT

*Very briefly describe the content of the opera/concert/music process you are participating in.
Do you find the content relevant for contemporary times and why?*

2. ABOUT THE WORK PROCESS

*What did you learn about yourself when participating in the process?
What was the best thing about the whole process?
Did you have to change any school obligation to participate in these activities?
Were you faced with any problems in school due to these new obligations?*

3. ON THE COMPETENCES GAINED THROUGH THE COOPERATION IN THE PROCESS

*What did you learn about yourself when participating in the process?
What was the best thing about the whole process?
Did you have to change any school obligation to participate in these activities?
Were you faced with any problems in school due to these new obligations?*

4. OTHER COMMENTS (add whatever you want)!



Opera in school, opera on stage, opera among us: an example of implementation of opera at school or as an extracurricular activity

Several different approaches were used while implementing the pedagogical tool (IO1) of EducOpera in different partner countries (implementation in France, see ANNEX 2). In this section, we present an opera that was created in Slovenia (based on the EducOpera process), which will serve as a basis for exercises that can be easily carried out in different countries and in different educational contexts.

The main stakeholder of the project, Glasbena matica Ljubljana, has many years of experience with integrating children and youngsters into the process of musical and stage production, and this time they produced a 45 minute long opera with young volunteers. They also addressed youngsters aged between 11 and 15. Along the process, the stereotype of the opera as an inaccessible and elitist musical form was overcome. Another added value is that the performed opera opened up a number of critical issues Europe has been facing in recent years. It does not offer narrow responses to any of the complex social issues, but rather as an artistic work encourages thinking and tries sensitizing the younger audience to questions of cultural diversity, together with their own cultural and linguistic identity, respect for human dignity and sense of humanity.

Below we present two options for involving youngsters in opera education: 1. Reproduction of an opera, which implies greater engagement of mentors and the involvement of professional artists or 2. Preparation for youngsters to watch an opera performance.

9.1

Inclusion of young volunteers in the opera creation process

This process requires a lot of preparation, time and effort, both for mentors as well as young people. The implementation of the project also requires the involvement of professional singers (they perform the role of adults in the opera story) and instrumentalists (orchestral accompaniment) or students of music. The work requires the involvement of professional mentors for vocal technique and choral singing, a conductor, a scenographer, a costume designer, a director and a choreographer. The technical difficulty of the performance depends on your decision, but in any case you must find the space for performing, for the orchestra to play and for the execution of numerous exercises. In case you decide to perform the entire opera, you can contact the Slovenian composer Damijan Močnik: damijan.mocnik@guest.arnes.si.

9.2

Preparing youngsters for opera through education¹

This process is conceived in such a way that young people through the understanding of the content of the opera and the context of its creation are more likely to follow the opera performance. Prior to viewing the opera performance (45 minutes, available at www.youtube.com/watch?v=223TOCiLPO8&t=933s), the youngsters should follow the teaching lesson presented below, which should last at least 45 minutes. The more they are prepared, the better they are to follow and understand an opera performance.

9.2.1

Exercises prior to the opera performance

Distribute the program leaflet (ANNEX 3) from which the youngsters have to understand certain information. Conduct a discussion about the information provided by the leaflet and the content of the opera. For the exercise we also provide some answers to questions in order to make it easier for teachers to lead a discussion, but you can adapt the discussion as you like it.

¹ The following exercises are based on a genuine pedagogical preparation received by teachers before the watching of the opera show in Slovenia. Prepared by Veronika Brvar, president of Glasbena matica.



Photo: Janez Kotar



Photo: Janez Kotar

1. WHAT ARE THE ISSUES TACKLED BY THE OPERA “I LIKE YOU”?

The opera tells about a meeting of two young people from different cultures, backgrounds and beliefs. The content expresses the fear of strangers, and underlines compassion and the desire for understanding and getting to know each other. It opens up a topic with which we are surrounded on a daily basis and, at the same time, with all the artistic sensitivity, raises a number of questions.

2. BRIEFLY DESCRIBE THE CONTENT OF THE OPERA

The story is about two teenagers from different cultures. Vesna is Slovenian, and Tariq is a refugee from the East. Refugees are not accepted in the domestic environment, but Vesna becomes Tariq’s friend and strongly defends him. How the story ends will be known after viewing the show.

