

MUSIC FOR CITIZENSHIP EDUCATION

Toolkit for teachers and educators



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Music Education for Learning Opportunities
and Development of Youngsters



The publication was created through the work of the Melody project team composed by the Municipality of Macerata, Roter Baum Berlin and Curba de Cultură .

Discover more about the project
www.melodyerasmus.eu



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INDEX

5

Introduction

5

About the project

5

Partner network

7

Reference Documents

8

Methodology

11

How to use the toolkit

15

1. Common values

31

2. Civic engagement

39

3. Participation

49

4. Inclusion, diversity and non-discrimination

57

5. Equality

67

Our experiences

67

Roter Baum Berlin's best practice

69

Curba de Cultura's best practice

70

Municipality of Macerata's best practice





About the project

MELODY - Music Education for Learning Opportunities and Development of Youngsters is an international project aiming at developing an innovative teaching methodology that improves the quality of the learning experience for pupils between 6 and 14 years by using the language of music to promote shared values.

The project foresees the creation of a cross-curricular methodology, combining music and citizenship education. This methodology conceives music as an educational tool, able to enhance children's participation in democratic life, promote their knowledge of EU common values and support their engagement.

The MELODY project (No 2023-1-IT02-KA220-SCH-000165073) is funded by the Erasmus+ Programme of the European Union (Call 2023 Action Type KA220-SCH - Cooperation partnerships in school education).

Partner network

MUNICIPALITY OF MACERATA (Macerata, Italy)

Macerata is a city of about 40,000 inhabitants, in the Marche Region, Central Italy, located in the hinterland, between the seaside and the Sibillini Mountains.

Macerata hosts one of the most important opera music festivals in Europe, the Macerata Opera Festival, which takes place in the Sferisterio Arena, a historical open-air theatre, that provides a unique location and amazing acoustics.

The Municipality of Macerata, through its School and Education office, coordinates the primary and secondary schools present in the territory, manages the implementation of local projects and compliance with the national regulations and policies addressed to babies and children between 0 and 14 years.

With regard to the musical sector, the Municipality of Macerata has a long-lasting and very successful partnership with AsLiCo - Associazione Lirica e Concertistica Italiana, a cultural institution that aims at promoting the Opera, as well as selecting and highlighting young emerging European singers. AsLiCo also promotes the Opera among the young public with specific productions created for schools. Since 2018, AsLiCo has brought its Opera Education project inside the schools of Macerata. This project consists in providing teachers and educators with a set of skills and tools to use in classes to bring young people closer to opera and classical music.

AsLiCo participates in the MELODY Project, acting as technical support for the Municipality of Macerata.

“ROTER BAUM” BERLIN (Berlin, Germany)

Roter Baum is a non-governmental organization (NGO) that has been active in youth work for 30 years.

Founded in 2011, Roter Baum Berlin UG is a branch of “Roter Baum” e.V., an organization established in 1993. Roter Baum Berlin oversees all the projects of the “Roter Baum” network in the city of Berlin, primarily in the Marzahn-Hellersdorf district.

The primary goal of Roter Baum Berlin is to support younger generations in the community by offering projects that directly engage them and provide them with the tools to break free from their socio-economic circumstances, as well as from the stereotypes and prejudices that affect them from an early age.

CURBA DE CULTURĂ(Izvoarele, Romania)

Curba de Cultură is an NGO committed to non-formal learning, culture and participation opportunities. The aim of Curba de Cultură is to improve education levels and community engagement for the young people living in rural environments in Romania, revitalizing it through the engagement of youth. Curba de Cultură focuses on teenage and youth development, using non-formal education as a complementary method to the formal educational system for young people.

Reference Documents

The project’s priorities and topics are closely related to international documents concerning human rights and, specifically, children’s rights.

The milestone document in the history of human rights is the **Universal Declaration of Human Rights (UDHR)**. Drafted by representatives with different legal and cultural backgrounds from regions all over the world, the Declaration was proclaimed by the United Nations General Assembly in Paris on 10 December 1948 as a common standard of achievements for all peoples and all nations. For the first time, it sets out fundamental human rights to be universally protected and has been translated into over 500 languages. The UDHR is widely recognized as having inspired and paved the way for the adoption of more than seventy human rights treaties, applied today on a permanent basis at global and regional levels (all containing references to it in their preambles).

Closely related to the UDHR, there is the **Convention on the Rights of the Child (CRC)**. In 1989, world leaders made a historic commitment to the world’s children by adopting the United Nations Convention on the Rights of the Child – an international agreement on childhood. It has become the most widely ratified human rights treaty in history and has helped transform children’s lives around the world. It has inspired governments to change laws and policies and make investments, so that more children, finally, get the health care and nutrition they need to survive and develop. Furthermore, the CRC sets up safeguards to protect children from violence and exploitation. It has also enabled more children to have their voices heard and participate in their societies.

At the European level, there is the **Charter of Fundamental Rights of the European**

Union. The Charter was officially proclaimed in Nice in December 2000 by the European Parliament, the Council of the European Union and the European Commission. It protects the fundamental rights enjoyed by individuals in the European Union. It is a modern and comprehensive instrument of Union law that protects and promotes the rights and freedoms of individuals in the face of changes in society, social progress and scientific and technological developments.

The Charter applies in conjunction with national and international systems for the protection of fundamental rights, including the **European Convention on Human Rights** (ECHR): signed in 1950 by the Council of Europe, the Convention is an international treaty to protect human rights and fundamental freedoms in Europe. The Convention established the European Court of Human Rights, which aims at protecting individuals from human rights violations. Any person whose rights have been violated under the Convention by a State Party may bring an action before the Court. The Lisbon Treaty, in force since 1 December 2009, allows the EU to accede to the ECHR and a draft accession agreement was prepared in 2013.

Methodology

The methodology, elaborated by the MELODY project, combines music and citizenship education. This methodology conceives music as an educational tool, able to enhance children's participation in democratic life, promote their knowledge of EU common values and support their engagement.

Music is an attractive and inclusive language and has a unique ability to capture attention and emotions, making it an effective tool for learning and retention. It is a universal language that can bridge cultural and linguistic differences.

Music is indeed an instrument that facilitates learning, even for children with specific difficulties—whether socio-economic, cultural, or related to disabilities. It can serve as a powerful tool for promoting social cohesion and reducing social isolation.

Furthermore, it provides a creative and fun outlet for pupils to express themselves and explore their interests: they can develop their natural creativity and learn in an enjoyable, interactive and inclusive way.

Music also requires collaboration and teamwork, which are essential skills for civic engagement, so it is a powerful tool to vehicle the understanding of the present day, to discuss current issues, while supporting the EU values and non-discrimination. With this methodology, pupils are stimulated to develop critical thinking and express themselves. The traditional learning barriers are broken down and a more engaging and meaningful learning experience is created.

Through the use of music, the MELODY methodology is characterized as a non-formal approach based on the ability to communicate in an assertive and non-violent way.

Thanks to this, the methodology allows the full achievement of the goal of education for all, supporting the understanding and openness to diversity to fight and prevent any form of discrimination. It also helps to create inclusive and accessible environments.

The **non-formal approach** entails the chance to develop an interactive relationship

between the pupil and their environment (“Learning by doing”), through flexible activities, adaptable to the needs and interests of children and allowing them to acquire concrete learning experiences.

“Learning by doing” is a teaching methodology theorized by the philosopher and pedagogue John Dewey, who considered the experience as an enabling factor of individual learning.

Through the active relationship with experience and constant comparison with concrete results of one’s own thoughts, this methodology stimulates a deep reflection and learning is generated involving not only cognition but also emotions.

The **ability to communicate assertively** allows individuals to express their points of view while respecting the needs and rights of others. Through the MELODY methodology, children, teachers, and educators are supported in developing the skills to express their emotions and opinions clearly and effectively, without offending or attacking others. This approach helps teachers become more assertive in their communication, fostering a more respectful and open environment in the classroom.

Assertiveness is based on five levels:

- the ability to recognize emotions, an objective that concerns emotional autonomy and perception of emotions;
- the ability to communicate emotions and feelings, even negative ones, through multiple communication tools and concerns freedom of expression, which supports and promotes freedom of expression;
- awareness of our own rights and the ability to respect ourselves and others;
- the willingness to appreciate oneself and others, which implies self-esteem and the ability to value the positive aspects of experience;
- the ability to self-realize and decide on the aims and purposes of one’s life, requiring a positive self-image, confidence, and personal security.

Non-violent communication is a communicative approach based on empathy. Through it, the MELODY methodology develops activities that promote mutual understanding and reduce conflict.

Non-violent communication (NVC) is a communication model theorized by the American psychologist Marshall Rosenberg. It is based on language and communication skills that strengthen the ability to remain human, even in difficult conditions. The main aspects are:

- self-empathy (listening to oneself)
- empathy (listening to the other)

- **honest self-expression (expressing your feelings and needs authentically).**
The NVC process is expressed in two ways between two subjects. It is necessary to have understood and accepted oneself to understand and accept the other. Some communicative modes that don't favor the NVC are: expressing judgments, making comparisons, analysing others, making classifications, advancing claims, acting on the basis of punishments and/or rewards, etc.

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The MELODY methodology is characterized by **inclusivity** and **accessibility constructs**; they are the keys to ensuring that every individual, regardless of background or ability, has the opportunity to thrive. By prioritising that, MELODY creates a place where everyone can fully participate and benefit from the resources and opportunities available. Accessibility not only promotes equality but also enriches the entire community as different perspectives and experiences are valued and integrated into the learning process.

The MELODY Methodology is conceived as a teaching methodology to be implemented at schools. It addresses teachers and educators interested in developing a music-based learning path. Although the natural setting is school classes, the methodology has the potential to go beyond the school environment, especially youth centres, valuable hubs where children and young people can engage in extracurricular activities, seek guidance and develop essential life skills.

The methodology takes inspiration from two Erasmus+ programme's policy priorities, that are "inclusion and diversity" and "participation in democratic life".





This toolkit summarizes the methodology described earlier and provides practical tools for working with pupils. This toolkit is addressed to teachers and educators, in order to prepare for the activities with pupils. It is not meant to be directly shared with the pupils. The toolkit is structured around five priorities:

1. **Common values**
2. **Civic engagement**
3. **Participation**
4. **Inclusion, diversity and non-discrimination**
5. **Equality.**

Each priority constitutes a chapter, and each chapter begins with an introduction of the priority and the related topics.

The activities have the following structure:

Title

Topic

Overview

Objectives

Duration

Number of pupils involved

Target group

Materials and space

Instructions

Suggestions

With this Toolkit there is no specific order to follow: you are free to explore the toolkit by choosing any chapter or activity that interests you. You can start wherever you like and move between sections as needed, for a flexible and personalized experience. The activities' duration is approximate and the actual timing should be adapted to the needs of the group.

Always remember to take into consideration the children you have in front of you, their needs and preferences: in this way the learning experience is enhanced by activities and contents that arouse the interest of children.

Some activities require musical background to be implemented. For this reason, they are ranked according to the needed musical competences:

LEGEND



The activity doesn't require musical background.



The activity requires basic understanding of music concepts.



















The activity requires musical education.

For the activities ranked as musically advanced you can find specific suggestions related to the musical aspects within the activity description.

