pomelo

training pack
for social and
youth workers

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power of voice, melody and diversity: that's what pomelo means!

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1 Introduction to the training pack

The societies have changed recently and each year more countries need to adopt new strategies to integrate huge number of migrants within their systems. Number of organisations arise to support this integration but they still do not have adequate tools for making the best of their practice. At the end there is an individual (volunteer, youth or social worker) who faces challenges connected with teaching foreigners of a language and working in an intercultural environment. Although they have expertise in their basic field, they are confronted with the issues which were not taught at the university during their studies. Yet also up to his/her skills depends the foreigner's well-being and chances of integration into the society. The POMELO project was meant to improve the process of effective integration among migrant and local youth in the EU community. The project leaders identified key players in the process and decided to support them by giving them a tailored Training Pack, which includes Educational Pack.

The POMELO Educational Pack is trying to respond to the following general needs of the local, regional and international policy:

- to appreciate the cultural diversity
- to promote inclusion of migrants in hosting countries
- to motivate both migrants and local society members to learn new cultures and foreign languages.

Concrete people are standing behind implementation of each policy that is why the document also addresses specific needs of the target groups. These are:

- to have content that can be easily used
- to utilize innovative, creative and enjoyable methods in the tutoring process
- to shorten the cultural distance between migrant and local young people during the teaching process.

Aims of Pomelo Educational Pack

Every learning process includes some materials the learner can refer to. There are materials diffused in the internet that form rather chaotic collection of not necessarily well-verified information.

There are also materials that have been written for one specific group. After getting to know its needs and problems authors may fit the content and structure to their expectations. In the second case, the material is far more useful and easier to learn from.

That is why project consortium decided to elaborate Educational Pack. Its main aims are to:

- provide social and youth workers, youth organisations, instructors and volunteers with knowledge and tools necessary to foster the social inclusion between migrant and local young people;
- teach foreign languages using music as an educational tool;
- give valid material such as intercultural songs to be used during the learning process;
- offer technical advice on proper recording tools.

Target groups

There are three main target group that the project is addressed to. All of them lack skills to teach foreign language through cultural exchange using music as an educational tool.

- **Volunteers** - people who voluntarily undertake or expresses a willingness to undertake a service, in this case working with migrants on their inclusion into society. Volunteering bases on voluntary act of an individual or group freely giving time and labour for community service. Many volunteers are specifically trained in the areas they work. *Skills-based volunteering* is leveraging the specialized skills and the talents of individuals to strengthen the infrastructure of non-profits, helping them build and sustain their capacity to successfully achieve their missions. In the scope of the project, volunteers will enhance the potential of youth organisations.
- **Youth workers** - individuals that work with young people to facilitate their personal, social and educational development through informal education, care (e.g., preventive) or leisure approaches. Youth workers are very important because in many countries they shape a so called 'third socialisation environment', next to family and school. Youth workers deal with people aged from 15 to 25 years old.
- **Social workers** - helping professionals who are distinguished from other human service professionals by a focus on both the individual and his or her environment. Generally, social workers have at least a bachelor's degree from an accredited education program and in most states, they must be licensed, certified, or registered.

Methodological approach

The extended study on the role of the musical aspect in celebrating and cultivating the cultural heritage while language-learning process has been made. It showed its usefulness in not only within the groups of migrants, but especially in the intercultural communication between the migrant groups and the local society. Although literature covers the subject, it still needs some implementation guidance in the group of youth and social workers. That is the reason why project partners decided to come up with tailored methodology.

Usually, the methodology explains what somebody has done and how he or she have done it. In this case developing methodology was a process run by all partners in which major objectives of the course were broken into learning objectives. The next step was making the agreement among partners on the final vision of the content that is going to be delivered through the course. Once the content was finalized teachers devoted time to design activities and learning experiences that will allow bringing the knowledge and skills in possibly the most engaging way.

All teachers working on the design of activities were instructed about the target groups and their needs, as well as on problems encountered by final beneficiaries (individuals living in foreign country). The awareness of specifics of the target groups and their students made it possible to deliver tailored-made approach. This means that the content knowledge was combined very strongly with the pedagogical knowledge. In many courses' teachers do get two sets of knowledge which do not have a link. On contrary, methodology that has been delivered in the Educational Pack consider this usual gap and tried to avoid such situations. Partners tried to choose teachers in the way that would ensure using by them PCK (pedagogical content knowledge). PCK is known as the individual and unique knowledge a teacher possesses that marries knowledge of content and knowledge of pedagogy together in a way that enhances student learning.

After the activities were designed, they were tested in the real-life settings in order to check their usability and get the feedback from students. Although some minor amendments were done this evaluation process appeared to be very successful.

It is also worth mentioning that teachers presented activities during the conference which gave second opportunity to receive feedback from the peers. This two-level process of feedback collection allowed project partners to deliver the best possible outcome. Since the project team believes in the pursuit of excellence, comments and reviews will be collected users of the Educational Pack, even after the end of the project.

As for methods used in order to get the best learning experience of students, it was recommended to use variety of methods and teaching techniques. To name some of them: Descriptive Methods, Inquiry Methods, Problem-based Method, Collaborative Learning as well as Simulation and Game Methods. In each chapter a detail description of methods and techniques is to be found.

Described proceedings and the partner pro-active attitudes resulted in the development of high-quality valid material, which incorporates instruction on how to conduct intercultural groups of migrant and local young people, prepare and conduct engaging classes based on music component as an education tool from the bilateral point of view.

Strengths of the Training Pack

The strengths of the Training Pack relates to in three main dimensions:
- The methodology: the way it was developed by different partner with varied types of experience;
- The content – it gathers all necessary information on the subject. The chapters are not overloaded with data and focus on the main issues. The theory is put in short way with direct link to pedagogical practice (activities and methodologies included);
- The structure – clear structure of the Pack makes it easy to navigate and to make the best use of it.

If we take under consideration features of presented material, it differs from the standard one because of the engagement of students in the learning process and positive emotions connected to it.

The material included in the Educational Pack allow:
- students to learn in groups which make them more sociable;
- students to work in a more enjoyable way as they create together, and this way could be something new for them;
- include music and culture which make people happier and more innovative, also it makes our process of learning faster and more pleasant;
- to transform multicultural classrooms in intercultural educational environments.

Sustainability of Education Pack

The authors of the Education Pack are motivated to introduce this kind of material in many organisations dealing with migrant non-formal education. We hope that youth and social workers and especially volunteers will take the advantage of ready to use solutions included in the Pack. In order to ensure the wide usage of the Education Pack the partnership needs to guarantee the high quality of the material. The process of reviewing and collecting feedback was introduced. It will involve internal evaluation – comments and suggestions of changes will be welcomed from all the partners. The vocal point of the evaluation will be the pilot testing, when participants will assess following elements: the content, form, utilization in respect to the existing infrastructure youth workers, youth organisations' system. After getting the feedback from participants of the pilot training IO leader will prepare the summary and will correct and alter previously assigned modules accordingly to the actual needs and expectations of the target groups.

To be sure the Education Pack is useful and will be widely recognized the consortium plans to prepare a scheme for the certification process in compliance with the EQF (European Qualifications Framework) principles. Finally, the last thing that needs to be done to ensure sustainability of the Pack is to translate it into partner languages. It will ensure effective and continuous exploitation of the project idea in all participating countries.

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2 Conduct intercultural groups of migrant and local young people

2.1 The code of conduct

Volunteers, youth and social workers are supposed to read the part of the chapter including content knowledge and then via discussion agree on terms used in this section with their peers (if they are working in a group of colleagues in the same organization). After that they should carefully analyse suggested activities and try to imagine implementing them in their concrete setting, with specific group of students. It has to be remembered that youth workers deal with a wide range of age as far as youth (15-25). That is the reason why each time they should adopt the activity to the specifics of the age of the students. There is also one issue that needs to be carefully analysed – the level of language skills. This also defines the complexity of language used and the materials that are incorporated during the learning process. There is one thing that has to be remembered while working with intercultural groups – all participants need to feel safe and comfortable, also as far as the activities (techniques of knowledge and skills deliverance). Because of this fact youth workers and social workers need to be attentive and flexible in their pedagogical approach.

If social and youth workers encounter any uncertainty in the use of the material presented in the Educational Pack, they should consult either their peers, or professional pedagogical consultant. If any of those will not be helpful, they could try to contact the providers of the EP.