3. WHAT LANGUAGE IS THE OPERA WRITTEN IN AND IN WHAT WORDS CAN WE ESPECIALLY FOLLOW? TRY SOME WORDS IN THE SIGN LANGUAGE.

The opera is written in the Slovenian language, and throughout the work, there are some words that are often repeated: ruins, home, birds, fear, dragons, desert, and sky. In the first and the last picture, light and hope are in the foreground, pronounced in some European languages as well as in African languages and Arabic. Tariq and Vesna “speak” selected words also in the sign language.



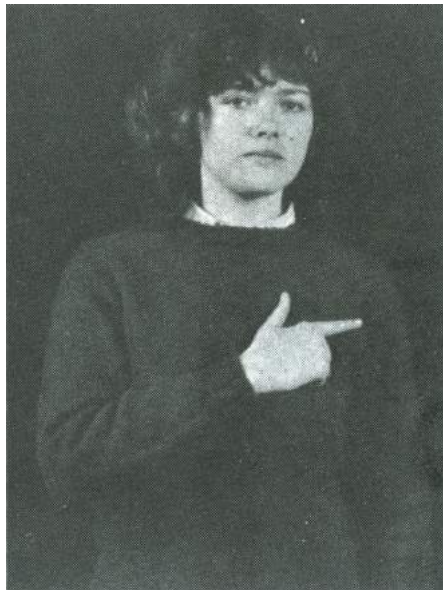
*Picture 1: SKY



Picture 2: BIRD



Picture 3: A FRIEND



Picture 4: LOVE



Picture 5: TRUST

4. WHAT IS THE OPERA'S STRUCTURE AND HOW LONG DOES IS IT?

The opera lasts 45 minutes, it has an introduction (overture), followed by 12 scenes.

5. WHO IS PERFORMING IN THE OPERA? HOW MANY ROLES ARE ACTED IN THE PERFORMANCE?

The opera has 8 soloist roles, performed by different singers in individual performances. The youngsters Vesna and Tarik perform the main roles; the role of the mother is sung in a soprano voice and the role of the father in a baritone voice. The representatives of the society which Vesna comes from form the vocal quartet (Soprano-Alto-Tenor-Bas) with the role of the mayor, the teacher and the bourgeois pair, embodied by Zala and Lan. The youth choir (representing the crowd from different cultures as well as Vesna's schoolmates) and the orchestra (percussions, saxophones, bass guitar, piano and synthesizer, replacing the sound of strings, Hammond organ and harpsichord) accompany the singing. The dancers portray some of the scenes.

6. WHO, IN ADDITION TO MUSICIANS AND DANCERS, ALSO PARTICIPATE IN THE OPERA? WHAT ARE THEIR ROLES?

Each opera combines different fields of art. Discuss the roles of a librettist, a composer, a director, a choreographer, a costume designer and a scenographer, etc.

