

ANGLIA RUSKIN UNIVERSITY

Appendix A – Volume I

**GROUP MUSIC THERAPY IN PRIMARY SCHOOLS
TO DEVELOP TOLERANCE AND INCLUSION:
LAYING THE FOUNDATIONS FOR FUTURE PEACE**

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**A thesis submitted in partial fulfilment of the
requirements of Anglia Ruskin University
for the degree of Doctor of Philosophy**

Submitted: April 2022

LIST OF APPENDICES

Appendix A: Additional documents - Volume 1

Chapter 1

Appendix A 1.1 About FORIFO

Chapter 2:

Appendix A2.1 Edith Hillman Boxill WMTC 2002

Appendix A2.2 Peace and peace related definitions

Chapter 3

Appendix A3.1 MTI-ICF Music therapist's assessment (Self-confidence, empathy, relatedness)

Appendix A3.1.a MTI-ICF Assessment form

Appendix A3.2 ex 5 EQi-YV Emotional quotient inventory youth version – short version

Appendix A 3.3 Index for inclusion: questionnaires for teachers A1 and A2

Appendix A 3.4 Music therapist questionnaires for teachers: Inclusion teachers and Group opinion

Appendix A.3.5.1 Research Ethics Stage 1

Appendix A 3.5.2 Research Ethics Stage 2

Appendix A 3.6 Parents/care givers information sheet

Appendix A 3.7 Parents/care givers consent form

Appendix A 3.8 Children information sheet

Appendix A 3.9 Children consent form

Chapter 4

Appendix A 4.1 Music therapy in primary schools: personal reflections

Appendix A 4.2 Piano dell'offerta formativa POF: School parents agreement

Appendix A 4.3 Appendix A 4.3 United Nations Declarations, Conventions, Resolutions cited in this thesis

Chapter 5

Appendix A 5.1 Letter for Head teachers

Appendix A 5.2 Example of the first MTI-ICF evaluation form used during the Pilot Project

Appendix A 5.3: *Table 5.3.1 Examples of the structure of a session and Table 5.3.2 Ten MTI sessions: activities in Italy and in the UK.*

Appendix A 5.4 Examples of the music therapist notes.

Chapter 6 appendix A

Appendix A 6.1 Children questionnaire Index for inclusion: selection of 12 questions *Indexinclusion_a*

Chapter 7

Appendix A 7.1 MTst notes of a final session: on time pressure

Chapter 8

Appendix A 8.1 Current wars information

Appendix 1.1 About FORIFO

Website (in Italian) www.forifo.org

And one example of a flyer advertising the three years music therapy course.

Emilia Pappalardo:
Docente di composizione per Didattica della Musica presso il Conservatorio "L. Refice" di Frosinone. Collabora con la RAI.

Francesca Lupi:
Coordinatore didattico della scuola di Musica Arte Viva di Asili (FR) insegna pianoforte e propedeutica della musica, docente specializzata in didattica della musica.

Marina Mungai:
Direttore di Coro, diplomata in pianoforte, diplomata in musicoterapia presso il CEP di Assisi. Direttore Artistico dell'Ass.ne culturale "Note Blu" di San Porziano, libera professionista.

Alessandro Balzan:
Laureato in disciplina delle arti, della musica e dello spettacolo, diplomato in Musicoterapia presso il C.E.P. di Assisi, docente nei corsi di specializzazione polivalente del M.I.U.R.

Daide Ferrari De Nigris:
Musicista, Musicoterapista, ricercatore in ambito etnomusicale. Direttore del Festival Musicale del Mediterraneo.

Silvia Ragni:
Laureata in psicologia, diplomata in violino, musicoterapeuta diplomata al CEP di Assisi, Master in PNL. Tiene corsi di aggiornamento per insegnanti.

Cosa è LA FO.RI.FO.

La FO.RI.FO. è una Associazione culturale senza fini di lucro che opera dal 1986 prevalentemente nel campo dell'Educazione Permanente, dell'aggiornamento dei docenti e della formazione professionale.

Il corso

È a numero chiuso (max 30 partecipanti), avrà sede a Roma presso l'Università della Musica, V.Libetta 1/A, e si svolgerà nei seguenti week-end:

2003: 29/30/11; 13-14/12;
2004: 17-18/1; 31/1 e 1/2; 14-15/2; 28-29/2; 13-14/3; 27-28/3; 24-25/4; 15-16/5, 23/5, 3/7, 3/10.

Costi:

1345 EURO per ciascun anno di corso (+25 €, di iscrizione alla FO.RI.FO.)

Iscrizioni:

Le iscrizioni debbono pervenire alla FO.RI.FO. Via Paolo Orlando 100 - 00122 - Roma - entro e non oltre il 28/11/2003 corredata della ricevuta di versamento di € 245 + 25 sul c.c.p. 21998000 intestato alla FO.RI.FO.

Sono previste borse di studio per insegnanti.


Il saldo deve essere effettuato in due rate di 550 € la 1ª entro il 31/12/2003 la 2ª entro il 31/1/2004.
Sono previste forme di rateizzazione con modesto aggravio di costi.

IL MODELLO DI ISCRIZIONE PUO' ESSERE RICHIESTO ALLA FO.RI.FO. O ESSERE SCARICATO DAL SITO www.forifo.org

Corso triennale di formazione

Autorizzato dal Ministero dell'Istruzione,
dell'Università e della Ricerca
Valido per l'aggiornamento dei docenti.

*"La musicoterapia per
l'integrazione dei soggetti
in situazione di handicap
e per il recupero dei soggetti
in situazione di svantaggio"*



Per ulteriori informazioni rivolgersi alla FO.RI.FO.

Direzione corso 335 587 4967
Presidenza 3475732219
e-mail: forifo@libero.it
[Http://www.forifo.org](http://www.forifo.org)

Sede: V.le P.Orlando 100 - 00122 Roma

Prof. Rolando O. Benenzon was one of the lecturer (Clinical music therapy)

La musicoterapia

... è un'amalgama di musica e terapia ed ha come scopo la liberazione, la crescita e lo sviluppo dell'individuo, in un contesto in cui la musica è un mezzo comunicativo ed espressivo d'eccezione.

Il corso è destinato a tutti coloro che sono sensibili alle problematiche della "diversità" e sono alla ricerca di strategie e metodologie innovative che consentano di intervenire con competenza ed efficacia a favore dell'integrazione, del superamento dello svantaggio e del disagio.

Il percorso di studi, della durata di 250 ore di lezione ed almeno 125 ore di tirocinio annue nel biennio e di 120 ore il 3° anno, è stato organizzato tenendo presenti le esigenze di chi opera in vari campi e fornisce ai corsisti le competenze teorico-pratiche per intervenire con la musicoterapia in ambito preventivo, integrativo, abilitativo-riabilitativo e terapeutico (... saper formulare progetti di intervento musicoterapico; saper utilizzare la lettura del linguaggio non verbale e sonoro-musicale per favorire al massimo lo sviluppo delle potenzialità del soggetto, il suo benessere psicoaffettivo e relazionale...).