2.2 Objective of the Chapter

Relationships are important for building diverse communities that are powerful enough to achieve significant goals and additionally they are the foundation on achieving a change. In order to conduct effectively intercultural groups of migrants and local youth, who have different cultural backgrounds, coming from several different racial, language, ethnic, or economic groups, you will need to build sturdy and caring relationships based on trust, understanding and shared goals.

Groups can be formal or informal. A formal group consists of people who are members of the group not because of their preferences but for any formal reasons. Formal group has more strict regulations, hierarchy, and common tasks and goals. People form informal groups voluntarily: they can be built around a common purpose, interests, likes. Informal groups are more flexible and better for forming interpersonal relations, however, from the perspective of a formal group – it can be disruptive for regulations. A class is performing both as a formal and an informal group.

Social group structure

Every social group has its structure (static approach) and dynamics (dynamic approach). **Structure of the group** can be regarded in three aspects:

1. Structure of hierarchy that is appointed by roles inside the groups. in a formal group (like a class), the educator is the "boss" who sets the rules, which students must follow. However, it is important to make the members of the group (as students) part of the process of forming the rules and have the educator "a guard" rather than "a donor" of the rules. In informal groups, there are leaders and subordinates, sometimes the group can have more than one leader, it depends on the strength of personality of the individuals.
2. Structure of communication refers to the social interactions inside the group: in a formal group it is set as a priori by rules and customs, and in informal groups there are specific ways of

communication that can be an important factor of belonging to a group.

3. <u>Sociometrist structure</u>. This is a structure of relationships among members of the group. It is important for an educator to remember that the influence on the formal group is obvious, while the relationship between educator and informal groups is more complex. It is good when the educator has knowledge about the informal groups inside the class, while it is impossible (and can be very harmful while trying) to create the structures of informal nature. What can be done is to have knowledge about the first type of the structure, to affect the second type. The third type is a very delicate matter needing a deep pedagogical handling.

Stages of developing an intercultural group

There are three main stages of developing an intercultural group (social group):

1. <u>The understanding stage</u> – the members of the group are getting to know each other, they find themselves in a new environment, the informal groups do not exist. What educator should do: collect information about each member: their names, interests, characteristics, likes; allow and stimulate getting to know each other; create a positive atmosphere to assimilate the group; any ice-breaking or integrating activities are very important and the best way is to work in small and mixed groups. Common rules of cooperation will be also created at the end of this stage.

2. <u>The integration stage</u> – the member of the group creates bonds; they feel safer and more self-confident in the group and have less fear of being unaccepted. What an educator should do: be a guard of the norms and rules set by the group during the previous stage. Any activities for improving the process of communication are important at this stage.

3. <u>The self-realization stages</u>. This is the longest and most variable, and therefore also the most dynamic stage. The members of the group have the feeling of community. The wide range of feelings is expressed: from enthusiasm, willingness to work together, through passivity, to anger or aggression. The group is constantly working on solutions to the internal problems. What an educator should do: watch the processes of communication, mitigate conflicts, improve self-confidence of the members of the group. At this stage, expression of feelings and emotions, dealing with them, as well as communicating and cooperative abilities should be improved.

Every consecutive stage derives from the previous one and proper recognition of the phase is a crucial factor of proper interpretations of the members' behaviour.

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Guidelines for educators for promoting intercultural collaboration[1]

Duranti (2008) states that you need to prepare yourself for customs and values that differ. Especially:

- **Develop a detailed understanding of the environment around you.**
  Be open to learn more about the cultural background of each member of the group. Show curiosity and genuine interest in their way of understanding life and ask them about the cultural differences that shape their lives. Let the members of the group present them to the other members. Honest acknowledgment of the mistreatment and oppression that have taken place on the basis of cultural difference is vital for effective communication. However, do that this prudently, in order not to avoiding hurting the other person's feelings. Use this as an opportunity to develop a general understanding of "the other's" point of view, how they see the world and what are the main differences from others perspective.

- **Learn from generalisations about other cultures and races, but do not use those generalizations to create stereotypes.**
  Although stereotypes might describe some characteristics of people from a specific culture, this "description" can easily become the sole model of how people from that culture function, oversimplifying the complexities of human behaviour. The best use of a generalization is to add it to your knowledge, in order to better understand and appreciate other interesting, multi-faceted human beings.

- **Do not assume that there is one right way to communicate.**
  Keep questioning your assumptions about the "right way" to communicate. For example, think about your body language; postures that indicate receptivity in one culture might indicate aggressiveness in another.

- **Do not assume that breakdowns in communication occur because other people are on the wrong track.**
  Search for ways to make the communication work, rather than searching for whom should receive the blame for the breakdown.

- **Listen actively and empathetically**.
  Try to put yourself in the other person's position, especially when another person's perceptions or ideas are very different from your own. You might need to operate at the edge of your own comfort zone.

- **Respect others' choices about whether or not to engage in communication with you.**
  Honour their opinions about what is going on.

- **Stop, suspend judgment, and try to look at the situation as an outsider**.
  For example, when you notice blocks or difficulties in working with people, revisit your own beliefs or behaviours that may be holding you back. Also, think about how others view your work relationship and decide on ways you might change your behaviour to make them more comfortable. For example, you might be speaking or dressing in a very formal manner. Being more informal in dress and behaviour might improve the situation.

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[1] https://ctb.ku.edu/en/

- ♀ **Be aware of current power imbalances**.

  Be open to hearing each other's perceptions of those imbalances. It's necessary to understand each other and work together.

- ♀ **Remember that cultural norms may not apply to the behaviour of any particular individual**.

  We are all shaped by many factors (ethnic background, family, education, personalities) and are more complicated than any cultural norm could suggest. Check your interpretations if you are uncertain what is meant.

- ♀ **Practice**.

  That's the basic rule because it's in the doing that we actually get better at cross-cultural communication.

Conflicts and potential risks: How to smooth over an intercultural group[2]

Conflicts in an intercultural group may occur because one nationality has a bad historical relationship with another culture, such as of differences in cultural values – what is culturally appropriate in one culture may be highly inappropriate in another. It is also possible that the members of the group will be misunderstood each other through the common barrier of the used language. Whatever the reason might be, the educator can overcome the potential risk, if he remains calm and addresses the situation in a sensitive and careful manner.

How to proceed:

- ♀ <u>**Have a chat:**</u> You have to understand why each of the member of the group is upset. Have a short sit down with the people involved - the offended and the offender, separately. Discuss what happened or did not, and what offended them. Act as a mediator, try to see the situation from each person's perspective. You are probably able to look at a given situation through the "eyes" of another culture. You know that values differ among different groups of people and that certain innocent behaviours may be offensive to a particular group. For example, it is offensive for either a man or a woman to cross his or her legs in Thailand or Arabia, because you show the sole of the foot or of the shoe to the others. With the person who offended the other, you may want to try to understand his/her intentions behind the actions; then you may be able to explain that to the others. But take a warning too: you may have a difficult time getting some of the members of the group to open up and be honest with you! In some cultures, it is inappropriate to have that type of conversation with their educator, like in many Asian countries.

- ♀ <u>**Take it to the group and explain:**</u> For example, if the conflict arises from one person crossing his/her legs and pointing at another, you could bring the topic of body language to your group for discussion. So, give a lesson of culture and help them to understand and respect the value differences between cultures! Take a global perspective, look at it from many different angles and viewpoints, and allow them to discuss the situation among themselves in a friendly manner and assist, if possible. Think of culture like an iceberg – you can only see a small portion of it above the water, but the largest part is hidden under the water!

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[2] http://busyteacher.org

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- **Make up:** if it is necessary, schedule a time completely separate from the group for the two parties to sit and talk together. During this discussion, you should take the role as a facilitator of the discussion. A part of this job is to make sure that each of them understands what the other means and not just the words he or she says. You may need to give them permission to agree or to disagree if no resolution can be achieved. In the best of circumstances, they will walk away having resolved their conflict and increased their understanding of one another's culture!