However, as you will notice, the majority of the activities do not require specialized musical training. This is because the tool is designed to be accessible to the broadest possible audience.

Moreover, as you explore the activities, you will notice that some require you to choose songs. We suggest considering the unique characteristics of your pupils, using their individual qualities and interests as valuable resources in the selection process. Below is a summary of the activities, ordered by priority, topic and target group. Have a great time implementing these activities!

| Priority | Topic | Title of the activity | Level of Musical Competence | Target group | Page |
|---|--------------------------------|---------------------------------|---|--------------|------|
| COMMON VALUES | Democracy | <i>Harmony</i> |  | 8-10 years | 16 |
| | Human rights | <i>Soundscapes</i> |  | 10-14 years | 18 |
| | Freedom | <i>Invent freely</i> |  | 8-10 years | 20 |
| | Freedom | <i>The intervals of freedom</i> |  | 10-14 years | 22 |
| | The rule of law | <i>Rights rock!</i> |  | 10-14 years | 26 |
| CIVIC ENGAGEMENT | Culture | <i>Music far or near?</i> |  | 6-10 years | 32 |
| | Critical thinking | <i>Critical thinking</i> |  | 6-12 years | 34 |
| | Critical thinking | <i>What does the song say?</i> |  | 10-14 years | 36 |
| PARTICIPATION | Cooperation | <i>Turn the page</i> |  | 6-10 years | 40 |
| | Active citizenship | <i>Understanding courage</i> |  | 10-14 years | 42 |
| | Active citizenship | <i>Voices in motion</i> |  | 10-14 years | 44 |
| INCLUSION, DIVERSITY AND NON-DISCRIMINATION | Solidarity | <i>Melodies of unity</i> |  | 10-14 years | 50 |
| | Stereotypes | <i>Stereotypes</i> |  | 8-10 years | 52 |
| | Stereotypes | <i>Who is the listener?</i> |  | 10-14 years | 54 |
| EQUALITY | Economic and cultural barriers | <i>Music for everyone?</i> |  | 6-12 years | 58 |
| | Gender equality | <i>Flip the script</i> |  | 8-12 years | 60 |



1. COMMON VALUES



Topics: democracy, plurality, human rights, freedom, the rule of law

DESCRIPTION

Social and civic themes such as Human rights, Democracy, Freedom are some of the Common Values that can raise aware and engaged citizens. These values are the fundamentals for building a democratic participation in the social community.

CONNECTION WITH THE ACTIVITIES

In this chapter, teachers and educators will find educational tools integrating music with important civic and social themes. These activities foster a deeper understanding of values such as harmony, freedom, rights, and responsibilities through a creative and participatory approach.

- ★ **“Harmony”** introduces participants to choral singing and discussions on the importance of diversity and listening, promoting eye-voice coordination and the development of listening skills in a choral context.
- ★ **“Soundscapes”** integrates music education with human rights themes, engaging participants in creating soundscapes that dramatize meaningful stories, fostering teamwork, creativity, and reflection.
- ★ **“Invent Freely”** explores rhythm and melody to express participants’ uniqueness, reflecting on the concept of freedom and the importance of self-expression through music.
- ★ **“The Intervals of Freedom”** uses musical intervals to explain the concept of freedom and its limitations, exploring how personal actions affect the freedom of others and teaching basic music theory about harmony and dissonance.
- ★ **“Rights Rock”** engages participants in organizing a campaign to raise awareness about articles from the UN Convention on the Rights of the Child, using musical slogans to encourage democratic participation and advocacy.

CONCLUSION

These activities offer a multidisciplinary approach that combines music and civic education, promoting common values and preparing young participants to become aware and engaged citizens.



Topic: Democracy

Overview: This activity allows a first approach to chorality and engages participants in discussions and reflections about the importance of listening and diversity. The group creates its harmony starting from the overlapping of each voice, listening and experiencing different ways to reach it.

Objectives:

- Understand the importance of chorality and listening: this activity aims to bring children to the pleasant and exciting experience of sharing their own voice and listening to others.
- Encourage reflection about the importance of plurality and harmony; discussions and reflections allow participants to understand these important elements of their daily lives.
- Engage participants with the democracy issue, starting from their experience of sharing and searching for harmony.

Duration: 60 minutes

Number of pupils involved: 8 - 24

Target group: from 8 to 10 y.o.

Materials and space:

- keyboard
- device to play the song (laptop, phone, speakers)

Instructions:

1. Introduction and exploration of the voice (10 minutes)

Have participants stand in a circle. Ask them to watch your hands and respond by singing based on the hand movements: if your hands are raised, they should remain silent; if your hands are lowered toward them, they should sing any note using the note “A” (without giving examples, so that each person produces a different note). Raise and lower your hands several times, varying the rhythm. Afterward, discuss with the children the importance of coordination between their eyes and voice when singing together.

Next, keep your hands lowered for an extended period, then suddenly raise them. Afterward, discuss with the children about this experience: was the music that came out of this choir beautiful? Did you all sing the same thing? Was it difficult to share your own voice?

2. Searching for uniformity (10 minutes)

Repeating the mechanism of the previous step, ask everyone to imitate the same note you propose. Encourage discussion about the results: is this more pleasant or the previous one? Did we listen to each other while we sang? Was it easier or more difficult?

3. *Exploring the plurality (15 minutes)*

Divide the class into three groups, assigning each group a note of the C major chord (C, E, G). If you need, you can use the keyboard to find the note.

Ask the groups to sing their note each time you point to them. Continue to change the alternating order of the three groups (E.g. C, E, G, E, G, C, etc).

After a short break in silence, discuss the experience with participants: was it easy to take turns? Did you need the previous group to sing the correct note? Is it more fun when I change the playing order?

4. *Searching for harmony and reflection: (20 minutes)*

Repeating the mechanism of the previous steps, ask them to sing first to two overlapping groups alternating them and then to all three.

In this final part you can give the role of conductor of the groups to a child.

Lead a reflective discussion, asking participants to share their thoughts about the experience: was it better to sing just one note alternating with the others or all together? Did you also listen to the other notes when all three groups sang together?

Then discuss the concept of harmony and the richness and beauty of diversity. You can start the discussion by reading this phrase of Claudio Abbado: "Singing is the most spontaneous and natural musical expression and the choir is the most immediate form of making music together. In a choir each person is always focused on the relationship of their voice with the others. Listening to each other is, therefore, the basis of choral singing and in general of making music together with each other. The choir, therefore, like the orchestra, is the most valid expression of what is at the basis of society: knowledge and respect for others, through mutual listening and generosity in putting our own best resources at the service of others".

Then you can ask the children what they feel about it: do they experience the beauty of diversity and harmony in their lives? Can they give examples of this?

Suggestions:

- During the first step, do not use singing examples to encourage the children to sing different notes. If the group is unsure about what to do, use some short sounds to encourage them to sing. Afterwards, transform that sounds into notes.
- During the third step, if they don't reach the target note, you can directly go to the reflection part.
- If you have time and you would like to explore this activity further, you can explore the role of the conductor and the importance of this figure, asking children what they think about it and what the characteristics are that they believe the conductor should have (E.g. the ability to facilitate, guide, organise, etc).
- Remember that the aim of the activity is not to reach for the indicated chord but to find the sound of the group and to open the reflections about plurality, harmony and democracy.



Topic: Human Rights

Overview: This activity integrates music education and human rights issues by using a song with a meaningful story to engage children in creative exploration. They will actively participate in dramatising and illustrating the story through soundscapes, promoting teamwork, creativity, and reflection.

Objectives:

- Engage participants with human rights issues through music and storytelling: the activity aims to introduce children to human rights issues through a song with a meaningful story.
- Foster creativity and teamwork in creating soundscapes: participants work in groups to create soundscapes representing parts of the story. This encourages creativity and teamwork.
- Encourage reflection on human rights and their relevance in daily life: discussions and reflections at the end of the activity allow participants to connect what they have learnt to their daily lives and to consider the importance of human rights.

Duration: 50 minutes

Number of pupils involved: 8 - 24

Target Group: from 10 to 14 y.o.

Materials and Space:

- song with lyrics (digital or printed)
- device for playing and recording music (laptop, phone, speakers)
- instruments (handmade or classroom instruments)
- everyday objects for sound effects (e.g., plastic bottles with sand)
- large sheets of paper, flipchart, markers
- space for movement and group activities

Instructions:

1. Introduction and setting the atmosphere (5 minutes)

As participants arrive, play the song you chose with human rights themes in the background to create a welcoming atmosphere.

Gather participants and distribute the lyrics of the song. Briefly introduce the workshop, emphasising its objectives and the importance of exploring human rights through music and storytelling.

2. Exploring the song's narrative (10 minutes)

Give participants five minutes to read the lyrics of the song. Identify the main events and characters in the story of the song together with them, using flip charts and markers.

Facilitate a discussion to identify the main human rights issues portrayed in the song.

3. *Sound exploration and instrument selection (15 minutes)*

Divide participants into small groups, assigning each group a specific part of the story to illustrate through sound.

Encourage each group to brainstorm creative sound sources that can represent different elements of the story.

Offer a diverse range of instruments and sound-making objects for the groups to experiment with, ensuring inclusivity and accessibility for all participants. Guide them in choosing appropriate instruments and objects based on their selected narrative elements.

Examples include:

- body percussion (clapping, snapping)
- vocal sounds (humming, whistling)
- classroom instruments
- creative objects (water basins, plastic bottles with sand)

Ask each group to practise their part and encourage participants to consider the emotions, actions and human rights themes conveyed by their chosen sounds.

4. *Performance and reflection (10 minutes)*

Bring the groups together for a final telling of the story, combining their soundscapes.

Record the performances for later reflection.

5. *Debriefing and Reflection (10 minutes)*

Lead a reflective discussion, asking participants to share their thoughts on how the sounds conveyed the story's themes and human rights concepts.

Encourage participants to consider ways they can promote human rights in their own communities through creative expression.

Suggestions:

- Variation on song selection: the teacher/educator can choose an age-appropriate song with clear human rights themes, ensuring that the lyrics are easy to understand and relevant to the children's experiences. A variation of the activity is to use the text of a story on the theme of human rights as an alternative to the song. Flexibility in song choice or the use of a story text allows teachers/educators to adapt the activity to the specific needs of the group.
- List of suggested songs: *Io sono l'altro* - Niccolò Fabi, 2019; *Für immer Frühling* - Sofie, 2024; *Living Darfur* - Mattafix, 2007; *Through the eye of a child* - Aurora, 2016.
- Create a conducive environment: it is important to set up a large room with plenty of space for movement, group discussions and musical activities, and it would be best to organise the space so that groups can work independently without disturbing each other.
- Guide the creative process: offer guidance on how to create soundscapes using body percussion, vocal sounds, and instruments. Encourage experimentation and creativity, but provide structure to ensure the activity stays on track.
- Facilitate reflection and discussion: after playing back the recorded story, lead a discussion on the experience. Ask open-ended questions to encourage deeper thinking about the themes of the song and the activity.



INVENT FREELY



Topic: Freedom

Overview: This activity integrates music education and the topic of freedom by using the body and children's imagination. They will actively participate by getting involved and listening deeply to the others.