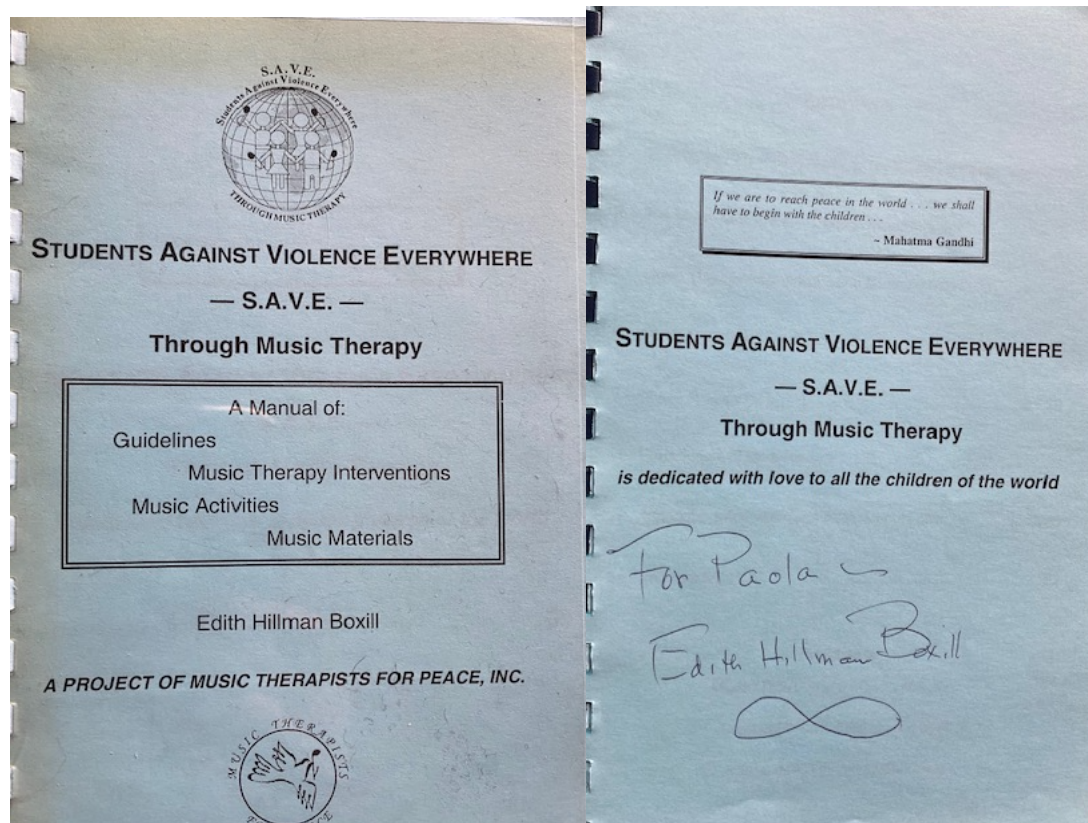
Il corso è rivolto a docenti delle scuole di ogni ordine e grado, a musicisti, psicologi e pedagogisti, a medici ed operatori socio-sanitari...; prevede verifiche annuali per tutte le discipline ed una tesi finale per il rilascio del certificato di diploma in musicoterapia.

Insegnamenti del biennio		RELATORI	
1° Anno	Area Didattica	Pedagogia dell'Educazione (L. Chiappetta Cajola) 20h Pedagogia e didattica musicale (F. Ferrari) 20h Metodologia e didattica (L. Chiappetta Cajola) 20h Progettazione in Musicoterapia (P. Pecoraro Esperson) 5h	
	Area Psicologica	Psicologia dello sviluppo (S. Ragni) 20h Psicologia dell'educazione (S. Ragni) 15h Psicologia della musica (S. Ragni) 15h Psicologia delle dinamiche di gruppo (A. Colucci) 20h	
	Area Clinica	Neuropsicologia (G. Pistorio) 20h Psichiatria ed Arti Terapie 1/2 (G. Nataloni) 30/20h Musicoterapia generale 1/2 (P. Pecoraro Esperson) 35/20h L'osservazione in Musicoterapia (G. Nataloni) 10h Tirocinio indiretto (P. Pecoraro Esperson) 10/10h	
	Area Musicale	Musica ed improvvisazione informale (F. Lupi) 15h Ritmica Jacques Dalcroze (S. Oetterli) 15h Improvvisazione al piano (S. Oetterli) 10h Voce, persona, comunicazione 1/2 (M. Mungai) 15/15h Musicoterapia nella globalità del linguaggio 1/2 (A. Balzan) 15/15h Elementi di fisica acustica 1/2 (M. Massimi) 15/15h Semiologia della musica (F. Ferrari) 20h La composizione musicale di base (E. Pappalardo) 15h Tecniche di integrazione sensoriale (G. Nataloni) 15h L'improvvisazione in musicoterapia (D. Ferrari De Nigris) 15h Etnomusica in musicoterapia (D. Ferrari De Nigris) 15h Musicoterapia di gruppo per l'integrazione. (P. Pecoraro Esperson) 10h	
	3° Anno	Musicoterapia didattica: Rolando O. Benenzon 20h Silvia Ragni 20h	Rolando O. Benenzon: Uno dei massimi studiosi e ricercatori di MT nel mondo. Musicista, medico-psichiatra, autore di decine di articoli e libri tradotti in molte lingue. Lucia Chiappetta Cajola: Dirigente scolastico supervisore attività tirocinio facoltà di Scienze della Formazione, Università Roma Tre. Franca Ferrari: Titolare della cattedra di pedagogia della musica presso il Conservatorio "L. Refice" di Frosinone. Già docente di "Semiologia della musica" presso il Corso quadriennale di Musicoterapia di Assisi. Anna Colucci: Psicologa e terapeuta familiare. Ricercatrice presso l'ist. Superiore di Sanità. Giuliana Nataloni: Psichiatra, psicoterapeuta, musicoterapeuta diplomata presso il CEP di Assisi, diplomata in pianoforte, arte-terapeuta, supervisore riconosciuto dell'APIART, è cofondatrice dell'Ass.ne "Sementiera di Perugia" ove lavora. Giuseppa Pistorio: Specialista in neurologia, psicoterapeuta, diplomata in musicoterapia presso il C.E.P. di Assisi. Dirigente psichiatra I livello A.S.L. Roma H, psicomatematica. Paola Pecoraro Esperson: Musicoterapista diplomata presso il CEP di Assisi, musicista, docente specializzata per l'insegnamento ai soggetti in situazione di handicap; coordina e dirige per la FO.RI.FO. i settori della ricerca e della formazione in musicoterapia. Ha insegnato Musicoterapia generale presso l'Università degli Studi di Roma "La Sapienza". Marco Massimi: Musicista, ingegnere del suono presso la RAI, collabora ai corsi di formazione della "Scuola RAI". Sabine Oetterli: Diplomata in ritmica Dalcroze, con formazione supplementare in ritmica terapeutica cioè il Conservatorio di Bienna(CH) Libera professionista.
		Supervisione in musicoterapia: Area clinica e musicoterapia (G. Nataloni) 60h Area pedagogico-didattica (P. Pecoraro Esperson) 20h	Segue

Appendix A2.1 Edith Hillman Boxill WCMT 2002

This is the gift that Edith Hillman Boxill offered to Paola Esperson, when they met at the X WCMT in Oxford.

The manual illustrates the S.A.V.E projects, aims, activities and some songs.



Appendix A 2.2 Peace and peace related definitions

Peace is defined as

“...the condition or state in which every person is empowered to develop to his or her full potential.” (Chowdhury A. 2014, p.xv)

Peacebuilding is defined as

“...Actions that promote sustainable peace by supporting prosocial skills needed for peace” (Britto P. 2014, p. 27)

The Culture of peace is defined as

“...a set of values, attitudes, traditions and mode of behaviour and way of life”(UN 1999, Declaration and Program on action on a Culture of Peace)

Peace-making is defined as

“...the process of reducing direct violence” (Morgan et al, p.95)

Appendix A.3.1 MTI-ICF Music therapist's assessment

The first column indicates the area of interest (Self-confidence, Empathy, Relatedness), the second column the sub categories individuated for the music therapy assessment of this area, the third column the ICF-CY original indicators related to the sub categories, the fourth indicates the scoring.

The letter B before the number indicates that we are observing Body Functions, the letter D indicates that we are observing the domain of activities and participation

MTI-ICF self confidence –music therapist's assessment and scoring

Self- Confidence 1	Control and awareness of the self	B180 Experience of the self and time functions	1 2 3 4
2		B760- b7602 Control of voluntary movement (complex)	1 2 3 4
3		D2401 Handling stress and psychological demands	1 2 3 4
4	Leadership	D2103 Leading Single task independently or in a group	1 2 3 4
5		D2505 Leading multi-task independently or in a group	1 2 3 4
6		D177 Decision among options	1 2 3 4
7	Leading in relation to a large group – temperament and person	B1260 Extroversion	1 2 3 4
8		B1266 Self-confidence	1 2 3 4
9		B1267 Trustworthiness	1 2 3 4

MTI-ICF Empathy - music therapist's assessment and scoring

Empathy 10	Listening	D115 Listening	1 2 3 4
11		B187- b1403 Sharing attention	1 2 3 4
12		D332 Singing	1 2 3 4

13	Following	D110 Watching	1 2 3 4
14		D130 Copying- imitating action d130	1 2 3 4
15		d1551 Imitating a sequence	1 2 3 4
16	Respecting diversity	D7102 Tolerance in relationships	1 2 3 4
17		D2508 Putting the self in others' shoes	1 2 3 4
18		D710 Consideration - responding to feelings of others	1 2 3 4

MTI-ICF Relatedness –music therapist's assessment and scoring.