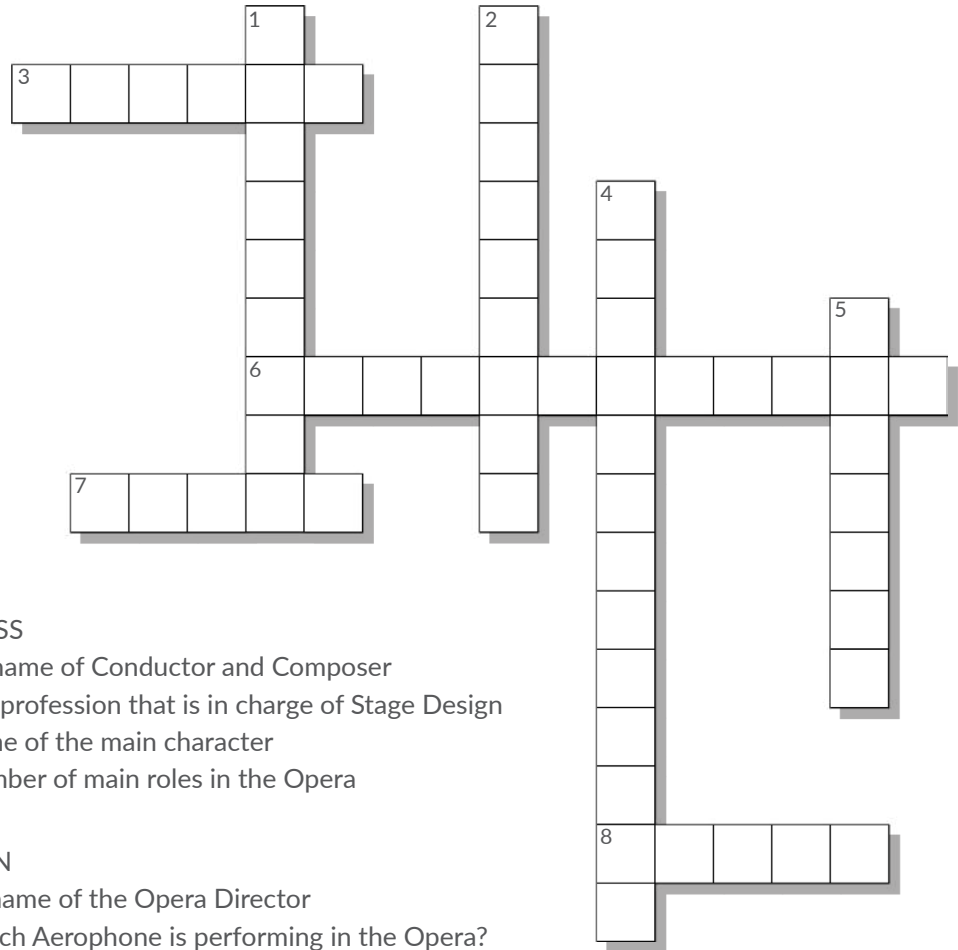


7. FILL IN THE CROSSWORD; OBTAIN THE INFORMATION FROM THE PROGRAM LEAFLET

OPERA I LIKE YOU

Complete the Crossword below

Name: _____



ACROSS

- 3. Surname of Conductor and Composer
- 6. The profession that is in charge of Stage Design
- 7. Name of the main character
- 8. Number of main roles in the Opera

DOWN

- 1. Surname of the Opera Director
- 2. Which Aerophone is performing in the Opera?
- 4. Who is in charge of the dance part of the Opera?
- 5. Surname of the Librettist

RESULTS: 1. MILČINSKI 2. SAXOPHONE 3. MOČNIK 4. CHOREOGRAPHER 5. DEKLEVA 6. SCENOGRAPHER 7. TARIQ 8. EIGHT

9.2.2

Discussion after seeing the performance

Have you ever felt neglected? Why?

Do you know anyone who is neglected or underprivileged due to his/her different nationality, religion or status?

Would you leave your country if it were hit by a war or a natural disaster?

What would you take with you if you had to abruptly abandon your country?

Where would you go?

9.2.3

Additional information about certain musical elements of the opera

Tariq's diversity is presented by a composer with a special melody written in a scale from Middle Eastern music:

Sound example of Oriental scale: www.youtube.com/watch?v=KdUzGggSl98



Sound example of Persian scale: www.youtube.com/watch?v=-UQ5KcbJ3Q4



A familiar melody appears in the middle of the opera, based on a pattern that we call the Spanish folia:

Allegro

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). The right hand (treble clef) features a series of chords: F major (F-A-C), F major (F-A-C), G major (G-B-D), G major (G-B-D), A-flat major (A-flat-B-flat-D), A-flat major (A-flat-B-flat-D), B-flat major (B-flat-D-F), B-flat major (B-flat-D-F), and C major (C-E-G). The left hand (bass clef) plays a simple bass line: F (half), A (quarter), B (quarter), C (half), D (half), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (half), D (half).

9

The second system of the musical score continues the piece. The right hand (treble clef) features a series of chords: F major (F-A-C), F major (F-A-C), G major (G-B-D), G major (G-B-D), A-flat major (A-flat-B-flat-D), A-flat major (A-flat-B-flat-D), B-flat major (B-flat-D-F), B-flat major (B-flat-D-F), and C major (C-E-G). The left hand (bass clef) plays a simple bass line: F (half), A (quarter), B (quarter), C (half), D (half), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (half), D (half).