Objectives:

- Engage participants in expressing their uniqueness through the use of their body and the expression of their creativity.
- Experience the sense of rhythm, through improvisation and repetition: they can expand their rhythm coordination and their knowledge of some musical concepts like ostinato and homorhythm.
- Experience the ability to listen in choral work: this allows them to feel part of a community and to understand the importance of taking care of all the members of a community.
- Encourage reflection on the importance of freedom and its relevance in daily life: discussions and reflections at the end of the activity allow participants to connect what they have learnt to their daily lives and to consider the importance of freedom.

Duration: 60 minutes

Number of pupils involved: 8 - 24

Target group: from 8 to 10 y.o.

Materials and space:

- voice
- body percussion
- free space
- a bell
- chairs arranged in a circle

Instructions:

1. Introduction and rhythm exploration (15 minutes)

Ask the children to form a circle; suggest a rhythm to them using your body as a percussive instrument. Then ring a bell and ask them to repeat it all together with you.

Clockwise, ask each child to invent their own rhythm; let the group listen to it and, when you ring the bell, the rhythm can be repeated by the group.

2. Creating and sharing a rhythm (10 minutes)

Divide into groups of 2 or 3 people each and ask each group to develop a rhythmic pattern in which each group member plays a part (e.g. one claps their hand, the next pupil snaps their fingers and the last one beats their chest).

Ask the first group to present its rhythm and, when you ring the bell, clockwise, each group repeats it, alternating with the ringing of the bell. Once the round is over, the bell

rings twice; the second group sets out the rhythm and each group repeats it, alternating with the ringing of the bell. Continue until all the patterns are exposed.

3. Expression and rhythmic creativity (10 minutes)

Bring the groups together, propose a rhythmic pattern taking inspiration from those proposed previously and ask participants to repeat it “in ostinato”.

On this rhythmic basis, every time you ring the bell everyone shows up saying their name and connects it with a movement and a melodic peculiarity (Going up in high notes, with equal notes, going down in low ... etc).

4. Reflection and discussion (15 minutes)

Lead a reflective discussion by asking the participants to share their thoughts and emotions about the activities they engaged in. In particular, focus on how they felt about the freedom to express themselves and perform all the movements freely.

Starting from this, encourage participants to explore more deeply the concept of freedom: thinking about their daily life, when do they feel and have the chance to be free? How important is it for them to be free? Do they know situations, close or far away, in which there is no freedom? What do they think about it?

5. Conclusion (10 minutes)

You can repeat point 3 of the activity by asking everyone to perform a movement on a word that comes to mind about the concept of freedom.

Suggestions:

- While playing the ostinato, you can develop the concept of homorhythm and the importance of listening to yourself when playing with a group.
- You can build with your children a glossary of all the words you find out during the activities.
- Focus the children’s attention on listening to each other. If they can’t hear each other while singing, they are singing too loudly!



THE INTERVALS OF FREEDOM



Topic: Freedom

Overview: “A person’s freedom ends when another person’s freedom begins”. The aim of the activity is to give an insight into freedom by using music intervals to explain how we enact our freedom in society.

Objectives:

- Experience basic music theory about intervals, harmony and dissonance: the activity aims to introduce children to the topic of freedom through the experience of these musical elements.
- Encourage reflection on the concept of freedom and its limitations: starting with the concrete experience, this activity allows discussions and reflections on the relevance of freedom in daily life.
- Engage participants in exploring how personal actions affect the freedom of others.

Duration: 50 minutes

Number of pupils involved: 15-30

Target group: from 10 to 14 y.o.

Materials and space:

- large sheets of paper and markers
- audio equipment (speakers, music player)
- whiteboard and markers
- sticky notes
- musical instrument (e.g., keyboard or piano)
- computer with music software or online keyboard

Instructions:

1. Introduction (10 minutes)

Start with a quick icebreaker activity. For example, ask the children to share their favourite song and why they like it.

Write the phrase “My freedom ends when another person’s freedom begins” on a large sheet of paper. Ask the participants what they think it means. Engage them in a brief discussion to ensure everyone understands the concept.

2. Music theory and demonstration (15 minutes)

Propose different intervals with a piano/keyboard or from a computer, in the following order:

- unison
- interval of the fourth
- interval of the fifth
- interval of the octave

- interval of the third
- interval of the sixth
- interval of the second
- interval of augmented fourth/tritone

While playing the intervals, you can introduce their classification. Perfect intervals are: the fourth, the fifth, the octave. Large or small intervals: the second, the third, the sixth, the seventh.

Play the intervals again, explain their characteristics and introduce the link between music theory and freedom:

- The unison, fourth, fifth and octave intervals are perfect consonant intervals. They represent behaviours that respect and balance the freedom of others.
- The third and sixth are partial consonant intervals. They represent behaviours that mostly respect others' freedom with minor conflicts.
- The second is a partial dissonant interval. It represents behaviours that lightly infringe on the freedom of others.
- The augmented fourth/tritone is an absolute dissonance. It represents behaviours that are in complete contradiction with the freedom of others, causing significant harm or tension.

More explanation that could help the teacher/educator:

Perfect Consonant Intervals (Unison, Fourth, Fifth, Octave): These intervals are considered to be very stable and harmonious, representing behaviours that respect and balance the freedom of others.

Unison

- Example: two friends collaborating on a project where they equally share responsibilities and respect each other's ideas.
- Societal Behaviour: Mutual respect and equal participation in a community activity.

Fourth

- Example: A family where parents support their children's aspirations without imposing their own desires.
- Societal Behaviour: Providing support and space for others to grow without overstepping boundaries.

Fifth

- Example: Neighbours who communicate effectively about shared spaces, ensuring everyone's needs are met.
- Societal Behaviour: Harmonious coexistence in a community where everyone's rights are respected.

Octave:

- Example: Different generations working together in a workplace, respecting each other's experiences and perspectives.
- Societal Behaviour: Intergenerational respect and collaboration, valuing diverse contributions.

Partial Consonant Intervals (Third, Sixth): These intervals are somewhat stable but introduce more complexity, representing behaviours that mostly respect others' freedom but might have minor conflicts.

Third:

- Example: A student group project where most members contribute, but one person occasionally dominates the discussion.
- Societal Behaviour: Generally respectful cooperation with occasional minor oversteps.

Sixth:

- Example: A workplace where team members respect each other's roles, but occasionally someone forgets to consult others on decisions.
- Societal Behaviour: Predominantly respectful interactions with occasional minor infractions.

Partial Dissonant Intervals (Second): These intervals are less stable and can cause mild tension, representing behaviours that lightly infringe on the freedom of others.

Second:

- Example: A student talking in class while others are trying to concentrate, causing a slight disruption.
- Societal Behaviour: Minor disruptions that affect others' ability to focus or engage fully in an activity.

Absolute Dissonance (Augmented Fourth): This interval is highly unstable and creates significant tension, representing behaviours that are in complete contradiction with the freedom of others.

Augmented Fourth (Tritone):

- Example: Bullying or harassment in school or the workplace, severely impacting others' well-being and freedom.
- Societal Behaviour: Actions that severely infringe on others' rights and create a hostile environment.

3. *Moving debate (10-15 minutes):*

The participants listen to some statements about behaviours in society. Their task is to position themselves in one of the four corners of the room depending on where they believe the statement fits. The four corners:

- Behaviour that respects and balances the freedom of others (perfectly consonant intervals).
- Behaviour that mostly respects others' freedom with minor conflicts (partial consonant intervals).
- Behaviour that lightly infringes on the freedom of others (partial dissonant intervals).
- Behaviour that is in complete contradiction with the freedom of others, causing significant harm or tension (absolute dissonance).

After a statement is read, participants position themselves in one of these corners; then they discuss why they have placed themselves there.

The statements can be changed, here are a few ideas:

- Helping a stranger carry their groceries up the stairs.
- Participating in group projects and occasionally taking the lead when others are unsure.
- Taking turns choosing the music during a carpool ride with friends.
- Using a cell phone during a family dinner.
- Playing video games late at night with the volume up while siblings are trying to sleep.
- Bullying a peer online or in person.
- Cheating on an exam and getting others involved in the deception.
- Standing up for a friend who is being teased, even if it means confronting the group.
- Hosting a loud party at home without considering your neighbours.
- Following a strict school dress code to promote uniformity.
- Volunteering to organise a school event to promote inclusivity and fun.
- Copying a friend's homework and submitting it as your own.
- Respecting a friend's decision not to share personal details in a group chat.
- Skipping class to go out with friends.
- Respecting the different opinions and viewpoints of classmates during a debate.
- Interrupting a teacher frequently during a lesson with off-topic comments.
- Spreading gossip about a classmate, affecting their social standing.

4. Reflection and wrap-up (5-10 minutes)

Hand out sticky notes and ask each participant to write one sentence about what they learned or felt during the activity. Stick the notes on a board or wall and read some of them aloud.

Summarise the key points discussed and thank the participants for their contributions.

Suggestions:

- Don't rush the explanation of intervals. It's important for understanding the metaphor of freedom.
- Give space for pupils to express themselves during the moving debate.
- If it's not possible to move around for the debate, each participant can have four different-coloured pieces of paper, each of them representing one of the four possible answers and they can hold up the paper and then express why they chose that answer.



Topic: The Rule of Law

Overview: This activity engages participants in organising a campaign to promote awareness of various articles from the UN Convention on the Rights of the Child (CRC). By creating musical slogans, participants will learn about their chosen rights, encourage peers to vote, and participate in a democratic process. The activity concludes with a celebration and follow-up workshops based on the elected article. The objective is to foster a deeper understanding of rights, active participation, and the use of music as a powerful educational tool.

Objectives:

- Raise awareness among peers about the issues contained in selected CRC articles.
- Develop children's participation, activism, and understanding of democratic processes.
- Promote public expression and advocacy through music.
- Integrate music education with social studies to enhance learning and engagement.

Duration: 60 minutes

Number of pupils involved: Any

Target group: from 10 to 14 y.o.

Materials and space:

- cardboard boxes, wrapping paper
- white sheets, coloured cardboard, markers
- voting pencils, newspaper cuttings, vinyl glue, brushes, scissors
- stamps, ink, computer, printer, photocopier (for ballot papers if not handmade)
- musical instruments (optional), audio recording devices (smartphones/tablets)
- speaker for playing music

Instructions:

1. Introduction (5 minutes)

Provide an overview of the activity, emphasising its purpose in understanding children's rights, the rule of law and democratic participation.

Briefly explain the importance of the UN Convention on the Rights of the Child.

2. Group Formation (10 minutes)

Divide into groups and assign roles: form small groups of 3-5 participants each. Assign one group to organise the voting process. Other groups will act as election committees, each promoting a different article through music.

Assign an article from the UN Convention on the Rights of the Child to each committee group. Provide a brief explanation of each article to ensure everyone understands it.

3. Campaign Preparation (15 minutes)

Each election committee creates a musical slogan to promote their assigned article. This includes writing lyrics, creating a tune, and rehearsing. Famous themes from known songs can be used to enhance engagement and memorability.

Enhance with Instruments or digital tools: incorporate musical instruments or digital tools to add depth and appeal to the slogans. Encourage creativity in choosing sounds and rhythms that best represent the message.

Design and create posters that include the electoral list name, the chosen right, and a concise explanation of the article. Ensure the posters are visually appealing and informative, using colours and graphics to capture attention.