Relatedness 19	Praising and supporting others	D7101 Appreciation in relationships	1 2 3 4
20		B1255 Approaching a person or situation	1 2 3 4
21		B1261 Agreeableness – cooperative attitude	1 2 3 4
22	Sharing ideas and instruments	B1264 Openness to the experience	1 2 3 4
23		B1250 Adaptability, accepting	1 2 3 4
24		D3158 Communicating with others and receiving from others	1 2 3 4
25	Expressing agreement and resolving conflicts	D720 Complex interpersonal interactions	1 2 3 4
26		D7500 Forming relationships	1 2 3 4

APPENDIX A 3.1.a MTI-ICF Music Therapist's assessment form

			Each number refers to a child in the list of names																	
<i>Class</i>	<i>Date</i>	<i>Group</i>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
1. Self-confidence (SC)	Control and awareness of self	B180 experience of self and time functions																		
2.		B760- b7602 Control of voluntary movement (complex)																		
3.		D2401 handling stress and psychological demands																		
4.	Leading	D2103 multiple task																		
5.		D2505 leading mult task																		
6.		D177 decision among options																		
7.	SC relating to the group	B1260 extroversion																		
8.		B1266 Self confidence																		
9.		B1267 trustworthiness																		
10 -Empathy (EM)	Listening	D115 listening																		
11		B187- b1403 sharing attention																		
12		D332 singing																		
13	Following	D110 Watching																		
14		D130 copying-imitating action d130																		

15		d1551 imitating a sequence																
16	<i>Respectin g diversity</i>	D7102 tolerance in relationships																
17		D2508 putting self in other shoes																
18		D710 consideration responding to feelings of other																
19 Relatedness	<i>Praising support others</i>	D7101 Appreciation in relat																
20		B1255 Approaching a person or situation																
21		B1261 Agreeableness cooperative																
22	<i>Sharing ideas instruments</i>	B1264 Openness to the experience																
23		B1250 Adaptability, accepting manner rather than resistant																
24		D3158 Communicati ng with and receiving																
25	<i>Expressin g agreement t solving conflicts</i>	D720 Complex interpersonal interactions																
26		D7500 Forming relationships																

APPENDIX A 3.2

Bar On EQi Emotional quotient inventory (short youth version) 30 questions

BarOn EQ-i:YV (S) by Reuven Bar-On, Ph.D. & James D. A. Parker, Ph.D.				
Name: _____			Gender: M F <small>(Circle One)</small>	
Birthdate: ____/____/____ <small>Month Day Year</small>	Age: ____	Today's Date: ____/____/____ <small>Month Day Year</small>		

Instructions: Read each sentence and choose the answer that best describes you. There are FOUR possible answers. 1 = Very Seldom True of Me; 2 = Seldom True of Me; 3 = Often True of Me; and 4 = Very Often True of Me. Tell us how you feel, think, or act MOST OF THE TIME IN MOST PLACES. Choose one, and only ONE answer for each sentence, and circle the number that matches your answer. For example, if your answer is "Seldom True of Me", you would circle the number 2 on the same line as the sentence. This is not a test; there are no "good" or "bad" answers. Please circle an answer for every sentence.

	Not True of Me (Never, Seldom)	Just a Little True of Me (Sometimes)	Pretty Much True of Me (Often)	Very Much True of Me (Very Often)
1. I care what happens to other people.	1	2	3	4
2. It is easy to tell people how I feel.	1	2	3	4
3. I like everyone I meet.	1	2	3	4
4. I am able to respect others.	1	2	3	4
5. I get too upset about things.	1	2	3	4
6. I can talk easily about my feelings.	1	2	3	4
7. I have good thoughts about everyone.	1	2	3	4
8. I ght with people.	1	2	3	4
9. I have a temper.	1	2	3	4
10. I can understand hard questions.	1	2	3	4
11. Nothing bothers me.	1	2	3	4
12. It is hard to talk about my deep feelings.	1	2	3	4
13. I can come up with good answers to hard questions.	1	2	3	4
14. I can easily describe my feelings.	1	2	3	4
15. I must tell the truth.	1	2	3	4
16. I can come up with many ways of answering a hard question when I want to.	1	2	3	4
17. I get angry easily.	1	2	3	4
18. I like doing things for others.	1	2	3	4
19. I can easily use different ways of solving problems.	1	2	3	4
20. I think I am the best in everything I do.	1	2	3	4
21. It is easy for me to tell people what I feel.	1	2	3	4
22. When answering hard questions, I try to think of many solutions.	1	2	3	4
23. I feel bad when other people have their feelings hurt.	1	2	3	4
24. I am good at solving problems.	1	2	3	4
25. I do not have bad days.	1	2	3	4
26. I have trouble telling others about my feelings.	1	2	3	4
27. I get upset easily.	1	2	3	4
28. I can tell when one of my close friends is unhappy.	1	2	3	4
29. When I get angry, I act without thinking.	1	2	3	4
30. I know when people are upset, even when they say nothing.	1	2	3	4

Thank you for completing the questionnaire.

MHS Copyright © 1999, Multi-Health Systems Inc. All rights reserved. In the United States, P.O. Box 950, North Tonawanda, NY 14120-0950, 1-800-456-3003. In Canada, 3770 Victoria Park Ave., Toronto, ON M2H 3M6, 1-800-268-6011, 1-416-492-2627, Fax: 1-416-492-3343.

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APPENDIX A 3.3 Index for inclusion: questionnaires for teachers A1 and A2

Date				INITIAL				FINAL	
	Please indicate the answer that is closer to what you think/believe. There are also space for comments		AGREE	NEITHER AGREE OR DISAGREE	DISAGREE		AGREE	NEITHER AGREE OR DISAGREE	DISAGREE
Teacher/ TA									
Class									
A2 - 1	The school develops shared inclusive values								
A2 - 2	The school encourages respect for all human rights								
A2 - 3	The school encourages respect for the integrity of planet earth								
A2 - 4	Inclusion is viewed as increasing participation for all								
A2 - 5	Expectations are high for all children								
A2 - 6	Children are valued equally								
A2 - 7	The school counters all forms of discrimination								
A2 - 8	The school promotes non-violent interactions and resolutions to disputes								
A2 - 9	The school encourages children and adults to feel good about themselves								
A2 - 10	The school contributes to the health of children and adults								
C1A1	Everyone is welcome								
A1 - 1	Staff co-operate effectively								
A1 - 2	Children help each other								
A1 - 3	Staff and children respect one another								

A1 - 4	Staff and parents/carers collaborate								
A1 - 5	Staff and governors work well together								
A1 - 6	The school is a model of democratic citizenship								
A1 - 7	The school encourages an understanding of the interconnections between people around the world								
A1 - 8	Adults and children are responsive to a variety of ways of being a gender								
A1 - 9	The school and local communities develop each other								
A1 - 10	Staff link what happens in school to children's lives at home								
A1 - 11									
A1 - Initial	Things I like best about school 1								
A1 - Initial	Things I like best about school 2								
A1 - Initial	Things I like best about school 3								
A1 - final	Things I would like to change 1								
A1 - final	Things I would like to change 2								
A1 - final	Things I would like to change 3								

End Appendix A 3.3

APPENDIX A 3.4 Music therapist questionnaires for teachers: Inclusion teachers and Group opinion

Date		INITIAL				FINAL		
	Please indicate the answer that is closer to what you think/believe. There are also space for comments	AGREE	NEITHER AGREE OR DISAGREE	DISAGREE		AGREE	NEITHER AGREE OR DISAGREE	DISAGREE
Teacher/ TA								
Class								
Inclusion MT 1	Inclusive education is effective							
Inclusion MT 2	Schools solely for children with special needs are more effective							
Inclusion MT 3	All children with special needs should attend mainstream schools							
Inclusion MT 4	Multiculturalism brings more problems than benefits							
Inclusion MT 5	Cultural diversity is welcome							
Inclusion MT 6	The school has specific planning to support the inclusion of all diversities							
Comments	Comments...							
Group Opinion 1	The group is cohesive							
Group Opinion 2	There is harmony among peers							
Group Opinion 3	The group has one or more leaders							
Group Opinion 4	Children welcome diversity							
Group Opinion 5	Children are competitive							
Group Opinion 6	Children are tolerant							
Group Opinion 7	Children listen to one another							
Group Opinion 8	Children feel free to express original ideas							
Group Opinion 9	Children are aggressive							
Group Opinion 10	Children struggle to get along with others							

Group Opinion 11	One or more children are isolated from the group							
Group Opinion 12	I think group music therapy could help to improve the relationships and the harmony of the group							
Group Opinion 13	What are your expectations participating in the research project?							