2.3 Acquired skills and added value

The teachers will develop attitudes in order to promote the integration of cultural dimension. For example:

- Leverage your own cultural resources, knowing and placing yourself in a situation of research and questioning.
- Take an interest in the cultural environment of people by listening to their stories.
- Show respect to the different cultures
- Show curiosity and wiliness for learning about the various cultures and the details of different cultural attitudes.
- Use a way of communicating that makes cultural learning interesting and attractive.
- To create effectively intercultural groups
- To reinforce the dynamic of the group
- To create a positive climate in the group
- To eliminate conflicts between the members of the group

2.4 How to do it?

According to Berry (2001), four strategies are mainly used by immigrants interacting with the culture of the hosting country:

- **Assimilation**, where the person prefers not to maintain his cultural heritage and seek continuous interactions with the culture of the hosting country;
- **Separation**, where the person tries to preserve the attachment to the culture of origin and avoid the contact with the culture of the hosting country;
- **Integration**, where the person tries to engage within both cultures;
- **Marginalization** or detachment from both cultures

Integration

- The actions of the new environment and how reacts, by revealing the cultural meanings, the practices, memories and personal representations developed;
- The virtual bridges, to decrease immigrants' sense of distance from their countries of origin and the feeling of isolation;

Examples of integration games
Teams get the following tasks:

- Storytelling, can include music

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- Learn traditional music and dance
- Discover a myth
- Learn rituals
- Organize a performance
- Build decorations for a performance
- Cook traditional food

Integration strategies

- Planning of cultural activities and integration into a lesson
- Using of targeting language for cultural learning
- Teaching vocabulary around a cultural context
- Using grammar content with cultural context
- Using experiential learning
- Robert Lafayette, "Integrating the Teaching of Culture into the FL Classroom" (NECTFL, 1988)

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2.5 Non-formal educational activities

Activity 1. **"Candy Introduction Activity"**	
Description	The Candy activity is a 'get-to-know-you' game that helps people learn new facts about each other in an easy way. The activity is proposed for the following training purposes: Icebreaking; Integration of people from different cultures; Cultural similarities and differences in order to introduce themselves to the others.
Time	45 minutes: 5 minutes for giving instructions and give candys, 35 minutes for playing, 5 minutes for group conversations and debriefing.
Objectives	♀ to get to know each other ♀ to identify similarities and difference of their personality ♀ to build a team ♀ to identify the dynamic of the group.

Process	Giving instructions – preparation: 5 minutes
	1. Candy Introductions can work with any group size. The icebreaker game works best when the group size is limited to 12, so if you have more than 12, divide the larger group and run the icebreaker within the smaller sized groups. This icebreaker works best indoors, and is well suited for classrooms or meeting rooms.
	2. Implementation - Participants select various pieces of candy from a bag, and each candy variety is associated with a fact about themselves which they will introduce to the others. Pass around the candy and tell each participant to choose anywhere from 1 to 5 pieces of anything that they want. Instruct them not to eat it yet, though. After they have chosen their candy, you will tell them what each candy type/colour represents.
	3. Write on the whiteboard or chalkboard present the following:
	  • Red – Favourite hobbies
	  • Green – Favourite music
	  • Blue – Favourite memory
	  • Yellow - Dream job
	  • Orange – Wildcard (tell us anything about yourself!)
	
	If you don't have the above colours, change the above to match the candy types that you have. Each person takes turns introducing himself or herself, beginning with their name and then saying one fact for each candy type that they have.

	Discussion. 5 minutes Debriefing Questions/Conclusion: a) What observations would you make about the preferences each person has b) Did anything surprise you? What? Why? c) What feelings did they have during the game?
Materials	candy with about five different variations (colour or candy type), whiteboard/chalkboard

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Activity 2. **"The story of my name with music"**	
Description	A powerful tool of Cross-Cultural Communication is 'storytelling'. Storytelling as a practice is aiming to allow participants to share experiences of places, events and people. In storytelling, by the process of re/considering and actively re-constituting stories, a sense of agency is constructed against disempowering circumstances (Jackson, 2002). Immigrants use narratives and share memories of the homeland to re-affirm their identities (Ramsden and Ridge, 2013; Lenette et al., 2015). Reminiscence and storytelling involving the communities and neighbourhoods promote exchanges, mutual understanding, and respect between different age- and cultural-groups (Mercken, 2002). Each activity includes all that you need to conduct it: ◦ Time required conducting the activity ◦ Objectives for the activity ◦ Materials required. ◦ Process with instructions for conducting the exercise. ◦ Debriefing Questions that will help you assist participants in identifying what they have just learned. ◦ Debriefing Conclusions identifying basic learning points. ◦ Additional Processes.
	The game is proposed for the following training purposes: ◦ Integration of people from different cultures ◦ Cultural similarities and differences in order to introduce themselves to the others. ◦ Storytelling ◦ Hearing a song from the country of origin
Time	60 minutes: 10 minutes for giving instructions, 10 minutes for searching the internet for a song, 30 minutes for presentations, 10 minutes for group conversations and debriefing
Objectives	To help participants identify: ◦ The importance of the names as part of personal identity. ◦ Different cultural ways of naming people. ◦ Listen a song from the country of origin. ◦ The dynamic of the group.
Process	1. Giving instructions: 10 minutes 2. Lecture regarding cultural and historical issues around names, allowing participants to add any information. Explain that they have to search for a song from their country mentioning their name, or a traditional if there is none of their name. *Cultural values:* ◦ *In some cultures, a person's family name comes first and their given name comes last; in other cultures, it is the reverse.* ◦ *In some country's children take mother's and father's surname.* ◦ *In some cultures, the name indicates a child's gender, birth order, or day of the week he was born. In other cultures, a family name will tell you the*

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Activity 2. **"The story of my name with music"**	
	family's geographic and religious history. In still others, a name identifies the family, ethnic group, or tribal affiliation. ○ *In some cultures, women take their husband's family name upon marriage.* 4. Formation of groups of 3 to 5 -10 minutes for searching the internet for a song. 5. Observing of the procedure and providing additional information. 6. Presentations- 30 minutes 7. Questions to help the following discussion: ○ *What are the origins of your name - both given name and family name?* ○ *Has your name ever changed?* ○ *What your name means?* 8. Listening the proposed song. What is the story about it? 9. Keeping people in the same small groups, allow them to continue their discussion, answering the following questions. Debriefing Questions: ○ *What observations would you make about names based on the information we have looked at group discussion?* ○ *Did anything surprise you? What? Why?* ○ *What feelings did the song evoke for you?* Debriefing Conclusions: ○ *Names are very important for every person and especially in some cultures.* ○ *Cultures assign the meaning of names and every individual gains some portion of their self-identity from their name based on that cultural assignment* Specific tips for managing the game can include: ○ *Learn to pronounce a person's name correctly.* ○ *Ask how people are addressed in their own language and when you should use a formal address, family name, or given names.* ○ *Ask people about their names, how they got them and how to pronounce them* ○ *Do not assign other people nicknames. If they have a nickname and enjoy using it, they will likely tell their group.* ○ *If someone feels difficult about his name, he can choose one that he prefers*
Materials	PC, internet connection

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Activity 3. **"Paper ball battle"**	
Description	The game is proposed for the following training purposes: 1. Integration of people from different cultures 2. Cultural similarities and differences. Participants after the research activities regarding their own culture and their identity (activity 1 and 2) they process at the next. By playing, the members of the team, will understand that even we are different we have similarities. 3. Learning by playing Reinforce the linguistic skills (oral production)
Time	60 minutes: 5 minutes for giving instructions, 50 minutes for playing, 5 minutes for group conversations and debriefing.
Objectives	To help participants to: ♡ Get to know each other better about things they like and they dislike ♡ To create a positive attitude between the members of the group ♡ To relax and play ♡ To use the language and try to makes sentences ♡ To encourage the establishment of relationships
Preparation	Each member of the group must select at least 3 songs he likes and bring them for the game. The educator will give to every participant one piece of paper and a pen and ask them to be honest during the game.
Process	♡ The educator asks the members of the group to write on the piece of paper three information about their selves (description or about something he/she likes to do or eat, etc.) ♡ Each participant will crumple his/her paper sheet to form a paper ball ♡ When the music starts a paper, battle begins between all participants for about 1 minute, until the music stops. ♡ Each participant will then pick up a paper ball close to him/her and after reading the written information, he/she must guess the person who wrote it. ♡ The Educator will be the first leader of the game and select who will make the first guess ♡ The one who makes a right guess, will put the next song for music and will be also the next leader in the game. After three wrong guesses, the leader changes clockwise. Debriefing Questions/Conclusion: a. What observations would you make about personal preferences? b. Did anything surprise you? What? Why? c. What feelings did they have during the game?
Materials	Paper sheets (A4), pens, cd player or lap top for playing the melodies

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3   Useful non-formal techniques to foster social inclusion in multicultural classes

3.1   The code of conduct

Volunteers, youth and social workers are supposed to read the part of the chapter including content knowledge and then via discussion agree on terms used in this section with their peers (if they are working in a group of colleagues in the same organization). After that, they should carefully analyse suggested activities and try to imagine implementing them in their concrete setting, with specific group of students. It has to be remembered that youth workers deal with a wide range of age as far as youth (15-25). That is the reason why each time they should adopt the activity to the specifics of the age of the students. It concerns used pictures (activity 1,2), set of titles to the pictures (activity 2), type of songs (activity 3). There is also one issue that needs to be carefully analysed – the level of language skills. This also defines the complexity of language used and the materials that are incorporated during the learning process. There is one thing that has to be remembered while working with intercultural groups – all participants need to feel safe and comfortable as far as the activities (techniques of knowledge and skills deliverance). Because of this fact, youth workers and social workers need to be attentive and flexible in their pedagogical approach.