Divide students into groups and assign each group a selected libretto (use the abstract from below, the lyrics could be performed in English or translated into the mother tongue). Let the youngsters create an opera scene, depend on their ideas and creativity, but lead them with advices if needed. The main instruction is that they have to make a musical-scenic performance. The lyrics could also be transformed, some words repeated or changed, but the context should stay the same. The complexity of the performance should be adapted to the time you dedicate to this exercise. The youngsters can sing, play instruments or use their body as percussion, or play music through digital devices. The text can be sung or recited. The youngster choose the role they prefer on the stage – some can act, sing or play instruments, some be in charge of the backstage, create stage design, costumes, be in charge of the performance “promote”, “sell” the tickets, etc.

C = Choir
V = Vesna
T = Tarik
TCH 1, 2, 3 = Teachers 1, 2, 3

C: Svetloba. Lumière. Licht. Lux. Light. Mwanga.

C: The light comes from the East and we follow it. We leave the ruins and empty homes behind.

No, we are not alone. We bear memories and scents of the time when we heard the birds.

No, we are not alone. We bear great fear of foreign countries and the beating of a heart which still hopes.

The light comes from the East and we follow it.
The light comes from the East and we follow it.

V: I like you.

T: Please, leave me alone.

V: But I like you.

T: Why?

V: Because you are different.

T: You are making fun of me.

V: You have beautiful eyes. Sad eyes.
You play soccer well. And you sing beautifully.

T: Would you like to hear a song that my mother sang to me?

T: On the edge of the desert there is an azure oasis. In the middle of the oasis
a greenish pool.

Above the water, there is wind and blue sky.

Above the sky, a dreamy star glitters.

Above the star is black emptiness of fear.

V: What a beautiful song. How strange is the ending.

T: Strange for you, because you don't know fear.

C: What is wrong with you? Why are you with him?

V: I like him. Are you envious?

C: What is wrong with you? Do you like this southern scum?

V: He is stronger and plays soccer better than you two. Are you envious?

C: We don't like him. We don't like him. We don't like him.

He came here as an intruder upon us.

Nobody called and wished for him.

He came here and stirred up trouble.

Is he your friend? Let him become your friend.

Is he your friend? Let him become your friend.

V: Are you my friend? Are you my friend?

T: No, I don't trust you. I trust nobody.

C: Let them go home! Let them go home!

Deportation or resignation!

TCH 1: Leave emotions out of it. Laws are still in force: deportation or
resignation! And laws are on your side.

The asylum centre will be closed, and the refugees will go home!

TCH 2: Shame on you. You are not going to whitewash your dirty hands with that.
TCH 1, 3: Our demands are clear.

TCH 3: All we want is a secure future for Slovenian children.

TCH 1: And who is threatening them?

TCH 1: The refugees.

TCH 3: These dangerous savages.

TCH 1, 3: When you have nothing, you are ready for anything.

TCH 2: When you have nothing, you want to survive. Let's give them a chance.
They will be grateful to us.

TCH 1: They will take away everything we worked hard to build. Our language,
our property, our gardens, our European values.

TCH 2: What have they taken away from you? Who has lost anything? They don't
want to be rich. All they want is dignity and peace.
Shelter and safety for their children.
They would like to become like us.

OPERA

Annex 1

A table of summarized output of the VAEB portfolio, implemented by an Italian youngster participating in a music organization

Find the complete version of VAEB tutoring filled out by a volunteer participating in a music activity in Italy.

ORGANIZATION	YOUR ACTIVITIES IN THE ORGANISATION	LIST OF SKILLS ACQUIRED THROUGH THE ACTIVITY	ACTIVITY RELATED TO THE SKILL	FUTURE ACTION PLAN
Assiomi	Group Leader/ Hostess	Interpersonal Communication	I have welcomed and led foreign groups	
		Foreign Languages	I led groups of foreigners and I could relate to them in English	Advanced English language course
		Active listening	I related to others in an empathetic way and I understood what they want to communicate to me	
		Leadership	I led groups of foreigners	
		Team working	I cooperated in a productive and profitable way	
	Organizational Staff	External communication	I was a member of the staff in the organisation of several music events	
		Fund-raising/ marketing	I helped selling t-shirts made by the association	
		Organization of events	I helped in the organization of a music event behind and on the scene	I would like to continue the experience of managing projects and events, trying to organize an event in my town
		Being proactive	I could find solutions to face unexpected situations	

General approach to the process of staging an Opera

Staging an opera is a daunting task that requires knowledge in many disciplines, not to mention the singing and acting abilities. Regular advice and help from professionals are absolutely necessary for a successful performance. For groups that are unable to access professionals, staging another theatrical piece might be a solution. Plays or musicals are easier to write and they can be produced without an orchestra or professional singers.