End appendix 3.4



Stage 1 Research Ethics Application Form

Section 1: Details of the Researcher and their Research

N.B. If you are conducting research that involves 'animals and significant habitats', please use the Stage 1 Research Ethics Application Form involving Animals and Habitats (www.anglia.ac.uk/researchethics).

Applicants carrying out research with children or vulnerable adults may also need to carry out an online Safeguarding course and submit the pass certificate with their ethics application. Please refer to the Question Specific Advice for the Stage 1 Research Ethics Application Form at the above weblink.

Researcher details	
First name	Paola
Family name	Pecoraro Costa Esperson
Department/Faculty	Music and Performing arts
Email address	paola.esperson@pgr.anglia.ac.uk
Name of Institution where you study or work (if not Anglia Ruskin)	
Are you: <i>Please tick</i>	<ul style="list-style-type: none"> • Undergraduate (UG) Student • Postgraduate Taught (PGT) Student • X Postgraduate Research (PGR) Student • Member of ARU Staff • Member of ARU staff carrying out Masters/Doctorate research
Students (including staff proposing research on a course/programme)	
Your SID	1555012
Your course/programme title	Music Therapy - Music and Performing Arts Department
Name of your First Supervisor (for PGR) or Supervisor (for UG and PGT)	Amelia Oldfield
Research details	
Title of your research project <i>N.B. For UG/PGT students, this is not the title of your research module</i>	Group Music therapy in Primary schools to develop tolerance and inclusion; laying the foundations for future peace

Name and institutional affiliation of any research collaborators	
Date of application	6 December 2016 (Progress Platform 28 October 2016)
Brief Project Summary (up to 700 words) Please summarise your research in non-specialist language.	<p>The current crisis that Europe faces with migrants seeking asylum reminds us that special needs children all over Europe are not only “disabled”, but are often disadvantaged pupils who have experienced personal and collective trauma. Their trauma will impact all of society if not delicately handled in the early stages.</p> <p>A. Mindell (2002) points out that globally modern society suffers from lack of relationships. All major world conflicts arise from a lack of dialogue and understanding on different sides.</p> <p>Inclusion, considered to be the ability of understanding and relating with diversity, is the premise or ability we need to imbibe and embrace to open and build dialogue to support peace, and prevent discrimination, separation, and violence.</p> <p>Early interventions in schools to support children to learn how to be inclusive, to communicate and relate with diversity, and how to solve conflict in a non violent way, should be one of the major priorities in the educational context to help serve humanity to develop a culture of peace. Music therapy for inclusion can be used as a tool for this early intervention.</p> <p>The objective of this research will be to assess and explore potential based upon the larger questions below, and if so, to recommend an optimal and effective way forward.</p> <p>For groups of children in primary schools, is group music therapy for inclusion an effective tool to develop tolerance and consideration for others?</p> <p>Does group music therapy enhance inclusion in school settings?</p> <p>Can group music therapy for inclusion contribute to a culture of peace?</p> <p>This research will be conducted in primary schools in 3 countries and will involve evaluating progress in several music therapy groups in each school.</p> <p>Italy, the UK and either Belgium or France will be the primary countries from which we will seek participation for this research project. These countries are impacted by the current crisis. In addition, I have existing links with schools in these countries and speak their languages well enough to communicate effectively.</p> <p>Group:</p> <p>Group music therapy for inclusion will be offered to classes of children aged 8-11 (year 4-5-6 in the UK, year 3-4-5 in Italy and Belgium).</p> <p>Process:</p> <p>All children in each class will participate .</p>

no exclusion criteria for the participant classes, all children are supposed to attend.

Consent will be sorted with parents and teachers.

Each class will be divided into 2 or 3 groups to have a maximum of 12-14 participants per group.

Each group will be engaged in one hour music therapy sessions, once a week, for a total of 10 sessions.

A one-day workshop will be offered each to a group of teachers and parents to introduce Group Music therapy objectives, processes and activities.

Norms and tools:

Children's progress will be measured via an evaluation tool specially devised for this intervention. This tool will be based on World Health Organization and International Classification of Functioning (ICF) norms.

The assessment tool will be previously tested on a pilot group.

Change will also be measured through qualitative descriptive reports. Children will also be asked to draw at the beginning and at the end of the project and to fill a simple questionnaire.

Teachers and staff interviews will be conducted using Index for inclusion (Antony Booths 2000) and UNESCO policy guidelines on inclusion in education (UNESCO 2005 and 2009).

ICF, provides a standard language and framework for the description of health and health-related states. What is interesting and innovative is its universality. ICF is about all people, it concerns everyone's functioning and acknowledges that everyone can experience some 'disability' during their life span. Health and health-related domains are classified into body, individual, and societal perspectives by means of two lists; a list of body functions and structure, and a list of domains of activity and participation. ICF also lists environmental factors that interact with all these components. The use of the Environmental Factors classification is a relevant part of this investigation, as it highlights the influence of the environment in people's functioning, and therefore its impact on the process of inclusion.

Research findings from the chosen three countries will be analyzed, and recommendations for future interventions will be made.

Please explain the potential value of your research to society and/or the economy and its potential to improve knowledge and understanding.	<p><i>I hope with my research to collect significant data to show that group Music therapy has the potential to improve knowledge and understanding of diversities and inclusivity.</i></p> <p><i>This will be a small step to promote the use of music therapy in education and develop a culture of peace by increasing children's positive attitudes (tolerance and consideration) towards each other.</i></p> <p><i>"... healthy human development during childhood lays the foundation for the child acquisition of the complex and specific capabilities required to engage in peace- promoting behaviour".</i> <i>Leckman, Panter-Brick, Salah (2014)</i></p>
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Section 2: Research Ethics Checklist (Refer to Section 3 for an explanation of the colour coding.)

N.B. If you are conducting research that involves 'animals and significant habitats', please use the Stage 1 Research Ethics Application Form involving Animals and Habitats (www.anglia.ac.uk/researchethics).

You must provide a response to ALL questions. Please refer to the Question Specific Advice for completing the Stage 1 Research Ethics Application Form for guidance.

Will your research (delete as appropriate):				
1	Involve human participants?		YES X	NO
2	Create a risk that individuals and/or organisations could be identified in the outputs?		YES	NOX
3	Involve participants whose responses could be influenced by your relationship with them or by any perceived, or real, conflicts of interest?		YES	NOX
4	Involve the co-operation of a 'gatekeeper' to gain access to participants?		YES X	NO
5	Offer financial or other forms of incentives to participants?		YES	NOX
6	Involve the possibility that any incidental health issues relating to participants be identified?		YES	NOX
7	Involve the discussion of topics that participants may find distressing?		YES	NOX
8	Take place outside of the country where you work and/or are enrolled to study? also		YESX	NO

9	Cause a negative impact on the environment (over and above that of normal daily activity)?	●	YES	NOX
10	Involve gathering or preparing non-living biological samples <i>not held already</i> in a university, museum or other collection?	●	YES	NOX
11	Involve genetic modification of human tissue, or use of genetically modified organisms classified as Class One activities? ¹ .	●	YES	NOX
12	Involve genetic modification of human tissue, or use of genetically modified organisms above Class One activities? ² .	●	YES	NOX
13	Collect, use or store any human tissue or DNA (including but not limited to, serum, plasma, organs, saliva, urine, hairs and nails)? ³	●	YES	NOX
14	Involve medical research with humans, including clinical trials or medical devices?	●	YES	NOX
15	Involve the administration of drugs, placebos or other substances (e.g. food, vitamins) to humans?	●	YES	NOX
16	Cause (or have the potential to cause) pain, physical or psychological harm or negative consequences to humans?	●	YES	NOX
17	Involve the collection of data without the consent of participants, or other forms of deception?	●	YES	NOx
18	Involve interventions with people aged 16 years of age and under?	●	YESX	NO
19	Relate to military sites, personnel, equipment, or the defence industry?	●	YES	NOX
20	Risk damage/disturbance to culturally, spiritually or historically significant artefacts/places, or human remains?	●	YES	NOX
21	Contain research methodologies you, or members of your team, require training to carry out?	●	YES	NOX
22	Involve access to, or use (including internet use) of, material covered by the Counter Terrorism and Security Act (2015), or the Terrorism Act (2006), or which could be classified as security sensitive? ⁴	●	YES	NOX
23	Involve you or participants in a) activities which may be illegal and/or b) the observation, handling or storage (including export) of information or material which may be regarded as illegal?	●	YES	NOX
24	Require ethical approval from any recognised external agencies? e.g. NHS, Social Care, Ministry of Justice, Ministry of Defence. Please refer to the Question Specific Advice for the Stage 1 Research Ethics Application Form and Code of Practice for Applying for Ethical Approval for further information.	●	YES	NOX
25	Involve individuals aged 16 years of age and over who lack 'capacity to consent' and therefore fall under the Mental Capacity Act (2005)?	●	YES	NOX
26	Pose any ethical issue not covered elsewhere in this checklist (excluding issues relating to animals and significant habitats which are dealt with in a separate form)?	●	YES	NOX

¹ Email FST-Biologicalsafety.GMO@anglia.ac.uk for further information.