If social and youth workers encounter any uncertainty in the use of the material presented in the Educational Pack, they should consult either their peers, or professional pedagogical consultant. If any of those are not helpful, they could try to contact the providers of the EP.

3.2   Objective of the chapter

The main objective of the chapter is to provide youth and social workers with information on the nature of intercultural classes and the importance of using non-formal techniques to foster social inclusion. The chapter will discuss intercultural class as a community and define key factors which contribute to building connectivity between children and school. Importance of every man's need of belonging is the vocal point for implementing inclusive approach in pedagogy. Since the chapter does not cover all infrastructural and system issues the term "inclusive pedagogy" is used instead of "inclusive education". At the end of the chapter, non-formal education is shortly characterised but only to underline the difference between non-formal education and non-formal techniques. The whole chapter is meant to show the transition from the group perspective to the individual perspective. The understanding of basic need, common to each individual, may help target group (youth and social workers) to respond with appropriate activities and methods. Three activities introduced by the author reflect also this idea, starting form: 1) general view of community and its features, 2) going through small group discussion where points of view should be respected and 3) ending on building profound relation with the peer.

Multicultural vs intercultural classes

There is a big challenge to benefit from the diversity of European societies. Multicultural classes are part of the educational landscape since they consist of students coming from different cultures and nations. As Lafraya (2011) stated multiculturalism is seen as the coexistence of different cultures in the same real, media or virtual space and interculturalism would be the relations between them. In that sense all decision-makers and society members would like social workers and volunteers to transform multicultural classes into intercultural ones. This could be achieved by deep understanding of the nature of relations within the classroom and by putting the learning in non-formal context. In

intercultural classes diversity is treated as an asset for social, educational growth. They characterize with high degree of interaction, exchange, mutual respect for values, tradition and norms. That is why intercultural classes function like communities.

Classes and schools as communities

Community is a group of people who interact with each other, as friends or neighbours. These interactions are occurring within a bounded geographic territory, such as a neighbourhood or city. Community's members often share common values, beliefs, or behaviours. There are five main community types grouped by the purpose that brings people together.[3] These are:

1. Interest. Communities of people who share the same interest or passion.
2. Action. Communities of people trying to bring about change.
3. Place. Communities of people brought together by geographic boundaries.
4. Practice. Communities of people in the same profession or undertake the same activities.
5. Circumstance. Communities of people brought together by external events/situations.

Schools and classrooms could be called hybrid communities since there are at least two purposes for people to get together. They are communities within a local neighbourhood (purpose: place) and they have a shared interest – the education of children and young people (purpose: interest). This facilitates collective action. Inclusive, strong, school communities are those where there is a shared vision and purpose that gives meaning and motivation to all students, not just a select elite. Each community may function in a better or worse way. Community well-being depends on different conditions people identify as crucial for to fulfil their potential. For the purpose of this elaboration psychological signs of community wellbeing will be very important. These are conditions that enable people to live with dignity include: respect and tolerance for diversity, democratic participation, a sense of community and solidarity, social support, freedom of choice and action and capacity for action.

The need of belonging

Strong communities are connected communities. People feel that they belong and matter, what is more their participation is facilitated by different intuitions and systems. Feeling that you are accepted by your social group is a basic psychological need of human being. That maintaining positive social connections has number of benefits and is vital to everyone. When you are positively connected with others you have support and emotional security. That is why a sense of belonging is a significant protective factor for students experiencing multiple adversity in their lives. For migrants it is especially important thus, some of them are deprived the network of their relatives and friends who sometimes had been left in motherland.

After Roffey (2013) we may say that there are four factors that influence school connectedness: adult support; belonging to positive peer groups; commitment to education; and the quality of the school environment. There are number of strategies that help children to be more connected to school.

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[3] https://www.feverbee.com/different-types-of-communities/

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Inclusive pedagogy

Teachers, social and youth workers, volunteers are to build "ideal societies" in their classrooms. This means that all the problems encountered in reality (like exclusion, conflicts) should be solved in order to give students the feeling of belonging and being respected. To achieve that teachers use inclusive pedagogy, which is an approach to teaching and learning that attends to individual differences between pupils but avoids the marginalisation that can occur when pedagogical responses are designed only with individual needs in mind. There is also inclusive education, which underlines the whole system. In this context inclusive education tries to transform education systems and other learning environments in order to respond to the diversity of learners. It aims towards enabling teachers and learners both to feel comfortable with diversity and to see it as a challenge and enrichment of the learning environment. It might be stated that inclusive pedagogy helps to create intercultural classes.

Benkova and Mareva (2019) mention that there are four characteristic features of inclusion:

○ Inclusion is a process, which means that it does not end with the final test or the finalized activity. It needs to be seen as a never-ending search to find better ways of responding to diversity, which is a fix component of modern societies.
○ Inclusion is concerned with the identification and removal of barriers. That is why it collects and evaluates data from different sources in order to plan and implement improvements – to the process, to the system.
○ Inclusion is about the presence, participation and achievement of all students. It concerns their physical presence during the classes, their engagement in the learning process and its output.
○ Inclusion involves an emphasis on those groups of learners who may be at risk of marginalization, exclusion or underachievement. This means putting additional effort to ensure that those groups are carefully monitored.

Since inclusion is not a strategy to make people fit into existing systems and structures it seeks ways to make improvements. According to Benkova and Mareva (2019) the Inclusion Index Measurement Toolkit could be used for that purpose. This resource supports different educational institutions in management of inclusion process. It concentrates on self-assessment and development based on the views of all stakeholders. The index includes a detailed overview of how barriers to learning and participation can be overcome by each learner.

Not concentrating on the system but on the real learning situation occurring in the classroom there are numerous of actions that could be taken to increase inclusive belonging. Non-formal learning comes in hand.

Non-formal learning and non-formal techniques

Non formal techniques do not refer directly to non-formal education. Non-formal learning is educational approach without certificating and official crediting. It usually occurs outside of school and formal education and happens naturally and spontaneously. In non-formal learning curriculum and syllabus is not so important. What matters is the engagement of individuals in different activities which are linked to hobbies or interest. Examples of non-formal learning include swimming sessions, community-based sports programs. To stay close to the main theme of the Pomelo project music classes, concerts could be mentioned. In this chapter non-formal techniques are placed in the context of classroom education so they rather concentrate on way the activities are performed in the

classroom by social and youth workers or volunteers. They are in opposition to traditional methods of teaching like lecture, repetition, description.

Non-formal teaching techniques underline the engagement of students, create real life situations and materials. They put emphasis on experiences and contextual learning.

There are number of techniques used in non-formal learning, to name some of them: study authentic materials, role-plays, storytelling, cultural research projects, team games, discussions and many more. All of them have a broad description in the literature. Rather than make another description of obvious techniques it could be more beneficial to present in depth the Circle Solution philosophy. Circle Solutions gives teachers practical strategies to change the emotional climate in their classroom, increase inclusion and promote the pro-social behaviours that some students struggle to develop. The Circle Solutions (CS) has developed from the better-known Circle Time. Circle Solution gives students the opportunity to communicate to each other and give feedback on their emotions. It could be used as part of daily practice while difficult issues for community appear. Students and social workers or teachers sit in a circle and start the communication on chosen subject.