Even groups who have access to the necessary means may opt to stage plays as a warm-up exercise or to encourage pupils who might find singing and acting at the same time too demanding. These plays can then be integrated into larger productions that include musical pieces, dancing, or even some special effects (like smoke machine for example), depending on the means available and the wishes of the pupils.

**Scenario 1: Adapting an opera to the profile of young audience**

Depending on their level of progress and enthusiasm, groups might prefer beginning with a play that is written for children and is easy to stage, and they can then slowly adapt the play to their own situation and the subject matter at hand.

Scenario 2: Creating a bridge between pupils from different parts of Europe who participate in the project

Step 1 - each group can organise a projection where they watch the performances by other groups. The videos can be accompanied with subtitles or short explanations if that is feasible (or an existing translation can be provided if a well-known play is chosen).

Step 2 - a discussion about the differences and similarities in the productions, about the choices made and approaches taken by different projects. They might even share their opinions about different productions on a blog or a Facebook page.

Scenario 3: Organising a theatre course

The most important aspect is the time available to pupils and the enthusiasm of the group.

Most course programs are open-ended for that reason; they simply plan the different subjects that will be taught during the course without a definitive schedule.

Example 1: a course offered by *La Compagnie Théâtre du Midi* (www.compagniedumidi.fr), a five-step program has been designed:

Step 1 - Discovery of the stage: Defining the space
Occupation of space as a group
Occupation of space as an individual
Giving a sense of direction on stage

Step 2 - Play, dare, imagine – voice and breathing exercises

Step 3 - Adaptation and rewriting of a story

Step 4 - Interpretation

Step 5 - Playing a role

Scenario 4: Program with separate lessons devoted to one field of study;
the courses are adapted* to fit with the school schedule - www.lamava.fr

		Monday	Tuesday	Wednesday	Thursday
Week 1	18:00-20:00	Improvisation			Rehearsal**
Week 2	18:00-20:00		Theatrical initiation – exercises		Rehearsal**
Week 3	18:00-20:00	Writing			Rehearsal**
Week 4	18:00-20:00		Theatrical initiation – exercises		Rehearsal**

*different days according to the availability of teachers and students

**for groups that will stage a play



Scenario 5: Testing of the EducOpera conducted in Massy (2018-2019)

The pedagogical tool suggested by the EducOpera has been the basis in France for extensive monthly pedagogical sessions among students (aged 13-15 years old) who volunteered to participate in the project. The sessions were organized by the team of the Opera de Massy in collaboration with iriv Conseil and the Collège Blaise Pascal, in order to select the most relevant profile of professionals. They are offered once a month at the “Espace pédagogique” of the Opera de Massy together with the students, their teacher and representatives of iriv Conseil:

A- a first professional was the person in charge of educative activities at the Opera de Massy, since 2007 offering presentations of the Opera to a very large audience from babies to retired people thanks to a rich network with schools, social centres and the City hall of Massy;

B- a second professional was a make-up artist who also delivered a full session transforming a boy into a woman and a girl into a man,

C- a third professional was a stage director (responsible for staging & playing) working with the Opera de Massy for the past years. She delivered a series of 4 sessions the first year (mainly focused on the physical preparation); the second year she presented and explained the reason and process of her play “Masculin/Féminin”

D- a fourth profile was a comedian, who has been hosted by the Opera de Massy, he explained in the first place his professional path (he was formerly a mime/ pantomime), he then delivered a full session to prepare both physical and mentally the students - for instance the trust game, how to spell demanding sentences.