² As above.

³

⁴ For any research involving human material you must contact Matt Bristow (matt.bristow@anglia.ac.uk) for further guidance on how to proceed

⁴ The Counter Terrorism and Security Act (2015) and Terrorism Act (2006) outlaws web posting of material that encourages or endorses terrorist acts, even terrorist acts that have occurred in the past. Sections of the Terrorism Act also create a risk of prosecution for those who transmit material of this nature, including transmitting the material electronically. The storage of such material on a computer can, if discovered, prompt a police investigation. Visits to websites related to terrorism and the downloading of material issued by terrorist groups (even from open-access sites) may be subject to monitoring by the police. Storage of this material for research purposes may also be subject to monitoring by the police. Therefore, research relating to terrorism, or any other research that could be classified as security-sensitive (for example, Ministry of Defence-commissioned work on military equipment, IT encryption design for public bodies or businesses) needs special treatment. If you have any doubts about whether your research could be classified as security-sensitive, please speak to your FREP Chair.


Please note that the Faculty Research Ethics Panel (FREP) will refer to the Office of the Secretary and Clerk any application where, in the view of the Chair, the proposed research poses a risk of a legal or security related nature to Anglia Ruskin University. The Chair will seek guidance from the Secretary and Clerk before the FREP decides if the proposed research can be granted ethical approval and/or the nature of any special arrangements which need to be put in place.

Section 3: Approval process

All student applications must be sent to your Supervisor for checking.
Your Supervisor must then forward the application to the DREP/FREP (as appropriate)

FREP = Faculty Research Ethics Panel

DREP = Departmental Research Ethics Panel


 NO answered to all questions
Risk category Green



Complete Section 5 of this form and then send it to your DREP (or FREP for the Faculty of Medical Science only).

You do not require ethical approval from a committee.


You can start your research immediately.

 YES to any of Questions 1-11 and/or 26 but NO to all other questions
Risk category Yellow



Complete Section 4 and 5 of this form and submit it, and the Participant Information Sheet (PIS) and Participant Consent Form (PCF), to your DREP (or FREP for Faculty of Medical Science only). Your faculty may require further documents.

You need to wait for ethical approval before you start your research.

 YES to any of Questions 12-23
Risk category Red



Complete Section 5 of this form and complete the Stage 2 Approval form. Submit both, and any other documents required, to your FREP.
If you answered YES to Question 22 you must also complete and submit for consideration by the committee the Stage 3 Approval form.

You need to wait for ethical approval before you start your research.



YES to either or both of Questions 1-25



Risk Category Purple

You need external approval(s) which, if granted, may be regarded as equivalent to approval from an Anglia Ruskin ethics committee.

Refer to the Question Specific Advice for the Stage 1 Research Ethics Application Form and Code of Practice for Applying for Ethical Approval for further information

You need to wait for ethical and/or governance approval before you start your research.

Section 4: Project details

Management of Ethical Risk

For each of Questions 1-11 and Question 26, where you have responded 'Yes', please explain for the committee how you justify and will manage the ethical risk created. Your research is in the Yellow risk category.

Question 8:

My pilot group will take place in a school in the UK. When I set up the school in Italy and France I will translate the consent form and information sheets into Italian and French.

I will also obtain letters from the Head Teacher showing that they are happy for the project to go ahead.

Question 18:

This project involves children and this is why I have completed stage 2 of the ethical procedure.

Section 5: Confirmation/Declaration statements

Confirmation Statements (delete as appropriate)		
1	I have completed the relevant training in research ethics. ⁵	YesX No
2	I have consulted the Research Ethics Policy and the relevant sections of the Code of Practice for Applying for Ethical Approval, available at www.anglia.ac.uk/researchethics .	YesX No
3	I have completed a Risk Assessment (Health and Safety). ⁶ <i>Conforming of each individual school Risk assessment policy</i>	Yes No Not applicableX
4	My research complies with the UK Data Protection Act (1998) and/or the data protection laws of the country where the research is being conducted. ⁷	Yes X No
5	For research funded externally where the funding was acquired via Anglia	Yes No

⁵ Where required, UG or PGT students must submit confirmation with this form that they have passed the on-line ethics training. Some courses have exemption from this requirement. Please check with your supervisor.

⁶ For research conducted at ARU including Ixion, University Centre Peterborough and College of West Anglia, go to http://web.anglia.ac.uk/anet/staff/sec_clerk/gen_info.phtml for the relevant guidance. Students at other institutions must follow local processes.

⁷ For guidance go to web.anglia.ac.uk/anet/staff/sec_clerk/dpa.phtml

	Ruskin, I have completed a Project Risk Assessment. ⁸	Not applicableX
6	I have attached my confirmation of passing a Safeguarding course.	Yes No Not applicableX
7	If my research project involves a contract between Anglia Ruskin University and an external party, I have had the contract approved by the Secretary and Clerk's Office ⁹	Yes No Not applicableX

Confirmation of Data Storage Compliance

By sending this form you confirm that:

- Physical documents containing personal or confidential information will be stored securely and only accessible to the research team and other authorised individuals.
- You will not store protected information [as defined by the Data Protection Act 1998] in personal cloud services, such as Dropbox, Google Drive or Microsoft OneDrive as their quality or security cannot be guaranteed.
- Any portable media, such as USB storage devices, removable hard drives, CDs or DVDs, that are used to hold personal, confidential or sensitive data will be securely stored on-premises and appropriately encrypted when used off-premises.
- Access to our remote desktop facilities will always be via an approved connection.

The preferred storage solution for electronic files is on a University server accessed from a password protected computer.

Please consult our IT Acceptable Use Policy for further information and guidance:

<http://web.anglia.ac.uk/it/policy/>

Applicant Declaration

By sending this form from my Anglia Ruskin e-mail account, I confirm that I will undertake the research as detailed here. I understand that I must abide by the terms of my ethical approval and that I may not amend the research without further ethical approval. I also confirm that the research will comply with all Anglia Ruskin ethical guidance, all relevant legislation and any relevant professional or funding body ethical guidance.

Supervisor/First Supervisor Declaration

⁸ For details go to web.anglia.ac.uk/anet/rdcs/compliance/faqs.phtml

⁹ For details go to http://web.anglia.ac.uk/anet/staff/sec_clerk/

By sending this form from my Anglia e-mail account, I confirm the statements in the Applicant Declaration and that I will supervise the research as detailed in the application.

Thank you for completing the Stage 1 Research Ethics Application Form.

Please submit it as follows:

Staff Researchers: Send form directly to the relevant committee.

Student Researchers: Send form to Supervisor/First Supervisor.

Supervisor/First Supervisor: Check application and forward to the relevant committee.

For FREP/DREP details please visit the Ethics website:

<http://web.anglia.ac.uk/anet/rido/ethics/about/frep.phtml>. On this page you will also find links to each Faculty's website where more information on DREPS can be found.

Date 14 October 2016

Version 3.2

END APPENDIX 3.5.1

APPENDIX A 3.5.2



Anglia Ruskin
University

Stage 2: Research Ethics Application Form

This form is to be completed in addition to the Stage 1 Research Ethics Application Form,
for research that falls under the Red Risk Category.

Applicants carrying out research with children or vulnerable adults may also need to carry out an online Safeguarding course and submit the pass certificate with their ethics application. Please refer to the Section 4.4 of the Code of Practice for Applying for Ethical Approval at:

<http://www.anglia.ac.uk/researchethics>

First name	Paola
Family name	Pecoraro Costa Esperson
Title of your research project	Group Music therapy in Primary schools to develop tolerance and inclusion; laying the foundations for future peace

N.B. For all experimental trials, a power calculation must be included with this application

1. Please provide a technical description of the methods of data collection and analysis you intend to use.

Children's progress will be measured via an evaluation tool specially devised for this intervention. This tool will be created from the World Health Organization "International Classification of Functioning (ICF)".

Changes will also be measured through qualitative descriptive reports. Children will be asked to draw at the beginning and at the end of the project, and to fill in a simple questionnaire created for this project.