Organise voting setup simultaneously: while the election committees are preparing their campaigns, the organising group sets up the ballot box and voting booths. This includes preparing ballot papers with group numbers and names, and setting up a voter list, stamps, and pencils. Ensure everything is in place and ready for a smooth voting process.

4. Presentation (10 minutes)

Each election committee presents their musical slogan and explains why their peers should vote for their article.

5. Voting Process (10 minutes)

Participants vote for their favourite article using the prepared ballot papers. Ensure voting integrity by having tellers (participants from the organising group) manage the process and check signatures to prevent fraud.

Count the votes in front of the class to ensure transparency and announce the winning article.

6. Celebration and follow-up (10 minutes)

Engage participants in a reflection on the entire process. Discuss what they learned about democratic participation, the importance of children's rights, and the value of creative expression in advocacy. Encourage them to share their thoughts on how these experiences might influence their understanding and actions in the future.

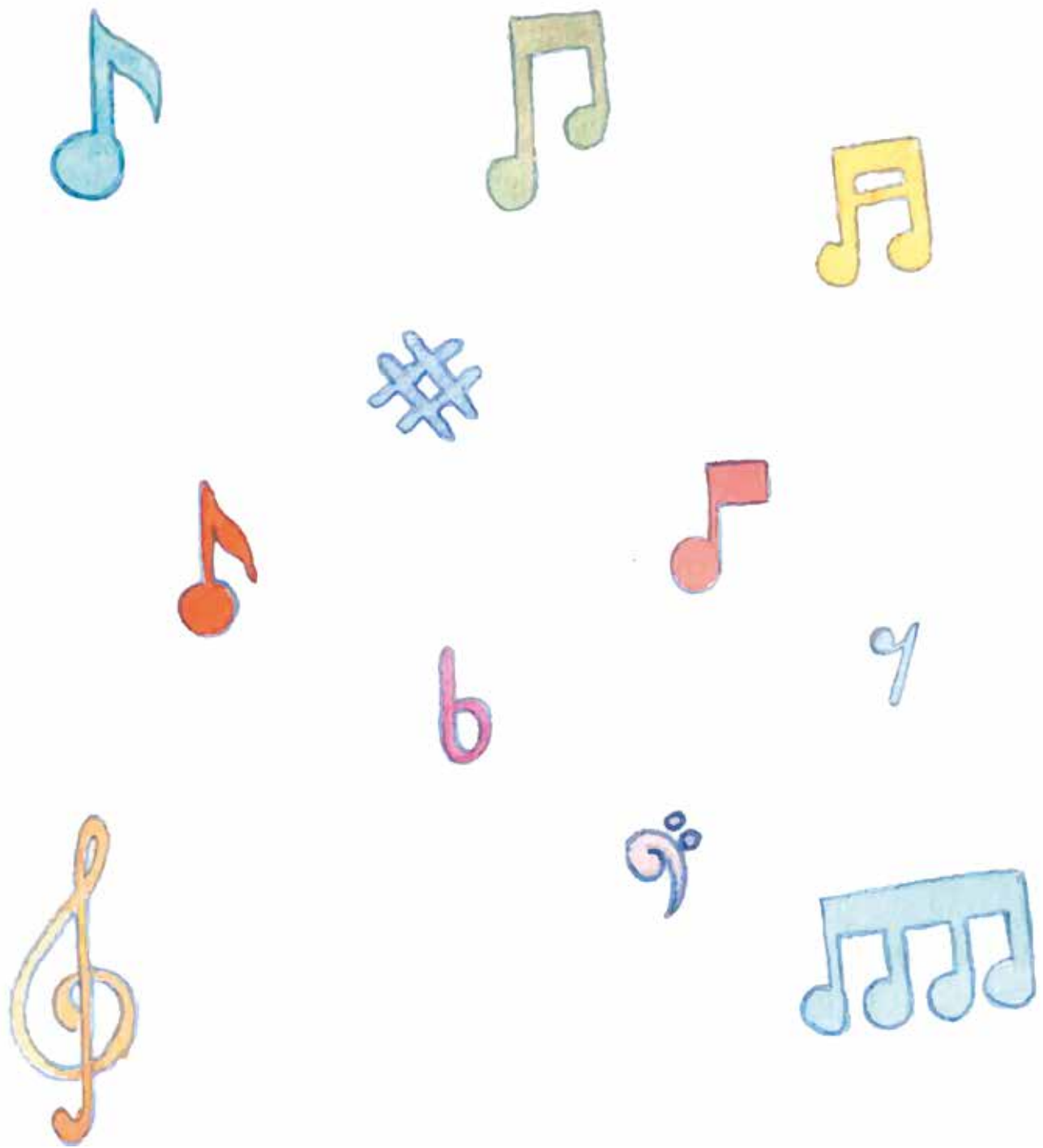
Suggestions:

- About time management: divide the time into clear blocks: preparation, creation, rehearsal, presentation, and voting. Ensure each group has enough time to develop and refine their slogan.
- About creating musical slogans: using existing songs (use melodies from popular songs and modify the lyrics to fit the message of the article), using rhythms and beats (choose a familiar rhythm or beat and improvise lyrics that reflect the right). The rhythm can help make the message more engaging and catchier.
- Improvisation: encourage participants to improvise melodies and lyrics in groups.
- Involving Musical Instruments: if available, use musical instruments like guitars, drums, or keyboards to accompany the slogans.

- About the connection to the rule of law: the rule of law is a principle that ensures all members of a society, including governing bodies, are equally subject to publicly disclosed legal codes and processes. It emphasises equality, fairness, and justice.

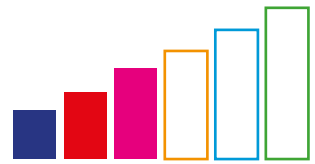
This activity connects to the rule of law in the following ways:

- Awareness and education: understanding the rights enshrined in the CRC is part of learning about the laws that protect individuals, especially children. This promotes the idea that laws are there to protect everyone's rights equally.
 - Democratic participation: the process of campaigning and voting mirrors democratic processes, teaching participants about their roles and responsibilities in a democratic society.
 - Fairness and justice: the activity encourages fairness by having participants advocate for various rights and by conducting a fair voting process, underscoring the importance of equal treatment and justice.
- About music education: participants will write lyrics, integrating language arts skills with music. They will also create melodies, enhancing their understanding of musical elements.
 - Performing the slogans boosts confidence and public speaking skills.
 - Participants will listen to each other's musical slogans, fostering an appreciation for different musical styles and messages.





2. CIVIC ENGAGEMENT



Topics: culture, critical thinking, solidarity.

DESCRIPTION

Civic Engagement means the active participation of the individuals in their social community, working together with cultural awareness.

Active listening and critical thinking are essential tools for breaking down prejudices and for understanding the importance of a multicultural social environment.

CONNECTION WITH THE ACTIVITIES

In this chapter, teachers and educators will discover a range of activities designed to enhance participants' critical thinking, cultural awareness, and active participation in society through the lens of music. These activities combine musical education with essential civic objectives, fostering a holistic approach to learning.

- ★ **"Music Far or Near?"** encourages participants to listen attentively and learn about diverse cultures, promoting solidarity and breaking down prejudices through an understanding of world music.
- ★ **"Critical Thinking"** engages participants in developing critical thinking skills in an interactive and enjoyable way, using music as a tool for exploration and reflection.
- ★ **"What Does the Song Say?"** involves participants in practising active listening and analysing the lyrics of popular songs to understand the messages they convey. This activity develops critical thinking skills, fosters collaborative discussion, and encourages creative and thoughtful engagement with music.

CONCLUSION

These activities provide a comprehensive approach to civic engagement, helping participants become more aware, reflective, and active in their communities through the power of music.



MUSIC FAR OR NEAR?



Topic: Culture

Overview: This activity promotes active listening and builds awareness of different cultures, which is essential for abolishing fears and prejudices.

Objectives:

- Help the participants understand the importance of a multicultural world.
- Develop a musical memory and a knowledge of world music: the activity aims to focus on other people's cultures, through sharing different kinds of music.
- Encourage reflections on the importance of cultural elements in daily life: discussions and reflections allow participants to understand the importance of identifying with a culture and expressing their uniqueness.

Duration: 60 minutes

Number of pupils involved: 8 - 24

Target group: from 6 to 10 y.o.

Materials and space:

- chairs arranged in a circle
- a speaker to play music

Instructions:

1. Introduction and exploration of the topic (10 minutes)

Provide four popular songs from different ethnic groups and languages and listen to them with participants.

Some song suggestions: Mo li hua (traditional Chinese song); 'O sole mio (traditional Italian song); Kokoleoko (traditional song from Ghana); Veo Veo (traditional Spanish song).

Divide participants into four groups and ask them to identify the culture of origin of the various songs. Each group presents its ideas and explains their arguments.

Start a discussion on prejudice and the richness of multiculturalism: what are the musical features you noticed first? Was it easy to connect them to a culture? What feelings did you experience listening to the songs?

2. Sound exploration and singing (10 minutes)

Play the songs again and reflect on the melodic and rhythmic particularities that catch the listeners ears. Compare the brainstormed ideas of each song (are there similar characteristics? Are there strong differences between one song and another?)

Ask children to identify the chorus of each song and sing it without the words (with babbling) to begin to assimilate the melodies.

3. *Debriefing and reflection (10 minutes)*

Lead a reflective discussion about the concept of solidarity and the acceptance of diversity, asking participants to share their thoughts and encouraging the connection with their daily life (e.g. ask them if they have friends from other cultures and if they have taught them anything about their homeland).

4. *Expression and creativity (30 minutes)*

Assign a song to each group and ask them to compose a text on the melody of the chorus that talks about solidarity.



CRITICAL THINKING



Topic: Critical Thinking

Overview: This activity helps children to develop critical thinking in a fun and interactive way, using music as a tool to explore and reflect. Children actively participate and experience their reflection skill.

Objectives:

- Stimulate and foster active listening and musical analysis: the activity aims to stimulate children to think about what they hear, paying attention to the sounds around them.
- Foster teamwork and the ability to contribute: participants work in groups to solve the scavenger hunt.
- Encourage reflection on critical thinking and its relevance in daily life: discussions and reflections at the end of the activity allow participants to connect what they have learnt to their daily lives and to consider the importance of critical thinking.

Duration: 60 minutes

Number of pupils involved: 8 - 24

Target group: from 6 to 12 y.o.

Materials and space:

- Variety of musical instruments (maracas, tambourines, xylophones, bells, etc.)
- Speakers or stereo
- Musical pieces from different genres and cultures
- Images or figures of people of various professions and cultures
- Paper and markers

Instructions:

1. Introduction to critical thinking (10 minutes)

Introduce the activity and its topic using simple language. For example: "Critical thinking means asking questions and trying to better understand the things we see and hear."

2. Listening and reflection (20 minutes)

Create a playlist with music from different genres and cultures and listen to it with participants. After each song, ask questions to stimulate critical thinking, such as: How does this music make you feel? What instruments can you hear? How do you think the person who created this music feels? Why do you think this music was created?

Encourage each participant to express their point of view and respect the opinions of the others. Develop reflections through sharing and dialogue among participants.

3. Musical treasure hunt (30 minutes)

Organise a musical scavenger hunt: hide various musical instruments and clue cards in various locations around the room or play area. Each clue leads to a new tool or a new question to solve.