Following Roffey (2013) we may list several rules:

- ○ **Equality and democracy:** Everyone are given the opportunity to participate and speak if they wish. Many activities are structured to enable students to discover what they have in common – their shared humanity.
- ○ **Inclusion:** It is the right of each person in the class to participate in circle sessions, they are never denied this right because of their behaviour outside the circle. No-one is shown up in front of others and the emphasis is on pupil choice, not teacher control.
- ○ **Respect:** Not putting anyone down either verbally or non-verbally. This means listening when one person is speaking, not laughing unkindly or making faces at what others say
- ○ **Safety and choice:** No-one have to speak if they choose not to. Circles may address issues, but never incidents so that there is no blame attached. Discussions are not opportunities to self-disclose but to share thoughts of issues of concern to all.
- ○ **Agency:** Pupils are not told what to think or do but given structured opportunities to discuss and address important issues with others.
- ○ **Positivity:** Participants are focused on what they would like to aim for in their class for themselves and others – including what they would like to feel about being there.

Circles appear to be effective as students enjoy them and are motivated to be in them.

Acquired skills and added value

Inclusive pedagogy may become basis for a democratic and civic engagement by students and teachers with many of nowadays political and global issues.

Apart from that positive relationships and inclusive groups inhibit aggression and violence. There is also strong relationship between school connectedness and educational outcomes, including school attendance, staying in school longer, and higher grades and classroom test scores. Where connectedness and inclusion are actively promoted it is likely to discourage the development of connection to more negative groups such as gangs.

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At the end of this chapter, you will be able to:

- define the difference between multicultural and intercultural classroom
- describe strong communities
- explain why feeling of belonging and connectivity to school matters
- name few characteristics of inclusion
- give example of the tool that measures inclusion at schools
- develop the understanding
- know how to transform multicultural classroom into intercultural one
- use Circle Solution to foster inclusion and feeling of belonging

3.3   How to do it?

- **Discussions** - discussion methods are a variety of forums for open-ended, collaborative exchange of ideas among a teacher and students or among students for the purpose of furthering students thinking, learning, problem solving, understanding, or literary appreciation.
- **Study authentic materials** - "authentic materials" are reading texts that were written by native speakers and published in contexts designed specifically for native-speaker consumption, with no thought given to non-native accessibility.
- **Collaborative learning** is a situation in which two or more people learn or attempt to learn something together.
- **Team games** – in this particular context a sport or style of play prioritizing cooperative teamwork over the skill or effort of any particular individual in a team; (in extended use) an activity which requires cooperative effort.
- **Peer mentoring** - peers are treated as a source of psychosocial support and the linguistic knowledge. By sharing their ups and downs, they can discuss various issues and concerns. This support helps to build up more confidence. This method normally is used towards teachers, but in this special context has been used towards students.

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3.4 Non-formal educational activities

Activity 1. **"Communities"**	
Time	60 minutes
Objectives	♀ The student will be able to define inclusive community ♀ The student will be able to explain what makes strong communities
Process	**Step 1.** Introduction – Teacher makes introduction saying that this activity will show all students why communities are important and what makes a strong community. **Step 2.** Teacher shows pictures of different communities to students – family, neighbours, professional communities and a class/school picture (preferably with people with different cultural background) and asks students following questions: What can you see? Do people in the pictures have something in common? What is it? Do people in the picture differ from one another? Why are they together in the picture? Which picture did you like the most? **Step 3.** Students react and respond to questions. Teacher reports their responses on the board using only key words. **Step 4.** Students come up with reflections. **Step 5.** Teachers rephrases and summarizes them: ♀ The people form groups, communities ♀ People in the community have something in common ♀ People in the community differ from one another ♀ There are different types of communities ♀ The strengths of bounds among members of the community differ.
Materials	Pictures of different communities

Activity 2. **"Match & discuss"**	
Time	60 minutes
Objectives	♀ The student will understand what makes a good discussion ♀ The student will know how to discuss issues and make cases so that all the members all the group felt respected

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Activity 2. "Match & discuss"	
Process	**Step 1.** Teacher informs students that they will take part in a discussion. S/he reminds the rules of productive discussion, which are: ◌ Allow everyone a chance to speak ◌ Listen respectfully and actively ◌ Criticize ideas, not individuals ◌ Commit to learning, not debating ◌ Avoid blame, speculation, inflammatory language ◌ Avoid assumptions about others, especially based on their perceived social group **Step 2.** Teacher divides class into 4 groups. Each having 4-5 students. Each group gets the set of pictures and titles (each separately). Pictures are connected with the subject of people's feelings. Teacher gives instructions and assigns time for accomplishment of the task. **Step 3.** Students match text with the picture. The match is not so obvious so students have to collaborate and take a common decision. They have to discuss. **Step 4.** Students present results of their work. Giving brief case for each match. Teacher makes questions to each group and its members: Did you have time to state your choice of match? Do you feel everyone in the group listened to you respectfully? Were there any cases of inflammatory language or putting blame on someone? **Step 5.** Teacher summarizes the collaborative work and points out good examples of presenting different points of view.
Materials	4-5 sets of pictures and titles that could describe them. The number of sets depends on the number of groups in the class.

Activity 3. "Musical Treasure Hunt"	
Time:	60 minutes
Objectives	◌ The student will know how to cooperate in the group ◌ The student will understand how the common goal help people to integrate
Process:	**Step 1.** Teacher prepares the game. S/he hides number of previously prepared cards in different places outside the classroom or in the classroom. Teacher also hides the main treasure, which is the group ticket for the musical event. **Step 2.** Introduction – Teachers introduce the rules of the play. Your aim is to find the treasure, in order to that you have to look for cards. Each card has a musical clue that give directions for further hunting. Students answer questions, collect rewards and look for the main treasure. Teacher also points out rules that are important that every person be involved: try to include all in the activity, listen to others hints.

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Activity 3. "Musical Treasure Hunt"	
	Step 3. Students get the map, the bag for rewards and start searching for cards with musical clues. While searching they collaborate. Teacher watches the degree of collaboration and facilitates if necessary. **Step 4.** Once the treasure is found teachers encourage students to reflect on the activity. Did you have a common goal? How did you feel as a member of the group? Did you feel involved in the activity? Did you feel the success of the group was also your success?
Materials	Papers, markers, box for treasure, tickets for the music show/local concert, set of coins/stones and bags. The map from Gotrovo came could be used, or a provisional one may be used. The map will show students how far from the treasure are they.

Activity 4. "Personal language playlist"	
Objectives	♀ The student will be able to get in close contact with the colleague ♀ The student will receive ready to use learning material ♀ The student will understand the power of relation with the individual
Time	60 minutes
Process	**Step 1.** Introduction – Teachers evokes good emotions and motivation saying: Today you are going to become teachers! How is it possible and what will you teach? Wait and see! **Step 2.** Teacher divides the group into pairs by letting students to pick a *card from the bag*. In the bag there are cards with numbers, each number is represented twice. Students that choose the same number form a pair. **Step 3.** Students are asked to sit in pairs and find a comfortable place. Teacher gives instructions: "your aim is to interview your colleague and create a playlist for him/her. The playlist will consist of two songs that you think will be helpful to learn new words or expressions in language …. Take under consideration instructions and questions placed on the *Worksheet 1 (some hints and instructions should be prepared by teacher ahead)* **Step 4.** Learners make interviews and work on playlists. Student that knows the language becomes the mentor of the other that does not know it. It works in two directions. They both become mentors for each other as far as learning specific words or expressions from the suggested songs. They work with lyrics and pronunciation. **Step 5.** Teacher supports students when they are having a problem with choosing the right song (the bank of songs good for educational purposes could be an asset). Teacher may also help to print lyrics.

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Activity 4. **"Personal language playlist"**	
	Step 6. Teacher asks students to write at least 4 expressions or words they have learnt from the playlist of songs. Each student comes to the board and writes their words.

Step 7. Teacher takes a photo of the board with words and expressions to show students how important the result of their work is.

S/he asks how did they feel being one's mentor?