Teachers and staff interviews will be conducted using elements of the Index for inclusion (Antony Booths 2000) and the UNESCO policy guidelines on inclusion in education (UNESCO 2005 and 2009).

These **specially created** assessment tools and interviews will be created and then tested on a pilot group.

2. How will you report and disseminate the results of your study? Have you obtained written permission from any organisations you are naming?

I intend to write articles and possibly a book and present findings at national and international congresses

3. Does your research contain methodologies you or your co-researchers require training to carry out? If so, how will you ensure this training occurs?

NO

4. Is additional insurance required?

Please consult the flow chart and insurance questionnaire at [http://www\(anglia.ac.uk/researchethics](http://www(anglia.ac.uk/researchethics).

☐

Y
e
s

X No

If yes, please summarise why your research requires additional insurance.

5. For research involving human participants, specify how the sample size will be determined.

Number the children involved around 500

Children aged 7 and 11 attending the schools in the three different countries. Each group will have a maximum of 14 children

6. How will you manage any issues regarding the confidentiality and/or anonymity of any human participants?

When I write about the children their names will be changed

Informed Consent from parents to use video for the purpose of analysis , study and presentation of the data will be sought (consent form attached)

All documentation relating to the project including the videos will be kept in a locked cabinet

Individual notes filed electronically will be kept on a password protected computer.

All videos and notes will be destroyed 3 years after the PHD thesis is completed.

7. Please describe your procedure for obtaining informed consent from participants.

Consent forms and information sheet will be given to all the families of the children involved
A special information sheet and consent form will be produced for the children.

See Attached Consent forms and information sheets

8. If you are not intending to obtain informed consent prior to the research commencing, please explain why not and any other measures you will use e.g. a debrief.

Not applicable

9. Is there any possibility that any of your participants may fall under the Mental Capacity Act (2005)? If so, please describe what you will do to confirm that no participants fall under the Mental Capacity Act (2005). For further information, see the Code of Practice for Applying for Ethical Approval and: <https://www.gov.uk/government/collections/mental-capacity-act-making-decisions>

No

10. If your research involves participants younger than 18 years, how you will manage the

consent process (e.g. the gaining of parental consent and consent from the children)?

A special information sheet and consent form will be produced for the children.
See Attached Consent forms and information sheets

11. If you are conducting your research in the UK and any of your participants are a) younger than 18 years of age, and/or b) are considered as 'vulnerable', please let us know if you have a current Disclosure and Barring Service (DBS) certificate. For further information refer to the Guidance at http://www.anglia.ac.uk/researchethics. Do not attach a copy of your DBS certificate with this application.	<input type="checkbox"/> Y e s	<input checked="" type="checkbox"/> No
<p>Please note that you cannot start your research until your Faculty Research Ethics Panel indicates it has received notification of your satisfactory DBS check.</p> <p><i>I have a valid DBS</i></p> <p>For research outside of the UK, please also refer to the Code of Practice for Applying for Ethical Approval for advice on how to proceed.</p> <p>When carrying out work in Italy and Belgium I will make sure to follow the equivalent legal procedures required to work with children.</p> <p>Anglia Ruskin has an online training package to cover Safeguarding. If a knowledge of Safeguarding issues is appropriate to your research and you have not undertaken previous training, please go to https://angliaruskin2.learnupon.com</p>		
12. If your research will cause (or has the potential to cause) pain, physical or psychological harm, please explain a) why this is necessary and b) how will you mitigate and deal with the consequences.		
<p>I will listen to the children and if there is any sign of distress I will adjust the group accordingly , arrange individual support and if necessary allow the child to leave the group.</p>		
13. If your research involves the collection, use or storage of any human tissue or DNA (including but not limited to, serum, plasma, organs, saliva, urine, hairs and nails), please explain how you will manage the associated ethical risks.¹⁰		
<p>NO</p>		
14. If your research involves any form of genetic modification, or the use of genetically modified organisms above Class One activity, please explain how you will manage the associated ethical risks.		
<p>NO</p>		
15. If your research involves access to, or use (including internet use) of, material covered by the Counter Terrorism and Security Act (2015) or the Terrorism Act (2006), please explain how you will manage the associated ethical risks. You must also complete a Stage 3 Research Ethics Application Form.		
<p>NO</p>		

¹⁰ For any research involving human material, you must contact Matt Bristow (matt.bristow@anglia.ac.uk) for further guidance on how to proceed.

16. If your research involves you or participants in a) activities which may be illegal and/or b) the observation, handling or storage (including export) of information or material which may be regarded as illegal, please explain how you will manage the associated ethical risks.

NO

17. If your study involves drugs intended as pharmaceuticals (including placebos) and/or medical devices, please explain why your research does not fall under the Medicines for Human Use (Clinical Trials) Regulations (2004) or the Medical Devices Regulations (2002) or any subsequent amendments to these regulations.¹¹

NO

18. If your study involves the use of food substances please provide details about the dosages you intend to use and any other information you think relevant for this application (e.g. food hygiene, consideration of participant's food allergies etc.).

NO

19. What are the potential risks to you and any co-researchers and how will you mitigate them?

HEALTH AND SAFETY PROCEDURE RELEVANT FOR EACH SCHOOL WOULD BE FOLLOWED.
IF CHILDREN ARE DISTRESSED OR UNWELL their needs THE WILL BE CONSIDERED.

20. If your research creates a risk of damage/disturbance to culturally, spiritually or historically significant artefacts/places, or human remains how do you a) justify and b) how will you mitigate this risk?

no

21. Are there any other ethical issues concerning your research that you would like to bring to the attention of this committee?

<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No

If you answered Yes, please explain what these ethical issues are.

¹¹ For further information, see the Medicines & Healthcare products Regulatory Agency (MHRA's) website: <http://www.mhra.gov.uk/index.htm> and contact Michael Harrison, Director of the Anglia Ruskin Clinical Trials Unit at: michael.harrison@anglia.ac.uk

Applicant Declaration

By sending this form from my Anglia Ruskin e-mail account, I confirm that I will undertake the research as detailed here. I understand that I must abide by the terms of my ethical approval and that I may not amend the research without further ethical approval. I also confirm that the research will comply with all Anglia Ruskin ethical guidance, all relevant legislation and any relevant professional or funding body ethical guidance.

I have attached my confirmation of passing a Safeguarding course.

I'm a qualified teacher and music therapist and will adhere to each different schools safeguarding procedures.

☐ Yes ☒ No

☐ Not applicable

Supervisor/First Supervisor Declaration

By sending this form from my Anglia e-mail account, I confirm the statements in the Applicant Declaration and that I will supervise the research as detailed in the application.

Thank you for completing the Stage 2 Research Ethics Application Form.

Please submit it as follows:

Staff Researchers: Send form directly to relevant FREP.

Student Researchers: Send form to Supervisor/First Supervisor.

Supervisor/First Supervisor: Check application and forward to the relevant FREP.

4 ADDITIONAL DOCUMENTS:

2 Information sheet (for parents and children) and 2 consent forms (for parents and for children)

I will send shortly the letter from the Head Teacher of the school where the pilot project will run

Later I will get similar permission from the schools I will be conducting the research investigation in.

Date 29 September 2016

Version 2.8

End Appendix 3.5.2



Parents or caregivers Information Sheet

This sheet gives information about our research project which will then help you to decide whether or not to allow your child to participate in our study. You may ask any questions about our research, and anything else that is not clear to you.

When all of your questions have been fully answered, you can then decide on your child's participation.

Project title: ***Music and Movement: Group Music therapy in primary schools to develop tolerance and inclusion. Laying the foundation for future peace.***

Main Investigator: Paola Esperson

Supervisors: Prof. Amelia Oldfield - Prof. Jorg Fachner

Purpose of study:

With this study we would like to measure and investigate if Group Music therapy enhances inclusion and contributes to the development of a culture of peace.

The term inclusion refers to the ability to understand and relate with diversity. We believe that inclusivity is the premise or ability we need to learn to be open and build dialogue among peers, to support peace, prevent discrimination, separation, and violence.

Brief summary of the research:

In order to investigate the effects of group music therapy, groups will be run in primary schools in 3 different countries: Italy, the UK, and Belgium. Children's individual progress towards becoming more tolerant and inclusive will be evaluated after every group.

Group music therapy for inclusion will be offered to classes of children aged 7-11

All the children in each class will be asked to participate and will be divided into 2 or 3 groups to have a maximum of 12-14 participants per group.

The group music therapy session will last one hour, once a week, for a total of 10 sessions.

No previous music skills are necessary.