Divide participants into small groups and give each group the first clue. Each clue should contain a question that requires critical thinking to answer. For example: Find the instrument that has a sound that makes you think of rain or look for an instrument that comes from a distant country. Which country could it be? What instrument can play a melody as sweet as a lullaby?

Children work together to find tools and answer questions. Every time they find an instrument, they play it and discuss it together.

4. Creating a collective performance (10 minutes)

Once all the instruments have been found and all the clues have been solved, ask the groups to create a short performance using the instruments found. Encourage children to reflect and explain why they chose the tools and how they solved the clues.

5. Final reflection (15 minutes)

Bring the group together and lead a reflective discussion, asking participants to share their thoughts and reflect on how they used critical thinking to solve the clues and how they worked together to achieve their goals.



WHAT DOES THE SONG SAY?



Topic: Critical thinking

Overview: This activity allows the participants to practise active listening and to analyse the lyrics of popular songs in order to understand their messages.

Objectives:

- Engage participants in analysis and interpretation: the activity aims to analyse songs from the lyrics. This allows the participants to become aware of the words and their possible meanings.
- Foster collaborative discussion and debate: participants work in groups, discussing and reflecting on the contents of the songs. This encourages their ability to work in a team and to have a common goal.
- Develop critical thinking skill: through music analysis participants explore this skill and they can connect it to their daily lives.

Duration: 50 minutes

Number of pupils involved: 10-30

Target group: from 10 to 14 y.o.

Materials and space:

- audio equipment (speakers, music player)
- a selection of diverse music tracks (different genres, lyrics, instrumentals)
- large sheets of paper and markers
- sticky notes
- whiteboard and markers

Instructions:

1. Introduction (10 minutes)

Start with a quick icebreaker activity. For example, one child at a time can hum their favourite song and the other participants guess which song it is.

Briefly introduce the concept of critical thinking and why it is important: highlight how music can be a tool to develop these skills by analysing lyrics, melodies, and the messages conveyed.

2. Music analysis and discussion (15 minutes)

Play a short music track (3-4 minutes) with thought-provoking lyrics or an interesting composition. Ask participants to listen carefully to the lyrics and the overall feel of the music.

Divide participants into small groups (4-5 members each). Provide each group with large sheets of paper and markers. Instruct each group to discuss and write down their thoughts on the following questions:

- What is the main message of the song?
- What emotions does the music evoke?
- Are there any underlying themes or issues addressed in the lyrics?
- How do the instruments and melody contribute to the overall impact of the song?

Encourage groups to think critically about the message and to question any assumptions they might have about the music.

3. *Creative expression and debate (20 minutes)*

Each group presents their analysis to the larger group. Encourage the other participants to ask questions and challenge the presenting group's interpretations to foster critical debate.

Start the "Musical Detective" activity: provide each group with another song, different from the first one, but do not play it immediately. Give them printed lyrics with some words missing (fill-in-the-blank style) and ask them to predict the missing words based on the context.

After 5 minutes of discussion, play the song and see how close their predictions were.

Discuss why they made certain predictions and how their assumptions influenced their critical thinking process.

4. *Debriefing and reflection (5 minutes)*

Hand out sticky notes and ask each participant to write one thing they learned about critical thinking through the activity. Stick the notes on a board or wall and read some of them aloud.

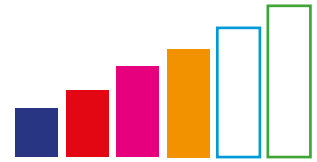
Summarise the key points discussed and thank the participants for their active engagement and contributions.

Suggestions:

- In preparation of the activity find the songs that are popular at the moment, for example one of the top 10 songs trending on YouTube trending and use those. Usually these have the most provocative messages and are good for analysing.
- Be open to opinions and let children express themselves freely even if you consider them wrong. You can ask clarifying questions and lead them to think about what they said rather than directly correcting them.



3. PARTICIPATION



Topics: Active Citizenship, Cooperation

DESCRIPTION

Participation is a central aspect of active citizenship. Expressing personal opinions in discussions goes together with the importance of listening to others' points of view with respect and open-mindedness towards different opinions. With an open dialogue, participation becomes collaboration and cooperation, a collective effort.

CONNECTION WITH THE ACTIVITIES

In this chapter, teachers and educators will find a series of activities designed to enhance participants' engagement, cooperation, and active involvement in group settings. These activities integrate music with civic education to promote collaboration, strategic thinking, and open dialogue.

- ★ **“Turn the Page”** offers a playful approach where participants combine cooperation with active musical listening to achieve a common goal, emphasizing the importance of listening to others and working together.
- ★ **“Understanding Courage”** helps young people reflect on the concept of courage, identify examples in everyday life and music, and express their thoughts creatively, fostering collaborative discussions and sharing.
- ★ **“Voices in Motion”** encourages active participation by involving participants in discussions on citizenship and human rights, promoting the expression of personal opinions, comparison of different viewpoints, and critical reflection. This activity develops skills in discussion and argumentation while fostering respect and open-mindedness—key elements of active participation.

CONCLUSION

These activities provide a comprehensive approach to fostering participation, helping participants become more engaged, thoughtful, and collaborative members of their communities through the power of music and dialogue.



TURN THE PAGE



Topic: Cooperation

Overview: This activity proposes a playful approach in which children will combine cooperation with active musical listening to turn the imaginary page together.

Objectives:

- Develop listening: the activity aims to let the children experience their ability to listen and become aware of what happens around them.
- Foster collaboration and teamwork: participants work in groups and each support is fundamental to achieve the common goal. This encourages teamwork and the ability to listen to others.
- Encourage reflection on the importance of cooperation in daily life: discussions and reflections allow participants to connect what they do in their daily lives and to consider the importance of cooperation.

Duration: 60 minutes

Number of pupils involved: 8 - 24 people

Target group: from 6 to 10 y.o.

Materials and space:

- 4 tablecloths/blankets of different sizes
- a speaker to play music

Instructions:

1. Introduction and exploration of the activity (10 minutes)

Divide participants into groups of about 5 children and give each group a tablecloth large enough to fit them all standing on it.

The blanket will be the page to turn, and the children will have to turn it without anyone putting a foot outside the tablecloth.

The timing of the activity will be marked by music (you can choose it autonomously, according to the participants' preferences):

- If the music is playing, participants can work, if there is silence, they have to freeze.
- If the music is delicate and light they can move like little snails very delicately and arranged on all 4 legs.
- If the music is turbulent, they can move faster and stand up as if they were giants.
- If you say "Swap!" all the previous instructions are reversed (music: stillness; silence: working; turbulent music: snails... etc).

2. Insight and reflection (10 minutes)

Introduce the concept of cooperation and start to collect the possible meanings from the participants; if necessary give some suggestions about it.

Build a common definition, making sure that everyone's contributions are taken into account.

3. *Exploring together (10 minutes)*

Bring the groups together for a final part: take a large blanket, big enough so that the whole group can stand on it. Participants can do the same activity from part 1 all together.

4. *Discussion and reflection (10 minutes)*

Lead a reflective discussion, asking participants to share their feelings and thoughts (According to the size of the group, was the exercise more/less difficult/satisfactory to do?)

Suggestions:

- Do not suggest strategies to children to achieve the objective.
- Ask the children not to speak during the music and to talk in a low voice only during moments of silence (whether they correspond to static or movement).
- Stop the music at times when you see children in difficulty.
- Formulate the final definition in their words.



UNDERSTANDING COURAGE

Topic: Active Citizenship

Overview: This activity aims to enhance the understanding of courage among children and to encourage them to reflect upon the situations when they and others around them have been courageous.

Objectives:

- Understand the concept of courage and its different forms: the activity aims to dive deep into it, identifying examples of courage in music and in everyday life.
- Engage with music creatively to express and reflect on courage: using music, children experience their creativity, their freedom and their courage to express themselves.
- Foster collaborative discussion and sharing: discussions and reflections at the end of the activity allow participants to connect what they have done to their daily lives.

Duration: 50 minutes

Number of pupils involved: 10-30

Target group: from 10 to 14 y.o.

Materials and space:

- audio equipment (speakers, music player)
- a selection of songs that talk about courage
- large sheets of paper and markers
- sticky notes
- whiteboard and markers

Instructions:

1. Introduction (10 minutes)

Start with a quick icebreaker activity. For example, ask participants to share a moment when they felt courageous or saw someone else show courage.

Introduce the topic of courage: explain that it can take many forms, from standing up for what is right to trying something new despite being scared.

2. Music listening and reflection (15 minutes)

Play a song that talks about courage.

Some song suggestions: Fight Song - Rachel Platten; Brave - Sara Bareilles; People have the power - Patti Smith.

Ask participants to listen carefully to the lyrics and the music.

Divide participants into small groups (4-5 members each). Provide each group with large sheets of paper and markers. Instruct each group to discuss and write down their thoughts on the following questions:

- What is the main message of the song?
- How does the song make you feel?
- Can you identify any specific lyrics that talk about courage?
- How do the music and lyrics work together to convey the theme of courage?

3. *Courage collage (15 minutes)*

Each group creates a visual collage on a large sheet of paper that represents the theme of courage. They can use words, drawings, and symbols inspired by the song they listened to.

Encourage creativity and discussion within the group about what courage means to them.

Each group presents their collage to the larger group. They explain the elements they included and how they relate to the theme of courage. The other participants can ask questions and provide feedback.

4. *Musical courage songs (15 minutes)*

Ask participants to think about a song that inspires them to be courageous. Give them a few minutes to reflect and then share their song and the reason it inspires courage.

Discuss common themes and differences in the songs and stories shared. Reflect on how music can be a source of courage and strength in difficult times.

5. *Debriefing and reflection (5 minutes)*

Hand out sticky notes and ask each participant to write one thing they learned about courage through the activity. Stick the notes on a board or wall and read some of them aloud. Summarise the key points discussed and thank the participants for their active engagement and contributions.

Suggestions:

- Create a safe space for the pupils. Ideally, they will share personal stories and you need to make sure that they feel safe to do so.
- Encourage children to speak and leave them the space to do it, without forcing them; it needs to be a personal choice.

**Topic:** Active Citizenship

Overview: The activity is linked to the theme of active participation as it involves participants in discussions on topics relevant to citizenship and human rights; it encourages the expression of personal opinions and the comparison of different positions and it promotes critical reflection and respect for the opinions of others, key elements of active participation.

Objectives:

- Foster active listening and lyric analysis: the activity aims to encourage critical reflection on the song's messages.
- Use and develop skills of discussion and argumentation: participants are invited to take a position on some statements related to citizenship and human rights. This allows participants to train their ability to express their opinions and to reflect on them.
- Foster respect and open-mindedness: discussions and reflections allow participants to encounter different points of view. The activity aims to expose participants to the different stances that people may take on a subject.

Duration: 50 minutes

Number of pupils involved: any

Target group: from 10 to 14 y.o.

Materials and Space:

- one copy of the sheet of statements
- large sheets of paper or flipchart paper, pens
- string or chalk (optional)
- copies of the UDHR
- space for people to move about
- 2 posters – one saying, “I agree” and the other saying, “I disagree”. Stick them on the floor at opposite ends of the room, so that people can form a straight line between them. You may want to draw a chalk line between them or use a piece of string

Instructions:

1. Introduction and setting the atmosphere (5 minutes)

Provide a concise explanation of the differences between civil and political rights, and social and economic rights. Spend 5 minutes brainstorming different rights that fall under each category. Use a whiteboard or flipchart to list these rights for visual aid.