Did they learn something new from each other? |
| *Materials* | Worksheet 1 (instructions to run an interview), Bank of songs, internet connection, mobiles or commuters, printer, board, markers |

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4 Teaching foreign language through cultural exchange using music as educational tool

4.1 The code of conduct

Volunteers, youth and social workers are supposed to read the part of the chapter including content knowledge and then via discussion agree on terms used in this section with their peers (if they are working in a group of colleagues in the same organization). After that, they should carefully analyse suggested activities and try to imagine implementing them in their concrete setting, with specific group of students. It has to be reminded that youth workers deal with a wide range of age as far as youth (15-25). That is the reason why each time they should adopt the activity to the specifics of the age of the students. There is also one issue that needs to be carefully analysed – the level of language skills. This also defines the complexity of language used and the materials that are incorporated during the learning process. There is one thing that has to be remembered while working with intercultural groups – all participants need to feel safe and comfortable as far as the activities (techniques of knowledge and skills deliverance). Because of this fact youth workers and social workers need to be attentive and flexible in their pedagogical approach.

If social and youth workers encounter any uncertainty in the use of the material presented in the Educational Pack, they should consult either their peers, or professional pedagogical consultant. If any of those are not helpful, they could try to contact the providers of the EP.

4.2 Objective of the Chapter

The definition of music varies according to socio-cultural contexts. The overall definition of music in the Western world is changing. In dictionaries we still find that 'music is the art of combining the sounds in space and time', but increasing research in the last decades is expanding the knowledge of the meanings and domains of music, and this may lead towards future new definitions of music.

With digital technologies, then, music is now more available than ever and we can access music almost anywhere. The ubiquity of music in everyday life, and the corresponding diversification of musical behaviour, probably explain why there has been an explosive increase of interest in music psychology. The discipline has expanded and diversified into several sub-disciplines (Hargreaves et al. 2002): the contemporary cognitive, developmental and social psychologies of music each have their own theoretical priorities, empirical research foci, and practical applications.

Music is nevertheless a fundamental channel of communication: it provides a means by which people can share emotions, intentions, and meanings. Music can exert powerful physical and behavioural effects, con produce deep and profound emotions within us and highly complex informational structures and contents can be communicated extremely rapidly between people. Music can provide a vital lifeline of human interaction for those whose special needs make other means of communication difficult (Miell, 2005).

We should use music to teach and learn to transfer contents, to create meanings, to inspire creative problem-solving processes.

The present document aims only to open a little door towards a very vast field of explorations and discoveries about the power of music as a means through which we can learn and teach, and particularly we focus on teaching foreign language through practices involving music. The context of our teaching is among communities and groups, big or small, of young migrants and refugees arrived

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into a new society, and we all know that second language learning is becoming increasingly necessary in our multicultural society. Today Europe is a continent where work mobility is a daily reality. Therefore, in this context we want to apply music, both in 'listening' and 'making' activities to harness the effects of music on reading, vocabulary, and conversational skills in teaching foreign languages. In this context music also becomes a vehicle to exchange and acquire cultural information that will lead to an increase of multicultural competences among all participants, both native and migrant.

In this chapter you'll find 5 Lesson Plans for you as a social worker, or youth worker or language trainer / teachers, to start (or continue) experimenting with music as a means for foreign language learning and intercultural dialogue.

4.3   Acquired skills and added value

This chapter intends to empower you in the use of music into your work as we have explained above. We know that there can be self-limitations and fears when it comes to sing and play, if one doesn't have a music training. So wrong….!

Music is communication… Just think of how we, as humans, are linked to music in a natural 'untrained' way. Think, for instance, of a new-born baby when she starts to communicate. She does so in 'musical' terms. The little cries of a baby, the glissando of her voice, the rhythms that she creates by using repetitive beatings, all these are used to connect to the world, very often to communicate a need. We, adults, usually respond freely, without worrying if our 'music' expressions are in tune with a particular scale or if the timbre of our voice is good enough for an aesthetical appreciation. A 'musical communication' takes place and this is what is really important. A good example is the familiar and universal game of peep-boo that is based on sounds, any sort of sound, acute and less acute, repetitive and surprising… The naturalness of music communication should be cultivated also later and throughout life we should not stop this amazing process.

Trainers can start using music with their groups by being led by their own passion and interest for music. They do not need to have a specific music training to propose a music listening to their trainees or to facilitate them while they create their songs.

Even if we know that music making requires years of practice for learners to be able to express the deepest nuances of their soul, trainers who do not have music training still can – definitely - use this powerful educational tool. As just mentioned, they should be led by their own passion and, for instance, choose music pieces to listen and create activities based on music played through hi-fi systems or on computers.

Trainer should remember how natural for human beings the act of singing is. How many trainers have the personal experience of singing lullabies to their own offspring? The music perfection that we aim for when singing lullabies to lull a baby is only relative to the transmission, total and true, of our feelings and we use the first music instrument that was given us from nature: the human voice.

Every voice is unique. There is no voice in the world that has perfectly the same timbre as another.

Every voice is a vehicle of a state of mind in such a direct way as no other vehicle could be.

Even recognising the advantages that an educator with a music training can have, we should not think that only those can use music in a lesson. Everybody can sing and stimulate others to sing.

How many activities can arouse such a unifying feeling than singing together?

Trainers should try to sing together with their trainees and may use a recording, a CD, to play and sing together.

Trainers do not need to sing well, play an instrument, or read music to start music integration in their lessons. What is needed is commitment to the philosophy of music integration and a willingness to learn. Put music into perspective. It is a way of knowing – an intelligence every person possesses. Trainees will not mind if the teacher does not have a fine singing voice if genuine enthusiasm is expressed. Making the effort to sing with trainees builds relationship and community. Since youth works, social operators, language trainers are not perceived as specialists, trainees accept amateur efforts as natural and normal... With experience and commitment to music integration, all trainers can learn to sing without embarrassment, without being limited by the Western notion that only the talented should sing out. Remember Thoreau's point that the forest would be a very quiet place if only the talented birds sang (Cornett, 2000).

Those trainers who feel the wish and the need to expand their music knowledge and practice have many ways to fulfil this aspiration. They may invite a music expert to join their lessons and in the unfolding of the lesson preparation and deliver may learn quite consistently. Teachers may also decide to experience a music teaching method and attend classes in their local area or attend workshops at national or international level. However, by developing the five lesson plans contained in this chapter, you will be able to verify by yourself that trainees will have:

- Improved their foreign language skills
- Improved intercultural dialogue and multicultural competences
- Improved listening skills
- Experienced deep moments and fun in a social context
- Improved self-esteem, collaboration and sense of belonging
- Been pleased to show their identity that, in the case of migrants and refugees, is very often invisible and/or hidden
- Sensed harmony and well-being.

For you, as trainer, the process will have offered all the above and an opportunity to:

- Know better your trainees
- Create a new way of interacting and a new bond with them
- Improved your music skills

Feel happier in your training; enjoy your classes with creativity, and satisfaction.

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4.4 How to do it?

The following lesson plans have a mix of traditional methodologies of language teaching (i.e., writing words on a whiteboard, spelling words, highlighting grammar rules…), combined with:

- Task-based language teaching (TBLT), also known as task-based instruction (TBI), focuses on the use of authentic language and on asking students to do meaningful tasks using the target language through music in our case).

- TPR Storytelling (Teaching Proficiency through Reading and Storytelling or TPRS) that uses a mixture of reading and storytelling (applied to music and songs in our case) to help students learn a foreign language in a classroom setting. The method usually works in three steps: in step one the new vocabulary structures to be learned are taught using a combination of translation, gestures, and personalized questions; in step two those structures are used in a spoken class story; and finally, in step three, these same structures are used in a class reading. Throughout these three steps, the teacher will use a number of techniques to help make the target language comprehensible to the students, including careful limiting of vocabulary, constant asking of easy comprehension questions, frequent comprehension checks, and very short grammar explanations known as "pop-up grammar".[4]

- Total physical response (TPR) is a language teaching method based on the coordination of language and physical movement (applied to singing and rhythms).