V1

Jun 2016

APPENDIX A 3.7

PARENT – CARE GIVER CONSENT FORM



NAME OF THE PARENT/CARE

GIVER:.....

NAME OF THE

CHILD:.....**Class:**.....

School:.....

City:.....

Title of the project: Music and Movement, group music therapy in primary schools to develop empathy, tolerance and inclusion: laying the foundation for future peace.

Main investigator and contact details:

paola.esperson@pgr.anglia.ac.uk

Members of the research team

Music therapist: Paola Esperson PGR student ;

Supervisors: Prof. Amelia Oldfield- Prof. Jorg Fachner

1. I agree that my child takes part in the above research. I have read the Information Sheet (n.2 , date_____) for the study.
I understand what my child role will be in this research, and all my questions have been answered to my satisfaction.
2. I understand that I am free to ask that my child is withdrawn from the research at any time. I do not have to give a reason for this.
And I agree that any anonymised data that the researcher has collected up to that point can be used.
3. I am free to ask any questions at any time before and during the study.
4. I understand what will happen to the data collected from me for the research.
5. I have been provided with a copy of this form and the Participant Information Sheet.
6. I understand that verbal material and drawings from my child may be used in the research
7. I understand that the music therapy sessions will be video or audio



**Anglia Ruskin
University**



Information Sheet for children

My name is Paola Esperson

I'm a researcher student in music therapy at Anglia Ruskin University in Cambridge.

And I would like to invite you to participate and help me in my research project.

The title is :

Group Music therapy in primary schools to develop tolerance and inclusion; laying the foundation for future peace.

I'm trying to find out more about how music therapy in primary school helps children to get on with one another and develop friendships.

This project will be run here in UK, In Italy and Belgium.

We will meet every week for one hour for 10 session in little groups of 12-14 children.

You don't have to be able to play an instrument to take part.

In each session we will play music on simple different instruments , like tambourines, maracas, other percussions, glockspiel, chime bar. We will also sing and may be dance and draw.

At the beginning and the end of the project I will ask you to draw and to answer to a simple questionnaire.

I will ask you and your parents permission to record our session.

After I have finished the sessions I hope to tell other people about the music therapy groups and may be write to spread some of my ideas.

I hope that participating in the music therapy workshops will be fun and help you to make friends .

I also hope that the results will help us to introduce this activity, music therapy, in many schools to promote peace and wellbeing for other children around the world.

Please feel free to speak with me and with your teacher at any point of the project is you have questions or any worries.

APPENDIX A 3.9



Anglia Ruskin
University



My name is _____

Class _____

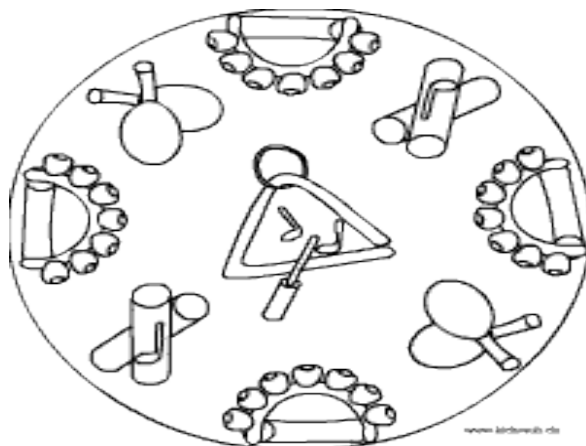
School _____

I have been shown the information sheet for children and it has been explained to me

I would like to say yes to helping with this study

Signed _____

Date _____



APPENDIX A 4.1

4.1 *Personal history, music therapist's personal reflections*

Personal history, childhood, family background, national culture and education, profession and work experience had a profound impact in shaping the researcher passion and dedication in promoting music therapy for inclusive education and inclusive communities. This is why some of the personal history is shared in this appendix.

"In the seventies I was attending a state primary school, my class was one of those where the National research on *integrazione scolastica* was run, promoted by the Italian Ministry of Education. That research led to the Law 517/77.

Among my fellow pupils there was a child with severe learning disability and speech impairment and others that today would be regarded as Special Educational Needs' children (SEN children).

When I go back in my childhood memories I see our teacher being very gentle and welcoming, she made us aware that we had different speeds in learning, moving, singing, expressing and performing. In this way as a child my perception of diversity became my "normality". We know children do not know "normality", everything is new and different, culture shapes our understanding of the world and we start to create categories and bias in our minds.

I guess other children were experiencing the same. I assumed that was the way in which the system was starting to change, from bottom up creating what S. D'Alessio (2012) calls *normal diversity*, the direction to aim for in order to transform and impact the systems.

During all my education pathway, primary, middle and high school, I have had the privilege to learn in an inclusive environment.

Italy in the 60s and 70s seemed to incorporate and absorb into its legislation the indications of the declaration of human rights and the understanding of the message of the United Nations.

My family from both the paternal and maternal side survived the trauma of the second world war. The extended family was made up of individuals of from very different economic and cultural backgrounds, and this taught me the value of tolerance and respect of diversity, regardless of region, religion, colour or class; always helping me to see the other point of view and the relativity of my position. This was probably one important factor that made me always feel the *normality of diversity* and the importance of mediation and perspective taking, every time I was on one side position, my father was taking the other side, helping me to reflect on the right of people to have position, but that position cannot define people as good or bad. As physicist my dad was teaching me that everything is relative to the observer position: "*Human*

kind is much more than a political or ethical belief, and we must always respect the person, even when we disagree with her/his position”.

My higher education was a deep journey into humanistic studies, that comprised studies of philosophy, musicology, ethnomusicology, anthropology, history, literature, teaching skills, didactic and special educational strategy and methodologies, music therapy, art therapy, counselling.

I became a teacher specialised in didactic and pedagogical strategies to support the education and development of disabled children in mainstream primary school. I started to work in state school while completing my final year of specialization and my final dissertation was a case study on a Down Syndrome pupil, and the use of music to promote inclusion and the development of specific linguistic, logical and mathematical skills.

The pupil was a boy attending the second year in primary a mainstream school and this is where the above field work was carried out. The experience was joyful and effective and the relationships, between the child and me, the child and the teachers, the child and the classmates, the teachers and myself, and the teachers and the family, were transformed. It seems that the special strategies adopted were meeting the needs of all those involved with the child, and had an impact on the system - teachers of the class, children, child and family. The child was no longer isolated, children were welcoming and started to relate and play. Teachers started to pay daily attention to make sure that the child was involved in the class routine, acknowledging his presence and value in front of the other children. Mum was grateful and more relaxed, reassured that her child was welcome and included in the class.

This experience made me decide to start the four year degree in music therapy, immediately after completing the teacher specialisation training.

In Italy I participated to the national teacher recruitment in 1990 and I won a position as Insegnante di sostegno- teacher specialised to support the *integrazione scolastica*, in a state school in Rome, starting in September 1991.

Since then, having already completed the first three years of the four years of MT training in Assisi, I started to explore and experiment music therapy in educational settings to promote integration.

There was such a need of strategies and ideas to make the process of inclusion possible. As a musician, used to playing Jazz in quartets or quintets, and as a music therapist trainee, participating in many music group workshops, I was convinced of the “power of music”, the impact of playing together and its impact on motivation and relationships.

I was passionate to share what I knew and discover more about using music, within a music therapy approach, and enhance its full potential to bring people together, changing the perspective of the observer, motivating children and teachers into action and facing challenges and difficulties with joy and fun.

For fifteen years, from 1999 till 2013 we could study and research the application of MTI (Music therapy for Inclusion) in schools with FORIFO's research study group under the supervision of Prof. Lucia Chiappetta Cajola Professor of special education at University of Roma Tre.

APPENDIX A 5.1

Paola Esperson PhD student at Anglia Ruskin University, Cambridge.

Title of the research Study:

Music and Movement, group music therapy in primary schools to develop tolerance and inclusion: laying foundation for future peace.

Abstract:

The current crisis that the world faces with migrants seeking asylum, reminds us that children with special needs are not only those with disabilities, but also disadvantaged pupils who have experienced personal and collective trauma. Their trauma will impact all of society if not handled delicately in the early stages.^{[L][SEP]}

In this research study I am investigating how group Music Therapy intervention, Music therapy for Inclusion (MTI), can be used in educational settings to develop empathy and promote a culture of peace, initiating dialogues to prevent discrimination, separation and violence.^{[L][SEP]}

Theoretical references and a set of practical tools are presented, highlighting the potential of MTI as a strategy to engage schools and communities in peace building programs. Group MTI can offer a playground and an integrative background to experience empathy and promote a cultural shift in the way people engage through music with conflicts, developing the ability to understand and relate with all forms of diversity.^{[L][SEP]}

This study has its roots in the UNESCO guidelines for inclusion, as well as in the pioneering Italian legislation of 1977, that made compulsory the inclusion of children with special needs in mainstream schools, thus generating new strategies and methods of intervention. Decades of Italian inclusive education have led to a deeper understanding of the importance of welcoming all forms of diversity in modern societies.