2. *Lyric analysis (10 minutes)*

Choose and play songs that exemplify themes of citizenship, participation and human rights.

Some songs suggestions: “Imagine” - John Lennon, “A Change is Gonna Come” - Sam Cooke, “Man in the Mirror” - Michael Jackson, “Wir sind Kinder einer Erde” - GRIPS Theater (German), “Rise up youtube playlist” - Songs for Human Rights and Peace (Italian), “In umbra marelui urs” - Phoenix (Rumanian), “În țara-n care m-am născut” - VAMA (Rumanian).

Provide participants with the lyrics of the chosen songs. Ask them to underline or identify the rights and issues related to citizenship, participation, and human rights mentioned in the lyrics. This will encourage critical reflection on the songs’ messages.

3. *Song discussion (10 minutes)*

After listening to the song and analysing the lyrics, start a discussion about the rights and themes depicted in the music. Ask participants how the song relates to their understanding of citizenship, participation, and rights. Encourage them to express their opinions and interpretations.

List the identified rights on a flipchart under the headings of civil and political rights, and social and economic rights.

4. *Where do you stand? (15 minutes)*

Introduce the next activity, explaining that you will read a series of statements with which participants may agree to varying extents.

Point out two extreme positions in the room—one marked “I agree” and the other “I disagree.” Explain that participants can stand anywhere along this imaginary line based on their views. A brief discussion is allowed while people find their positions. Read out each statement in turn, allowing participants the time to position themselves. After they have positioned themselves, ask those at the extreme ends to explain their views. Ask someone near the centre if their position indicates a lack of strong opinion or knowledge.

5. *Debriefing and evaluation (10 minutes)*

- Start by reviewing the activity itself and then discuss what participants learned.
- Were there any statements that were particularly difficult to answer or poorly phrased?
- Why did participants change their points of view during the discussions?
- Were they surprised by the extent of disagreement on the issues?
- Do they think there are “right” and “wrong” answers to the different statements, or is it just a matter of personal opinion?

Materials to print: Sheet of statements

- Having a home, food, and basic necessities is prioritised over the freedom to express opinions.
- People are obligated to work, but it is not an inherent right.
- Ensuring all citizens have enough to eat is the primary duty of any government.
- The right to “rest and leisure” is a privilege accessible only to the wealthy.
- It is not the government’s responsibility to prevent starvation, but rather the responsibility of the people.
- The treatment of workers is not the concern of the international community.
- Developing countries should prioritise securing a basic standard of living for all before addressing the civil and political rights of their citizens.
- Severe economic inequality violates fundamental rights.
- Social and economic rights represent an aspiration for the future, but a global readiness to guarantee them is lacking today.
- Rights without assurance of enforcement serve no purpose.
- Certain rights hold greater importance than others.
- Some individuals inherently possess more rights than others.
- Some individuals choose homelessness as their preference.
- Wealthier individuals tend to experience greater happiness than poorer individuals.
- Complete eradication of poverty is deemed impossible.
- Rights are not innate; they are acquired.

Suggestions:

Inform yourself about why people talk about “generations of rights” and the two categories of civil and political, and social and economic rights.





4. INCLUSION, DIVERSITY AND NON-DISCRIMINATION



Topics: Solidarity, Stereotypes

DESCRIPTION

Inclusion and non-discrimination are related to the importance of understanding diversities among individuals and recognizing the uniqueness in them, in order to create a community of plurality and freedom of self-expression.

CONNECTION WITH THE ACTIVITIES

In this chapter, teachers and educators will find a variety of activities designed to foster an understanding and appreciation of diversity, promote inclusion, and combat discrimination. These activities use music as a tool to explore themes of solidarity, stereotypes, and respect for differences, encouraging critical thinking and self-expression among participants.

- ★ **“Melodies of Unity”** deepens participants’ understanding of solidarity through music selection, performance, and analysis. It encourages critical listening to identify themes of unity and support, engages participants in collaborative music creation, and provides opportunities for self-expression and reflection on how music can convey powerful messages of solidarity.
- ★ **“Stereotypes”** helps participants understand and challenge gender, ethnic, and cultural stereotypes, promoting inclusion and respect for differences. This activity fosters creativity and collaboration through music, allowing participants to express themselves and work together constructively.
- ★ **“Who’s the Listener?”** explores stereotypes associated with different music genres, encouraging participants to identify and reflect on their perceptions and biases. This activity promotes critical thinking and self-reflection, helping young people understand how stereotypes can influence their attitudes towards others and the music they listen to.

CONCLUSION

These activities provide teachers and educators with practical tools to engage children in meaningful discussions about inclusion, diversity, and non-discrimination, using music as a powerful medium to promote understanding and respect for all individuals.



MELODIES OF UNITY

Understanding solidarity through musical expression

Topic: Solidarity

Overview: The aim of the activity is to deepen understanding of solidarity through active participation in music selection, performance and analysis.

Objectives:

- Improve the children's ability to listen critically to music and analyse lyrical content to identify themes of solidarity, unity and support. This skill will be developed through guided listening sessions where participants dissect the messages and emotional tones conveyed in various songs.
- Engage children in collaborative creative processes by working in small groups to compose original musical pieces or verses that reflect the concept of solidarity. This objective focuses on using music as a medium to enhance teamwork and communication among peers.
- Give children the chance to express their understanding of solidarity through performance, sharing their musical creations. This will provide an opportunity for self-expression and reflection on how music can be a powerful tool for conveying messages and emotions that bring people together.

Duration: 50 minutes

Number of pupils involved: 16-30

Target group: from 10 to 14 y.o.

Materials and space:

- a playlist of diverse songs with themes of solidarity, unity, and support
- sound system for playing music
- lyric printouts for each song
- musical instruments (optional, e.g., percussion like tambourines, shakers, or even simple instruments like recorders or keyboards if available)
- whiteboard and markers

Instructions:

1. Introduction and music exploration (10 minutes)

Start with a brief introduction on solidarity and discuss how music has been used historically to unite people during times of challenge.

Introduce the concept of a "Solidarity Playlist" and explain that the session will explore different songs that embody this theme.

Play snippets from a few songs on the playlist, asking participants to listen closely to the lyrics and melodies.

2. Group listening and lyric analysis (15 minutes)

Divide participants into small groups and assign each group a song from the playlist.

Provide lyrics sheets and play each group's song in its entirety.

Ask groups to discuss: What is the message of the song? How do the lyrics and music convey feelings of unity and support? Can they relate the song to any real-world events or personal experiences?

3. *Music-making workshop (15 minutes)*

Give each group a simple musical instrument or let them use their voices. Challenge them to come up with a short musical piece or a new verse for their song that reflects solidarity.

Encourage them to incorporate ideas from their discussions into their music, fostering creativity and cooperation within the groups.

4. *Performance and sharing (10 minutes)*

Invite each group to perform their musical creation or sing their new verse to the rest of the class.

After each performance, encourage feedback focusing on how effectively the group expressed the theme of solidarity.

5. *Debriefing (5 minutes)*

Reflect on the different ways music can inspire and promote solidarity.

Encourage participants to continue exploring music as a way to connect with and support others.

Highlight any particularly insightful contributions or creative performances from the session.

Suggestions:

- Curate a diverse playlist.
- Ensure you have a variety of songs that not only span different genres and cultures but also have clear, relatable messages about solidarity. A diverse playlist will engage the participants on a deeper level and provide a broader spectrum for discussion and analysis.
- Encourage open discussion.
- Foster an inclusive environment where everyone feels comfortable sharing their insights and personal reflections. Use open-ended questions to provoke deeper thought and make sure each participant has a chance to contribute, ensuring a richer learning experience for all.
- Rotate roles during music-making.
- Involve all participants by rotating them through different musical roles (like playing instruments, writing lyrics, or leading the group). This helps develop a range of skills and keeps the activity engaging for everyone, enhancing teamwork and creative expression.
- Debrief thoroughly.
- End the session with a thorough debrief that encourages participants to reflect on what they learned about solidarity through music. Discuss how these lessons can be applied in everyday life, helping to solidify the concepts and promote real-world application.



STEREOTYPES



Topic: Stereotypes

Overview: This activity helps children to understand stereotypes, encourages them to express themselves through music and work together constructively.

Objectives:

- Raise children's awareness of gender, ethnic and cultural stereotypes: the activity aims to introduce children to these issues and reflect on them.
- Develop creativity and collaboration through music: participants work in groups to create a musical story. This encourages creativity and teamwork.
- Promote inclusion and respect for differences: discussions and reflections at the end of the activity allow participants to connect what they have learnt to their daily life.

Duration: 60 minutes

Number of pupils involved: 8 - 24

Target group: from 8 to 10 y.o.

Materials and space:

- variety of musical instruments (maracas, tambourines, xylophones, bells, etc.)
- speakers or stereo
- musical pieces from different genres and cultures
- images or figures of people of various professions and cultures
- paper and markers

Instructions:

1. Introduction to stereotypes (15 minutes)

Start with a brief introduction on stereotypes and discuss what they are. You can introduce the concept with a sentence like this: "Stereotypes are ideas that some people have about what males or females can do, or what people from different countries are like. Sometimes these ideas are not true and can be limiting."

2. Listening to music (10 minutes)

Listen to different pieces of music from various genres and cultures (e.g. classical, jazz, pop, traditional African, Asian, Latin American music). Ask participants what they think of the music and what images or stories come to mind when listening to each song.

3. Discussion of stereotypes (10 minutes)

Show children pictures of people from different professions and cultures. Ask them what they think these people could do or what music they could play. Challenge stereotypes by arguing that anyone can do anything, regardless of their appearance or culture.

4. Creation of the band (10 minutes)

Divide the children into groups and assign each group a set of musical instruments.

Each group will represent a “band” that mixes different instruments and musical styles, as a global band that includes influences from all over the world.

5. Inventing a musical story (10 minutes)

Ask each group to make up a short story involving different characters overcoming stereotypes through music. For example, a boy who loves to dance or a girl who plays the drums. The story must be accompanied by music played by the group, using their instruments.

6. Presentation (10 minutes)

Each group presents its musical story to the other participants. Encourage children to be creative and express how their characters overcome stereotypes through music.

7. Final reflection and discussion (10 minutes)

After each presentation, discuss with the children what they learned. Ask them to think about how music can bring people together and help overcome stereotypes. Emphasise the importance of diversity and mutual respect.



WHO IS THE LISTENER?

Exploring stereotypes through music genres

Topic: Stereotypes

Overview: This activity aims to provide an opportunity for children to identify the stereotypes that they might have towards other people or stereotypes that might be associated with others. Many times different music genres are associated with one type of listener and some children won't listen to something just because it is associated with that type of person.

Objectives:

- Understand stereotypes and how they relate to different music genres: the activity aims to introduce children to stereotype issues, in a musical context.
- Foster active listening: children can be aware of differences, similarities, peculiarities of the different musical genres.
- Encourage critical thinking and self-reflection about their own perceptions and biases: discussions and reflections during the activity allow participants to connect to their thoughts about stereotypes.