Comedian-

www.educopera.eu/copie-de-videos*

E- a fifth profile was the musician, a percussionist who delivered a full session explaining his role in the orchestra and the different music instruments he usually plays, insisting on the different approaches depending on the culture (Europe, Africa, Latin America),

Musician-

www.educopera.eu/copie-de-videos*

F- a sixth profile was an expert in electricity who explained the network of electricity and the different kinds of lights he may be asked to prepare depending on the play/opera;

Expert in electricity-

www.educopera.eu/copie-de-videos *

G- a seventh profile was the conductor, who is also working on a regular basis with the Opera de Massy, who has delivered one intensive session with a full class room of students focused on music (piano) and song (a choral in two groups);

Conductor-

www.educopera.eu/copie-de-videos *

H- an eight profile was the dancer and choreographer who improvised a dance together with the youngsters on a music and song by Mikael Jackson ; he selected a deputy chief among the youngsters, then a female duo, a male duo , and the group of dancers in order for them to be included step by step with different roles

Dancer-

www.educopera.eu/copie-de-videos *

The first session was dedicated to a general information on the scheduled planning with the monthly dates and invited professionals . The last collective session was a visit of the Opera Garnier in Paris. The video designed on this occasion is available on- www.educopera.eu/copie-de-videos *. The action ended with an assessment at the College Blaise Pascal- two juries composed of a teacher & an assessor of iriv conseil's team interviewed together two students- they were asked in “duos” what they have “best appreciated” and “less appreciated” and what they have learnt.

* the access to the video is given to the people who register by sending their e-mail and contact



OPERA "I LIKE YOU": Opera for Youngsters

Premiere: 6. 12. 2018

Venue: Cankarjev dom, Linhart hall, Ljubljana



The story of the opera is about the meeting of two teenagers coming from different cultures. Vesna and Tariq meet when Tarik leaves his homeland and settles in the Vesna area as a refugee. Vesna recognizes in Tariq more than just a refugee. For her, he is a nice boy, who is different from his classmates because of his special life experience, and she likes to talk to him and be in his company. Among the inhabitants of the Vesna region, disagreements arise due to the presence of refugees, among which there are also sharp opinions that refugees must leave. Vesna takes a firm stand for Tarik and bravely defends him. How the story ends should stay a secret.

The story is written in the Slovenian language, but some key words are spoken in African languages and the Arabic language. Throughout the whole performance the sign language of some words used is performed.

The opera lasts 45 minutes; it has an introduction (overture), followed by 12 scenes.



Composer: **Damijan Močnik**
Librettist: **Milan Dekleva**

Directed by: **Nana Milčinski**
Assistant director: **Mateja Jerebic, Matej Prevc**
Conductors: **Damijan Močnik, Irma Močnik, Petra Pirš**
Choreographer: **Mateja Jerebic**
Scenography, costumes, video: **Jaro Ješe**
Mentor for sign language: **Mojca Korenjak**
Light design: **Gregor Plantan, Luka Malovrh**
Sound design: **Boštjan Zakrajšek, Milan Stolnik**
Video technician: **Haris Atajić, Dejan Bjelajac**
Stage layout: **a team from Cankarjev dom**
Inspicient: **Jelka Dobnikar**
Organizer from Cankarjev dom: **Damjan Gorenjc**

Producers: **Veronika Brvar, Barbara Rogelj**
Project coordinator: **Lucija Pavlovič**
Mentor of the assistant conductor: **Marko Vatovec**
Mentors of soloists singers: **Tanja Rupnik, Nina Kompare Volasko, Julieta Kubik de Habjanič, Edita Garčević Koželj, Pia Brodnik, Katja Konvalinka, Marta Močnik Pirc, Valerija Šoster, Barbara Jernejčič Fürst, Theresa Plut**

Co-producer: **Glasbena matica Ljubljana and Cankarjev dom**

In cooperation with the Academy of Music of the University of Ljubljana, Secondary Preschool of Education and Gimnazija Ljubljana, ZRC SAZU, the BOB Institute and the Morpheus Institute.

Opera production is included in the international Erasmus + project EducOpera. (Project manager: Mojca Kovačič)

PERFORMERS

Vesna **Elizabeta Čebular, Lucija Kramar, Vesna Nika Trdin, Nika Zajc**
Tariq **Bernard Dobravec, Adrijan Ignjatović, Aljaž Pečnik, Leon Rudolf**
Mother **Ernestina Jošt, Talita Sofija Komelj**
Father **Miha Zupanc Kovač, Matej Prevc**
Mayor **Matej Prevc, Lovro Korošec**
Teacher **Rebeka Pregelj, Doris Horvat**
Zala **Sofija Zavratnik Kain, Ana Benedik**
Lan **Aljaž Nemanič, Igor Golob**

Youth Choir of Glasbena matica Ljubljana

Conductor: **Irma Močnik**
Vocal pedagogue: **Tanja Rupnik**
Corepetitor: **Metoda Kink**