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[4] https://en.wikipedia.org/wiki/TPR_Storytelling

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4.5 Non-formal educational activities

Lesson plan 1. **"Listening to music and sharing feedback"**	
Time	30 minutes
Objectives	○ To enhance awareness of our inner sources of knowledge through a process of insights with sounds and music providing a bridge to memory and cultural exchange. ○ To increase active listening and learn foreign language new vocabulary and expressions. ○ To enhance sense of belonging in a group (social inclusion).
Process	**Step 1 -** Participants are invited to prepare themselves by following some simple steps concerning posture. They will sit and have the spine straight, better if they can also close their eyes (it has been proven that by having straight spine and closed eyes, one can achieve better attention while listening). They are invited to breathe quietly and to try to relax their head and shoulders. The group of participants and the trainer(s) are going to listen to a piece of music and 'something' is going to happen. The exercise is to catch that 'something'. The trainer does not suggest to the participants any kind of scenario nor share any expectation. Participants will have also a pen and a notebook. They are explained that after the listening, they are going to write their impressions from the listening, on their notebook Then, the listening experience starts. **Step 2 -** The music is played. Participants listen. **Step 3 -** Just after the listening, participants, still in silence, write their impressions on the notebook. Feedback is a very important part of the exercise and all participants are invited to make an effort to write down and then report to the group the experience they had during listening, even if in very few words, or just one word. The trainer/s use the collective words and tries to make a collective sentence.
Materials	VERY IMPORTANT: the selected music for the exercise needs to be quality music. Not any commercial music that they may listen every day. Something special… classical, traditional music, jazz…

Lesson Plan 2. **"Listening to the decade of music and meaning"**	
Time	30 minutes
Objectives	♀ To enhance foreign language skills ♀ To enhance communication ♀ To improve multicultural competence
Process	**Step 1 -** Ask your trainees to bring to the lesson pieces of music, or songs of an influential musician of their country in a specific decade. For instance, all trainees concentrate on the decade of the 70' or the 80'… **Step 2-** Play the pieces at the start of the lesson and ask each participant to communicate his feeling about that decade in his country. Even with few words. At the end, participants may want to show also typical way of dancing in those years.

Lesson Plan 3. **"Playing together on a traditional song"**	
Time	30 minutes
Objectives	♀ To enhance foreign language skills ♀ To enhance communication ♀ To improve multicultural competence
Process	**Step 1 -** Ask your trainees to bring a traditional song of their country and if someone plays an instrument (a portable one), to bring it along as well. **Step 2 -** Play each song and improvise musicking on it all together. **Step 3 -** Ask about the meaning of the lyrics. This can be explained also, in very few words (depending on the language competence of the trainees).

Lesson plan 4. **"The speaker and the listener towards a common song"**	
Time	30 minutes
Objectives	♀ Deepening communication ♀ Improving listening competence ♀ Enhancing sense of collaboration and inclusion ♀ Acquiring foreign language skills
Process:	**Step 1 -** The group of participants is split into smaller groups of two persons. Each pair sits together. **Step 2 -** When the trainer will mark the starting time, one person in each pair will be the 'speaker' and will talk about an experience, or a theme of interest to him/her to the other person who will be the 'listener'. The 'listener' can only express his/her attentiveness with eye contact or gestures, body language, not by speaking.

The 'speaker' has six minutes to speak. The trainer marks the starting time and the end time.

Step 3 - The person who has been the 'speaker' is this time the 'listener' and the procedure are the same as Step 3.

Step 4 - The participants will gather and share their feedback on the experience led by the trainer(s) and will tell just ONE word from each participant that was the single most important word of their speech.

Step 5 - The trainer writes each word on the white board and all together try to sing those 'lyrics' on a melody of a known song (can be Frere Jacques, Happy birthday, Yellow Submarine….).

Lesson plan 5. **"Dramatization of a traditional song"**	
Time	30 minutes
Objectives	♀ Acquiring foreign language skills ♀ Enhancing multicultural competence ♀ Having fun and creating a sense of community
Process	**Step 1 -** Ask your trainees to bring a traditional song of their country that has possibly various parts, characters and situations (a story… usually traditional songs may represent stories…) **Step 2-** Ask your trainees to decide about who will interpret a role in the story and dramatize. Other participants will interpret other parts of the story (may be animals, plants or anything else). **Step 3-** Decide on a script and act it! HAVE FUN!
Materials	Resources (voluntarily Computer and loudspeakers, musical instruments, whiteboard).

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5 Technical aspects of the class preparation

5.1 The code of conduct

Volunteers, youth and social workers are supposed to read the chapter on technical aspects of the class preparation and in this way get ready for group activities. There are some basic knowledge included in the chapter, which might be extended via individual study.

5.2 Objective of the chapter

The objective of the chapter is to provide educators with fundamental knowledge on the acoustics and recording devices. The chapter and proposed activities will equip volunteers, youth and social workers with basic skills concerning this specific issue. The first section is devoted to acoustics in the learning environment. Few recommendations on how to choose right setting for making the recording are included in the first part as well. The second section covers detailed description of equipment (mainly recorders), together with main functionalities, features and some photos. The third section focuses on the process of recording. Educators will find there practical hints on the record proceeding.

The acoustics in the classroom

Acoustics is very often underestimated; people tend to think that if they operate on the best equipment the great sound comes automatically. It is not true, the acoustics of the room has enormous impact on the sound quality. It is very important to have basic understanding of acoustics in general. The following points show how the sound is travelling in the room.

Whenever a sound is made in a room, here is what happens to it:[5]

1. Starting at the source, it projects outward in all directions
2. A small portion of it (known as direct sound) travels in a straight line to the microphone
3. The remainder (known as reflected sound) bounces randomly between the surfaces of the room
4. Moments later, some of those reflections reach the microphone by chance.

Since direct sound does not interact with the room, its frequency balance remains pure, and its tone unaltered. With reflected sound, each reflection has the potential to change the original sound slightly. Depending on the size of the room and reflective surfaces within it.

That is why the place should be carefully chosen for classes involving music performance and recording. If educators plan to make music with young people, they should take care of interior design of the classroom. This means paying attention to materials used for the finishing of the room. Materials should not be sound reflecting. Avoid floors finished with tiles or stone, if there is this kind of finishing, you may cover it with carpet or floor covering. Many desks like in traditional classroom could also make the conditions worse, since their surfaces are quite big and reflect sounds.

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[5] https://ehomerecordingstudio.com/acoustic-treatment-101/

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The equipment for playing and recording music

The recording devices were chosen in order to serve the teaching purposes. Educators usually don't want to waste time for advanced settings and don't want to rearrange space to fit large equipment. They usually are not eager to get additional technological knowledge to operate devices, they prefer simple and handy equipment which gives the best possible results. Obviously the final choice of the device depends on the budget and the extent to which music is used in the teaching and learning process.

Following equipment could be considered:

Mobile phones

Nowadays smartphones are used for multiple purposes. That is why mobile phones are the first and the most common choice made by teachers and educators. Mobiles allow educators to be flexible and independent of the school equipment. They offer also possibility of editing recordings and videos with applications which may be downloaded from the Play Store.

Unfortunately this solution has some disadvantages. Although new versions of mobiles are released every month, they still do not meet the high standard of sound recording. Smartphone can handle the simplest of recording situations, but you need a dedicated recorder for reliable and professional results. This is especially important while learning the language, where pronunciation is the key element. In this case quality of sound might make the difference.

TASCAM DR-05X[6]

The DR-05X is the stereo hand held recorder with powerful features, simple interface and excellent sound quality. It is perfect for recording meetings, music, audio-for-video, dictation, and more. Dual internal condenser microphones can handle anything from subtle to loud to 125dB SPL, with sensitivity to capture every detail. Menu display of DR-05X supports 10 languages: English/ Spanish/ French/ Italian/ German/ Russian/ Chinese/ Korean/ Japanese/ Portuguese. DR-05X uses only two AA batteries and has ultra-long battery capability. When using built-in microphones, recording lasts 17.5 hours when recording with standard 2ch WAV, 44.1kHz/ 16bit format using alkaline batteries. Also DR-05X can be powered by a USB mobile battery as well for super long extended use. The device may be connected to PC using USB Audio interface mode, and DR-X becomes a tool for voiceover work, live streaming, podcasting and song writing with studio-quality audio. Built-in microphones work as USB microphones without complicated driver installs. Auto tone function provides easy-adjustments for on-site movie editing, ideal for DSLR filmmaking. The internal slate tone generator produces various tones for easy track making and recognition. The device has Jump back function, variable Speed function and equalizer pre-set for human voice. Auto

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[6] https://tascam.com/us/product/dr-05x/feature

recording function can detect the sound input signal level and automatically start recording. Also, Pre-recording function with up to 2 seconds pre-record provides fail-safe protection even when you are a bit late to hit the record button. Peak Reduction works in rehearsal mode or in record. Even if the sound or performance is louder than the sound check you're safe. Combined with Auto level and Limiter for preventing distortion, you never have to worry. It has also the "Overwrite mode" which is in useful in situation when you don't like the last part of a phrase you just recorded with your guitar, or if you change your mind and want to rephrase narration. Overwrite mode allows punch-in recording from a desired point. The overdubbing function allows for Overdub Recording while playing a previously recorded file. This allows you to record other parts such as a guitar solo over a recording previously made such as at a rehearsal studio. Overdubbing creates a new file, leaving the original file unaffected, making it easy to re-record.