Duration: 50 minutes

Number of pupils involved: 8-30

Target group: from 10 to 14 y.o.

Materials and space:

- a speaker or sound system to play music
- clips of various music genres (e.g., rock, hip-hop, classical, pop, country, jazz)
- whiteboard and markers
- large sheets of paper and markers
- sticky notes
- pens

Instructions:

1. Introduction (5 minutes)

Briefly explain what stereotypes are. Provide examples of common stereotypes (not related to music) to ensure understanding.

2. Group discussion (5 minutes)

Ask the group to share any music genres they know and what comes to mind when they think of those genres. Write down their responses on the whiteboard under each genre.

3. Music clips activity (10 minutes)

Play short clips (30-60 seconds) from different music genres. After each clip, ask participants to write down their immediate thoughts, feelings, and any images or stereo-

types that come to mind on sticky notes.

Collect and read out some of the responses, discussing common themes and stereotypes that emerge.

4. Breakout groups (10 minutes)

Divide participants into small groups (3-4 members each). Assign each group a music genre and ask them to create a profile of a “typical” listener of that genre based on common stereotypes (e.g., how they dress, what they like to do, their personality traits).

Have each group present their profile to the whole group.

5. Discussion and reflection (10 minutes)

Discuss how these profiles might not represent actual listeners. Highlight how these stereotypes can be limiting and unfair.

Share real-life examples or stories of people who don’t fit the stereotypes associated with their favourite music genres.

6. Personal reflection (5 minutes)

Ask participants to reflect on their own music preferences and whether they feel they fit any stereotypes. Have them write a short note about what they learned regarding their perceptions and any stereotypes they might hold.

7. Conclusion (5 minutes)

Summarise the key points discussed during the activity.

Encourage participants to be more aware of stereotypes and to challenge them in their daily lives.

Open the floor for any final questions or comments.

Suggestions:

- Prepare in advance to know the stereotypes associated with the different music genres and where these come from.
- Be open to what the pupils say and provide extra information that you might have when it comes to specific things like the origins of stereotypes.



5. EQUALITY



Topics: Economic and Cultural Barriers, Gender Equality

DESCRIPTION

Equality implies that all individuals are treated fairly and without discrimination. It implies that everyone has the same rights, opportunities and chances, without having to face economic, geographical, cultural, religious, or gender discrimination.

CONNECTION WITH THE ACTIVITIES

In this chapter teachers and educators will find a variety of activities designed to address and promote gender equality, inclusion, and tolerance. These activities integrate music and drama to create engaging and thought-provoking experiences that challenge stereotypes and foster a more inclusive mindset.

- ★ **“Music for Everyone”** is designed to help participants understand the impact of economic barriers on access to opportunities and resources. Through interactive discussions and examples, participants explore how financial limitations can restrict access to music, education, sports, healthcare, and technology. By the end of the activity, participants will be able to identify and explain how economic barriers limit access to musical instruments and education, and articulate how these barriers extend to other areas. The activity encourages empathy and creativity, fostering critical thinking and empowering children to develop practical solutions to help overcome these challenges within their communities.
- ★ **“Flip the Script”** uses music and drama to facilitate discussions around gender stereotypes and equality. By introducing the theme through a song and using drama and role-play, this activity brings statements and concepts to life, raising awareness about stereotypes and encouraging a more inclusive perspective. Participants are empowered to critically assess stereotypes and understand their impact, promoting tolerance and equality through interactive and creative methods.

CONCLUSION

These activities offer educators practical tools to engage participants in meaningful conversations about equality, helping them to develop a more inclusive and tolerant worldview.



MUSIC FOR EVERYONE?



Topic: Economic and Cultural Barriers

Overview: This activity aims to raise awareness among children about the impact of economic barriers on access to various opportunities and resources, and to encourage empathy, creativity, and problem-solving in addressing these challenges.

Objectives:

- Understand economic barriers in music: the activity enables children to identify and explain how economic barriers can limit access to musical instruments and education, using examples.
- Recognise economic barriers in other areas: children can expand their understanding of economic barriers beyond music to other areas such as education, sports, healthcare, and technology, and can articulate how these barriers affect people in different ways.
- Encourage empathy and solution-oriented thinking: through group discussions and brainstorming, children develop empathy for those facing economic barriers and generate practical ideas for how they can help overcome these barriers in their own communities.

Duration: 50 minutes

Number of pupils involved: 6-30

Target group: from 6 to 12 y.o.

Materials and space:

- a variety of musical instruments (some real, some homemade, like shakers made from bottles and rice)
- pre-recorded music from various genres and cultures
- paper, markers, and stickers
- large paper or board to write on

Instructions:

1. Introduction (10 minutes)

Ask the children what their favourite music is and whether they play any instruments. Discuss how music is a big part of life, whether listening to it or playing it.

Explain in simple terms that not everyone can easily access musical instruments or lessons because of money. Ask if they know someone who wanted to learn an instrument but couldn't because it was too expensive. You can also explain that in some places, even basic things like instruments are hard to come by because of economic situations.

2. Instrument access activity (15 minutes)

Divide participants into two groups. Give one group a set of "real" instruments (like drums, tambourines, etc.) and the other group homemade instruments (like shakers made from bottles with rice or cardboard box drums).

Ask both groups to play a simple rhythm or beat together.

After a few minutes, stop and ask how each group felt playing their instruments. Did one group feel like they had more fun or could make better music? Why might some children only have access to homemade instruments? Discuss how this relates to economic barriers.

3. *Music education discussion (10 minutes)*

Play a short clip of a complex piece of music, something that requires formal training to play, like a classical piece (e.g. “Primavera” Vivaldi).

Ask the children if they think it would be easy or hard to play this music without lessons or a good instrument. Talk about how learning music can be expensive—lessons, instruments, and practice space all cost money. Ask if they think everyone has the same chance to learn music. Why or why not? How does money play a role in this?

4. *Generalising economic barriers (10 minutes)*

Gather the children and ask them to think about other areas in which money might create barriers. Write down their ideas on a large paper or board. Guide them to think about areas like:

- Education: Access to schools, books, or extra classes.
- Sports: Participation in sports that require expensive equipment or uniforms.
- Healthcare: Access to doctors, medicine, or healthy food.
- Technology: Having access to computers, the internet, or the latest gadgets.

Talk about how, just like with music, these areas can be affected by economic barriers. For example, some children might not be able to play sports because they can’t afford the gear, or they might struggle in school because they don’t have the books they need.

5. *Reflection and sharing (5 minutes)*

Ask the children to think about ways to help others who face these barriers. Discuss simple solutions like sharing resources, donating old equipment, or helping friends with homework.

Conclude by emphasising that while economic barriers exist, we can work together to find ways to help everyone access the things they need and love, whether it’s music, sports, education, or something else. Encourage them to be mindful of these issues and think of ways they can help in their own communities.

Suggestions:

- Be cautious about the stereotypes and prejudices that some pupils might have learned at home from their older siblings and address them if necessary or you feel comfortable.
- Provide the space for pupils to express themselves and create a safe space where they feel comfortable sharing whether they find themselves in a situation with an economic barrier.
- If you don’t have them, you can prepare homemade instruments in advance, collecting waste and natural materials together with participants.



FLIP THE SCRIPT



Debunking gender myths with music and skits

Topic: Gender Equality

Overview: This activity combines music and drama to encourage discussions around gender stereotypes and equality. It uses a song to introduce the topic and leverages drama and role-play to bring statements and concepts to life. The aim is to raise awareness about stereotypes and promote a more inclusive mindset.

Objectives:

- Explore and challenge gender stereotypes through musical and theatrical elements.
- Encourage tolerance and foster discussions about gender equality.
- Empower participants to critically assess stereotypes and understand their effects.

Duration: 50 minutes

Number of pupils involved: 8 - 24

Target group: from 8 to 12 y.o.

Materials and space:

- Song with lyrics (digital or printed)
- Device to play the song (laptop, phone, speakers)
- Writing materials for participants to take notes during discussions and sketch preparation
- Statements for “Taking a Position” and “Acting Out a Position”
- Large room with enough space for movement and small group discussions

ACTIVITY N. 1 - For participants from 8 to 10 years old

Instructions:

1. Introduction with a song (10 minutes)

Choose a song that discusses themes of equality, inclusion, or challenging stereotypes; play it and distribute the lyrics.

Some songs suggestions: “Four women” - Nina Simone; “Voltaj” – De la capat (Romanian); “Mädchen, lasst euch nichts erzählen” - GRIPS Theater (German); “Jungs sind nicht so blöde, wie man denkt!” - Erwin Grosche (German).

After listening, ask participants to share their thoughts on the music and how it relates to gender equality and stereotypes. Prompt questions could include:

- What do you think the song is about?
- How does the song address gender stereotypes?
- What feelings did the song evoke?

2. Positioning game (15 minutes)

Explain that each corner of the room represents a position: "Agree," "Disagree," "Unsure," and "Need More Information."

Read out different statements, one at a time, asking participants to choose a corner based on their opinion. Use statements from the given list, or create new ones relevant to the group.

After everyone has chosen a position, ask participants to explain why they made their choice. Allow participants to change corners if they are influenced by others' explanations.

Repeat with different statements. Encourage open discussion and respect for differing viewpoints.

LIST OF STATEMENTS:

"Puppets are just for girls."

"Boys don't play with dolls."

"Only boys play football."

"Boys shouldn't cry."

"Girls should always be polite."

"Boys are allowed to be loud, but girls should be quiet."

"Girls help with cooking, but boys don't."

"Boys should do the heavy work, not girls."

"Only boys can be the boss."

"Boys don't wear skirts."

"Girls have to wear pink."

"Boys don't like flowers."

"Girls are smarter than boys."

"Boys are braver than girls."

"Only girls can be best friends; boys can't be friends with girls."

3. Debriefing and Reflection (25 minutes)

Bring participants into a circle for a debriefing discussion. Prompt them with questions like:

| | |
|--|--|
| AFTER THE ACTIVITY | <p>What did you learn from today's activity?</p> <p>How did it feel to discuss and act out these statements?</p> <p>Can you think of examples from your own life where you've encountered gender stereotypes or discrimination?</p> |
| IN YOUR SCHOOL OR GROUP | <p>Are there different things that boys and girls are expected to do at school or in your group? What are they?</p> <p>Are there activities that boys are encouraged to do but not girls, or vice versa? Why do you think that is? How do these rules make you feel? Are they fair?</p> |
| IN YOUR FAMILY AND COMMUNITY | <p>At home, do boys and girls have different jobs or chores? What are they?</p> <p>Does your family expect boys and girls to behave differently? How?</p> <p>When you think about other families you know, do they have the same expectations for boys and girls?</p> |
| WHEN EXPECTATIONS ARE DIFFERENT | <p>What happens when a boy or a girl does something that people think only the other gender should do? Can you think of an example?</p> <p>Have you ever felt like doing something that is usually meant for the other gender? What happened? How did you feel?</p> <p>If someone doesn't follow the typical rules for their gender, how do people react? Is it okay for them to be different?</p> |

Discuss how everyone can contribute to creating a more equal and inclusive environment. Explore what steps individuals and groups can take to challenge stereotypes and promote gender equality.

ACTIVITY n. 2 - For participants from 10 to 12 years old

Instructions:

1. *Introduction with a song (10 minutes)*

Play the songs for participants. (There is no need to listen to the songs until the end, you can stop the music whenever you want).