Slovene percussion project: **Barbara Kresnik, Marina Golja, Matevž Bajde, Damir Korošec, Franci Krevh, Tomaž Lojen, Davor Plamberger, Dejan Tamše**

Piano: **Metoda Kink, Alenka Podpečan**
Clavinova: **Alenka Podpečan, Petra Pirš**
Saxophone: **Larisa Marjanovič, Melinda Urh**
Bass Guitar: **Gregor Povše, Karim Zajec**

Dancers: **Neža Koprivnik, Tara Ukmar, Tea Brezjnik, Luka Maj Špenko, Kany Michel Obenga, Luka Kotnik (high school students from Srednja vzgojiteljska šola, gimnazija in umetniška gimnazija Ljubljana, mentor Dušan Teropšič)**



Physical, voice, breathing and body percussion exercises

Professional singing requires continuous maintenance of singing condition. Also, amateur singing groups, choirs or individuals take care of their voice. Usually, they perform some stretching, breathing, speech and vocal exercises and maintain a proper singing posture before singing.

These exercises can be used as part of the working process of creating musical work, or just to experience the vocal skills required for quality singing.

In any case, this leads to an understanding of the musical competences.

1. PHYSICAL EXERCISES:

- with a stretched palm, we pat ourselves all over the body, trying to wake up each muscle (we can also do this in pairs, patting our partner);
- slowly we go into the precession, our hands are heavy and hang down, we wait, we swing our hands slightly and slowly lift up;
- put yourself in a gap, stand upright, fold your arms over your head and move your body alternately left and right (the pelvis does not move);
- let the head go forward, with the turn of the head we exchange the view to the left and to the right.

2. BREATHING EXERCISES:

- we pretend to box into a boxing bag. At each stroke, we strongly exhale (activating diaphragm);
- we yawn and monitor the sensation of occurrence in the oral cavity;
- we inhale slowly through the nose (we imagine breathing a wonderful smell);
- we exhale deeply;
- short and repeated pronunciation of letters “s”, “sh”, “t” and “f” at different speeds and rhythms.

3. SPEECH EXERCISES

Saying different sets of syllables, repeating them in increasing tempo:

- tih - tah - pah- gah ...
- gr - kr - vr - br - fr ...
- bla - ble - bli - blo - blu ...
- tra - tre - tri - tro - tru

4. BODY PERCUSSION EXERCISES:

The image shows five musical staves in 2/4 time. Each staff contains a sequence of notes and rests, with body percussion symbols written below. The symbols include vertical double lines (clap), curved lines (shoulder claps), downward arrows (thigh claps), leftward arrows (hip claps), and L-shaped symbols (foot claps). Some symbols are labeled with 'R' or 'L' to indicate right or left side.

^R or ^L: right / left palm/hand / leg || clap

↶ ^R right palm on the left shoulder

↷ left palm on the right shoulder

↓ ^R (right) palm on ^(right) thigh

← ^R (right) palm on ^(right) hip

└ ^R (right) foot on the floor

↶ ^L lift ^(left) knee and clap under it

5. VOCAL EXERCISES

For vocal exercises, it is recommended to accompany the singing with a chord instrument (piano), and add body movements in accordance with singing. The examples below show the beginning of the exercises,

1- proceed according to the pattern,

2- and navigate up or down the scale according to the singers' voice range.

Ja, ja, ja, ja, ja, ja, ja, ja, ja, ja, ja, ja, ja...

Ma, me, mi, mo, mu. Ma, me, mi, mo, mu...

Ta-te, ta-te, ta, ta-te, ta-te, ta, ta-te, ta-te, ta...

Vi-vo, vi-vo, vi-vo, vi-vo, vi-vo, vi-vo, vu. Vi vo, vi vo, vi vo, vi vo, vi vo, vu...

Don di-ri-don, di-ri don, di-ri-di-ri-di-ri don, don, don, don, don.

Don di-ri-don, di-ri don, di-ri-di-ri-di-ri don, don, don, don, don...

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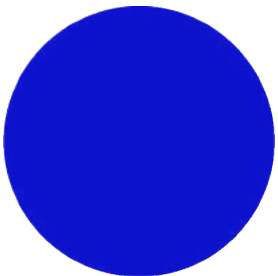
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