Roland R-07 / High resolution[7]

The R-07 is easy and intuitive, you can take it anywhere, and it provides you with the most important functions without using a phone.

High-quality audio, Scene memory, and innovative Hybrid Limiting delivering the best recording sound with no vendor warranty. Wireless listening and remote control that you can record more places and no wires. The device fits comfortably in the hand or pocket, quickly recalling recording settings. Runs on two AA batteries or with a USB power adapter. Whether its interviews, demos, classroom activities, outdoor recording or anything else you can imagine - the R-07 will automatically select the perfect settings. Once a scene is selected, the sampling rate, record mode, limiter, low level and input level all automatically adjust to their optimal settings. You can change any settings you want and save them for the next time so you never miss this magical moment. The R-07 uses the latest Bluetooth technology from Qualcomm® aptX ™ for even better performances. Remotely control from a smartphone or operate with a smartwatch. Manage your recording and make sure you record exactly what you want, even when the R-07 is in a prime recording location or out of range. Listen to the recording using wireless headphones or Bluetooth speakers - without tangling cables and without interrupting the recording. With Dual Recording and Hybrid Limiting, you will never ruin an important recording due to overload or clipping. You do not have to worry about aggressive restriction. The R-07 can make two simultaneous recordings - one at full level and the other at a lower level with more space. If there is an unexpected cut-off in the main recording, you can replace this section with a part of the lower-level backup recording. Hybrid Limiting can do this automatically, so you can stay safe with no defects.

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[7] https://www.roland.com/pl/products/r-07/

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Microphones

Educators do not need special microphones while using compact recorders like Roland R-07 or TASCAM DR-05X.

As you can see, more professional devices are packed with lots of functions which may influence the quality of recording. Although some of them may seem a bit too much for an average educator they are really useful. If volunteers and social workers start recording with smartphones they will soon discover their shortages in this specific context.

Having experienced the power of music in language education some educators may want to make professional music with their students. In this case even more advanced and complex equipment might be considered, such as Verselab MV-1.

Roland Verselab MV-1.[8]

VERSELAB MV-1 is a compact, portable all-in-one workstation/groovebox that offers all the basic electronic music production, powered by a mobile battery. It features a drum and melodic step-sequencing section, creative songwriting tools as well as effects for audio and vocals. It has the ZEN-Core engine built-in and comes with 3000 ready-to-use sounds. This can be expanded via the Roland Cloud library. It has 4 drum tracks, three of them are for kick, snare, & hi-hat. The last one lets you choose from a wide range of full kits programmable with the 4×4 pads. There is also a melodic part that offers a bass track, two instrument tracks, and an audio track for vocals. On the backside, VERSELAB MV-1 has a stereo input/output, MIDI in/out as well as an SD card slot. VERSELAB MV-1 has an XLR microphone input that allows musicians to record vocals in the device. It comes with additional effects like auto-pitch, harmonizer, doubler, and more. Just plug in a mic, dial in the sound, and go.

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[8] https://www.synthanatomy.com/2021/01/roland-verselab-mv-1-all-in-one-zen-core-powered-groovebox-workstation.html

Playing music

Playing music is a core activity in "POMELO" classrooms. That is why educators should know which devices could be used for this purpose. In many cases CD (or any other music being played from any source) is seen by students (especially young ones) as a ultimate authority and model of what pupils are trying to achieve. Some say that pupils find it less threatening to work with, and they get better 'musical results' if working with CD / mp3 etc.

Many educators already use different sources of music. In majority of cases a smartphone is the first and the best choice. If only it is connected to Bluetooth speakers all students may benefit from the good quality of sound.

Speakers

There is whole range of good speakers on the market. The choice is dependent on the budget which is available. Below you can find examples of Bluetooth speakers that range from the cheapest ones

1. Chant Mini black (EM-JA007-SB)
2. DENON Envaya Pocket DS-B50BT
3. Edifier 2.0 R1850DB
4. TAKSTAR MT5
5. Audioengine A2+ BT

The music which is used during the classes may come from Spotify or it can be download as mp3 files from other sources. The last option, but still the most convenient one, is entering YouTube channel and choosing music there.

Arrangement of recording

Educators need to remember that recording students' performance might be considered by some as very unnatural situation. Some students might get shy and some might get very dominant. From the perspective of the educational goals it is crucial to make the possibility for everybody to be present on the recording. Unless otherwise agreed, it is unacceptable to record the common performance (group effort) without hearing some instruments or voices. That is why much energy should be put in the recording arrangements.

Educators should make students stand with instruments in the circle and place the recorder in the middle. If you know that there are some instruments that give lauder sound (like drums) try to stay further with the recorder and get closer to those that are quieter (f.e. bells). It is very important to put the recorder on the tripod stand. When using portable devices with in-build microphone. It is worth to remember that even the most delicate touch of the equipment will be heard later on the recording. If instruments are recorded stereo option may be enabled in the setting parameters.

When recording only voice, educator may choose mono option, which will eliminate all unnecessary sounds from the background. In this setting the front in-built microphone is used and is directed to the speaking or singing person/persons.

Teachers should make sure all students feel comfortable and have enough space to play the instrument. They should have quick access to all necessary instrument's parts or additives.

While recording all musicking students should see each other and the educator. Before starting the recording it is recommended to introduce some non-verbal signals which will allow the teacher to communicate soundless with the group during the recording.

Each time make the test recording (rehearsal), so that students could become familiar with the situation. This will also allow them to make necessary improvements to their performance before the final shot.

It could be also advisable to ask students for agreement before starting to record.

5.3   Acquired skills and added value

At the end of this chapter, you will be able to:

- Enlist key functions of the recorders
- Name the examples of recorders and the purposes they can be used for
- Know what is the acoustics and how it works
- Know how to arrange the recording in order to get the best results

5.4   How to do it?

- **Experiential learning** is is the process of learning through experience, and is more specifically defined as "learning through reflection on doing"
- **Discussions** - discussion methods are a variety of forums for open-ended, collaborative exchange of ideas among a teacher and students or among students for the purpose of furthering students thinking, learning, problem solving, understanding, or literary appreciation.
- **Collaborative learning** is a situation in which two or more people learn or attempt to learn something together.

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5.5 Non-formal educational activities

Activity 1. **"Choosing the right recorder"**	
Time	45 min
Objectives	♀ To get to know different types of recorders ♀ To get the bigger picture of possible functionalities ♀ To plan the purchase
Process	**Step 1.** Introduction to making the recordings. Teacher gives basic information on the usage of this special activity. **Step 2.** Teacher gives instructions to students on the next activity. **Step 3.** Students are divided into three groups. Each group has 20 minutes to prepare the description of one device used for making recordings. The groups are given following criteria to manage the collection of data: main features, size, energy supply, price. Three devices are: mobile phone, Roland R-07/ High resolution, TASCAM DR-05X. **Step 4.** Students present their findings and decide on their preferences.
Materials	Access to internet, paper, pen, pencils, markers.

Activity 2. **"Where to place the recorder?"**	
Time	55 minutes
Objectives	♀ To get to know basic features of the recorder ♀ To understand how the recorder collects sounds
Process	▪ Teacher makes introduction to the theory of acoustics and characteristics of different materials. Teacher presents basic functionalities of the recorder. ▪ Teacher gives instructions to students on the next activity. ▪ Students are divided into three groups. Each group has 30 minutes to prepare the scheme of the best placement of the recorder. The picture of the setting is drawn by the group, instruments / players and the recorder are marked there. ▪ Students get their recorders and go around the classroom assessing each place in the context of acoustics. ▪ Students present their maps and schemes, giving the arguments for their decisions.
Materials	Recorders, papers, markers

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pomelo

https://pomelo-project.eu/

power of voice, melody and diversity:
that's what pomelo means!