- Ace of Cups - You don't understand
- Vivaldi - Trio sonata in D minor
- CRYPTA - The other side
- L7 - Pretend we are dead
- Philippe Jaroussky - Lascia ch'io pianga, Händel

While or after listening, ask the participants some questions like:

- Who usually listens to this kind of music?
- Who usually plays this music?
- In your opinion, are there any musical genres that only boys listen to? Why?
- In your opinion, are there any musical genres that only girls listen to? Why?
- What is the difference between boys and girls/women and men?
- Besides the physical differences between men and women, are there any other differences?

Ask participants to share their thoughts on the music and how it relates to gender equality and stereotypes.

After this brief discussion, reveal to the participants who the musicians in the bands they just heard are. If you want, share some history about the bands (e.g. "it was the first band formed only by women", etc...)

2. *Theatrical Interpretation (20 minutes)*

Divide participants into small groups of 4-5 people. Give each group a different statement from the list or create custom ones relevant to their experiences.

Ask each group to create a short sketch that illustrates the statement or challenge it. Provide 15 minutes to prepare a 3-5 minute sketch and encourage creativity. Sketches can include dialogue, music, movement, and humour.

Each group presents their sketch. After each presentation, hold a brief reflection with the audience and discuss what the sketch conveyed and whether it challenged or supported stereotypes. Encourage participants to reflect on how gender stereotypes affect their lives and relationships:

- What message did you get from the play?
- What was effective in the sketch?
- How does the sketch relate to real-life gender stereotypes?

3. Debriefing and reflection (20 minutes)

Bring participants into a circle for a debriefing discussion. Prompt them with questions like:

| | |
|--|--|
| AFTER THE ACTIVITY | What did you learn from today's activity? How did it feel to discuss and act out these statements? Can you think of examples from your own life where you've encountered gender stereotypes or discrimination? |
| IN YOUR SCHOOL OR GROUP | Are there different things that boys and girls are expected to do at school or in your group? What are they? Are there activities that boys are encouraged to do but girls are not, or vice versa? Why do you think that is? How do these rules make you feel? Are they fair? |
| IN YOUR FAMILY AND COMMUNITY | At home, do boys and girls have different jobs or chores? What are they? Does your family expect boys and girls to behave differently? How? When you think about other families you know, do they have the same expectations for boys and girls? |
| WHEN EXPECTATIONS ARE DIFFERENT | What happens when a boy or a girl does something that people think only the other gender should do? Can you think of an example? Have you ever felt like doing something that is usually for the other gender? What happened? How did you feel? If someone doesn't follow the typical rules for their gender, how do people react? Is it okay for them to be different? |

Discuss how everyone can contribute to creating a more equal and inclusive environment. Explore what steps individuals and groups can take to challenge stereotypes and promote gender equality.

**Suggestions:**

- Create a safe environment where everyone feels comfortable expressing their opinions.
- Be conscious of your own biases and avoid reinforcing stereotypes during the activity.
- Choose a diverse range of statements that provoke thought without reinforcing negative stereotypes.
- If needed, offer guidance and support to participants who may find certain discussions or topics sensitive or challenging.
- The songs are just suggestions. Feel free to share other songs that are connected to the topic.

OUR EXPERIENCES

During the implementation of the project, partners collected relevant experiences about inclusion. Some activities helped create an inclusive environment, where all pupils could feel a strong sense of belonging to the community.

Roter Baum Berlin's best practice

"Harmony" Activity at Jugendfunkhaus

This article is based on an interview with Tim Wenske, youth worker at Jugendfunkhaus - Youth Centre, who shared his experience in implementing the MELODY Toolkit activity "Harmony" in a non-formal setting.

Activities Implemented

The MELODY Toolkit activity "Harmony" was implemented with great success at Jugendfunkhaus, a youth-oriented cultural space. This activity was designed as a warm-up method with the aim of fostering group cohesion, encouraging mutual listening, and creating a focused and inclusive atmosphere at the beginning of the session. Though structurally simple, "Harmony" proved to be a powerful tool for establishing trust and emotional connection among participants, many of whom were not accustomed to engaging in group-based reflection or attentive listening exercises. By encouraging participants to tune into one another—literally and metaphorically—the activity set the stage for collaborative and respectful engagement, which laid the groundwork for deeper engagement throughout the rest of the session.

Target Group and Setting

The activity involved a school theatre group composed of students aged 12 to 16 from an "Aufholklasse"—a type of mixed-level educational setting in Germany that brings together students from both regular and welcome (integration) classes. The participants came from a range of linguistic, cultural, and migratory backgrounds, with varying levels of German language proficiency. Although not all students were fluent in German, most had a basic understanding, which allowed them to participate actively, especially through the non-verbal and musical elements of the activity. This diverse composition enriched the experience, as "Harmony" served as an accessible and inclusive way to connect across linguistic and cultural differences. The non-formal setting of Jugendfunkhaus further contributed to the success of the activity, offering a relaxed and youth-friendly space that supported creativity, expression, and meaningful interaction.

Outcomes and Feedback

The "Harmony" activity yielded a number of meaningful outcomes, both on an individ-

ual and group level. Firstly, it invited participants to listen to themselves—becoming aware of their own vocal and bodily vibrations while producing sound. This internal focus was a new and often surprising experience for many. Secondly, the activity encouraged simultaneous listening to others while actively contributing vocally, which required participants to maintain personal focus while staying attuned to the group dynamic.

The feedback from the participants revealed a shift in perception: at the start, many assumed the exercise would be very easy. However, as the activity progressed, they encountered unexpected challenges—particularly in maintaining their own note while others sang different tones. As one participant put it, “It’s not impossible, but it’s definitely challenging.” This unexpected difficulty was perceived positively; the group appreciated the subtle complexity of the task and embraced it as a pleasant and rewarding challenge. Importantly, the value of the activity was not measured by technical perfection, but by the quality of the shared experience and the collaborative effort it required.

Key success factors and Recommendations

The success of this activity relies heavily on the competence and confidence of the facilitator. One critical factor is musical preparedness: the facilitator must be secure in their own pitch and vocal delivery, as any uncertainty can lead to confusion and disengagement within the group. Equally important is the ability to guide participants in finding and sustaining specific notes. This requires a basic foundation in vocal technique and an understanding of how to support others in discovering their vocal potential.

In addition to musical skills, pedagogical competencies play a key role. The facilitator should have some experience in group leadership, including the ability to capture and hold attention, give clear and structured instructions, and scaffold the learning process in small, manageable steps. Nothing should be taken for granted—especially in diverse groups where language or prior experience may vary widely. Without this combination of musical and educational expertise, leading the activity effectively becomes significantly more difficult.

The “Harmony” activity demonstrated how a seemingly simple exercise can become a meaningful tool for building connection and presence among young people from diverse backgrounds. Its success at Jugendfunkhaus reinforces the importance of non-formal settings, thoughtful facilitation, and the integration of music-based methods in youth work.

Curba de Cultura's best practice

The activities in the Library of Maneciu

Activities Implemented

In addition to the activities carried out in schools, the pilot actions were also supported by the librarian of the Măneciu commune. She expressed a strong interest in participating in the project and took the initiative to implement activities within the local library, involving pupils from several nearby villages. She conducted two activities: "Understanding Courage" and "Flip the Script."

Target Group and Setting

The activities targeted pupils aged 8 to 12 years old, with a total of 20 participants. All children came from rural backgrounds and represented different schools and classes. Since the sessions were held in the library, many of the pupils did not previously know each other. The library provided a unique and inclusive setting, offering experiences and types of activities that their schools typically do not provide or prioritize.

Outcomes and Feedback

The participants gave very positive feedback. The library setting encouraged them to speak up, engage more openly, and fully participate in the activities and challenges.

The main outcome was that pupils gained a clearer understanding of key values: courage (through Understanding Courage) and cooperation (through Flip the Script). They also recognized the importance of integrating these values into their everyday lives.

Opportunities like this are rare for children in rural Romania. Typically, their daily routine involves going to school and then returning home to help with gardening or farm work. Non-formal civic education activities are seldom offered, and in schools, such topics are often overlooked in favor of subjects considered more "important," such as grammar or mathematics.

The librarian who facilitated the activities also shared positive feedback. Although she does not have formal training or experience in facilitation like school teachers, she found the activities accessible and relevant. She was impressed by the pupils' level of engagement and understanding, and she expressed her intention to continue using the Melody Toolkit in the future.

Key Success Factors and Recommendations

One key success factor is the ease of implementation. The activities do not require advanced facilitation skills—anyone with basic experience in working with children can run them effectively. Preparation is minimal, and the materials needed are simple and easy to obtain.

Another important factor is the alternative setting of the library. While implementing the Melody Toolkit in schools is important, offering it in other environments like libraries can provide a fresh and more open atmosphere. The fact that the children did not

all know each other encouraged greater openness, sharing, and exchange of experiences—something that might be more difficult in their regular classroom setting. Be flexible with the time allocated for each part of the activities. Allow participants enough space to express themselves, get involved, and be creative. Pay attention to age differences when forming groups. Mixing age groups can be challenging, as children at different developmental stages may have varying levels of understanding and struggle to collaborate effectively.

Municipality of Macerata's best practice

"Invent freely" activity at the "E. De Amicis" Primary School of Macerata

Activity Implemented

During the implementation of the pilot action at the "E. De Amicis" Primary School of Macerata, the "Invent freely" activity proved highly effective in engaging pupils and promoting inclusion.

The activity was led by two music teachers involved in the project, who brought musical expertise and specialized knowledge.

Target Group and Setting

The activity targeted pupils aged 9 to 10 years old, with a total of 20 participants. In the school environment, children with different migratory and cultural backgrounds live together and this diverse composition enriched the experience.

Teachers provided an inclusive setting, offering an open space where they could express themselves freely.

The non-formal setting offered pupils a unique opportunity to participate actively by engaging directly with new scenarios and roles.

Outcomes and Feedback

The activity was particularly appreciated by all the children. The equity and equality of children emerged beyond cultural differences and disabilities. The activity met all its objectives and fostered strong inclusion, ensuring all children participated on an equal level. As a result, it proved to be highly successful in promoting inclusion.

We would like to share some feedback from the children involved:

Agnese: "Happy, entertained, more or less easy"

Uesli: "Everything was easy, it was nice"

Daria: "Beautiful, exciting, not so calm"

Fallou: "It was difficult but beautiful"

Nirmine: "Beautiful and funny"

Dimi: "Difficult when you had to say the name with the rhythm"

Ale: "Wonderful and easy"

The activity created a warm and collaborative environment where every child felt included. Inclusion was the main reference that guided the interactions.

Key Success Factors and Recommendations

One key success factor was the topics covered: they are musical education and freedom. Through the activity, music became a transcultural tool for welcoming and including all forms of diversity.

Another key factor was the facilitators' expertise: their musical education and knowledge allowed them to delve deeply into the activity, providing children with diverse and original experiences.

An important recommendation is to be flexible with the activity's duration: teachers extended the time to allow children enough space to express themselves freely and achieve the objectives.

This implementation of the "Invent freely" activity strongly confirmed the effectiveness of combining music and civic education through non-formal activities: with simple and original experiences, children can personally experience the values of freedom, diversity and inclusion.

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