I hope with my research to collect significant data to show that group Music therapy has the potential to improve knowledge and understanding of diversities and inclusivity.

This will be a small step to promote the use of music therapy in education and develop a culture of peace by increasing children's positive attitudes (tolerance and consideration) towardseachother,

What kind of engagement is required from the school.

Introduction to the project:

- 1- One hour workshop for teachers
- 2- One workshop for parents
- 3- Ten weeks workshop for children during school hours:

The two workshop are designed to give Teachers and Parents informations on the group music therapy philosophy, objectives, processes and activities.

Group music therapy for inclusion workshops are offered for ten weeks to classes of children aged 7-11.

All children in each class will participate .No exclusion criteria for the participant classes, all children are supposed to attend.

Consent will be sorted with parents. Each class will be divided into 2 or 3 groups to have a maximum of 12-14 participants per group.

Each group will be engaged in one hour music therapy sessions, once a week, for a total of 10 sessions.

Children's progress will be measured via an evaluation tool specially devised for this intervention. This tool will be based on World Health Organization and International Classification of Functioning (ICF) norms.

The assessment tool with be previously tested on a pilot group.

Change will also be measured through qualitative descriptive reports. Children will also be asked to draw at the beginning and at the end of the project and to fill a simple questionnaire.

Teachers and staff interviews will be conducted using Index for inclusion (Antony Booths 2000) and UNESCO policy guidelines on inclusion in education (UNESCO 2005 and 2009) and Emotional quotient inventory (Bar-On, Parker, 2000)

About Paola Esperson

A passionate researcher of music, music therapy, psychology, education and advocate for integration-inclusion of diversity to promote peace, Paola Esperson is a registered Music Therapist with HCPC and a UKCP Psychotherapy trainee. Also a Master in Art Therapy, Paola is currently a PhD student at Anglia Ruskin University Cambridge.

She worked for 18 years in Rome as a specialised teacher and music therapist for children with special educational needs. Her experience with individual and group therapies has led to a deep belief in the benefits of integration and

inclusion of diversities.

She has been lecturer and supervisor in music therapy and head of the FORIFO's Music Therapy training in Rome from 1998 till 2013.

She has taught and conducted music therapy workshops in several Universities, including courses of music therapy for students of Speech Therapy, Faculty of Medicine University of La Sapienza, Rome, and seminars for students of Science Education at the University of Roma Tre.

Paola has presented her work and studies at various national and international conferences, most recently at the world Music Therapy conference in Tsukuba, Japan, July 2017 and at the University of Melbourne, Australia in September 2017.

She is co-author of the book "Music therapy for integration", Cajola - Esperson - Rizzo, Franco Angeli 2008, RM, Italy, published in Italian and English. Paola also has to her credit several articles and other publications in the Music Therapy field.

Appendix A 4.3

United Nations Declarations, Conventions, Resolutions cited in this thesis

1945	United Nations Charter
1948	The Universal Declaration of Human Rights. According to this document, the right to free and compulsory elementary education is ensured for all children.
1960	The Convention Against Discrimination in Education is another international human rights treaty that emphasises the prohibition of all forms of discrimination.
1979	Convention on the Elimination of All Forms of Discrimination against Women New York, 18 December 1979
1984	Declaration on the right of people to peace
1989	Convention of the Rights of the Child.
1990	World Declaration on Education for All and Framework for Action to Meet Basic Learning Needs
1993	The UN Standard Rules on Equalization of the Opportunities for Persons with Disabilities (rule n.6). This document affirms that the right to education for all children, youth and adults should be provided in integrated schools and general school settings.
1994	The Salamanca Statement and its Framework for Action on Special Needs Education "... schools should accommodate all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions... This should include disabled and gifted children, street and working children, children from remote or nomadic populations, children from linguistic, ethnic or cultural minorities and children from other disadvantaged or marginalised areas or groups" (Para 3).
1995	Declaration and Integrated Framework of Action on Education for Peace, Human Rights and Democracy.
1998	The UN Convention of the Rights of the Child. The right of free education for all children applies without any kind of discrimination.
1999	The Declaration and Programme of Action on a Culture of Peace Followed by 2001-2010 The Decades for a Culture of Peace and Non-violence for the Children of the World (2001- 2010).

2000	The World Education Forum: The Dakar Framework for Action Education For All. The EFA goals and the Millennium Development Goals: The year 2015 was set as the deadline which would ensure that all children have access to free and compulsory primary education. The focus of this forum was the education of girls and marginalised individuals.
2001	Education For All EFA flagship on The Right to Education for People with Disabilities: towards inclusion
2005	Guidelines for Inclusion <i>“are intended to provide information and awareness....and to serve as a basis for discussions among policy makers, educators, NGOs and international organisations ... are an attempt to demystify the notion surrounding inclusion and demonstrate that challenges can be overcome, through a willingness to change attitude regarding inclusion.” (p.8)</i>
2009	Policy guidelines on Inclusion in education
2015	Transforming our World: The 2030 Agenda for Sustainable Development
2016	Declaration on the Right to Peace

APPENDIX A 5.2 Example of the first MTI-ICF evaluation form used during the Pilot Project

Name												
Initial/Final?												
Self Confidence	<i>Standing up for yourself</i>											
	<i>Leading</i>											
	<i>Relating with large group</i>											
	<i>Relating with one or few</i>											
Empathy	<i>Listening</i>											
	<i>Putting self in other's shoes</i>											
	<i>Respecting Diversity</i>											
	<i>Solving Conflicts</i>											
	<i>Supporting Others</i>											
Openness	<i>Expressing disagreement</i>											
	<i>Expressing agreement</i>											
	<i>Praising others</i>											
	<i>Sharing ideas /instruments</i>											
	<i>Engaging in dialogue</i>											
	<i>Engaging in conflict</i>											
Flexibility	<i>Handling stress</i>											
	<i>Handling Novelty</i>											
	<i>Following</i>											

APPENDIX A 5.3

Table 5.3.1 Examples of the structure of a session. The activities and related developmental goals (column on the left) were divided in: (i) skills and abilities and (ii) emotional - social dimension.

1 st SESSION		MTI Aims	
N.	Activity	Ability and Skills Developed	Emotional - Social Dimension
1	Children enter the room in a line, imagining they are one body, the body of a snake (Task: Be careful not to break the body of the snake).	Awareness of the self, awareness of others, learning to lead (without losing followers), learning to follow. Teamwork: success depends on everyone's commitment/presence.	This activity prepares the atmosphere while entering the setting: this helps focus the attention of the children on a new task that requires them to (i) connect with their body and (ii) pay attention to the others (not just the closest peer), considering them as a group. It introduces the idea of leadership as awareness of the self and responsibility of the ones who follow (eg. if a child is very fast, they might need to realize that not everyone can follow at that speed and that they need to slow down in order to keep the snake alive).
2	'I like to say Good Morning': a song that is accompanied by gestures	Singing induces a deeper breathing and promotes presence. The use of voice, enhances the acquisition of vocabulary or verbal language. Singing with others while interacting physically (e.g. looking to one another, shaking hands) promotes awareness of one's own voice and self, as well as the quality of voice of others. Children learn about each other voices.	Singing is used as an ice-breaker: deep breathing can promote relaxation and helps the person to focus on voice emission and expression. It encourages awareness of difficulties (or of ease) in singing. It supports the development of self-confidence and helps 'shy' children come out and be heard. Singing can convey emotional content as well as help find one's own centre. Singing with others can support personal

		MTI-ICF 1, 4, 7, 8, 9, 10,11,12,16, 19, 20, 22.	<p>expression, self-observation and observation of the others.</p> <p>Voice use can flag to the therapist/teacher whether a child is in distress.</p> <p>During musical games, when a child is asked to imitate a tone-pitch, a quality of singing or the emotional content of a tune, it enhances their attention and curiosity for the experience of the feelings and emotional state of the others and, therefore, it promotes the development of empathy.</p>
3	Introduction of a rhythmic game relating to names, performed with voice, body percussion, clapping (with or without music).	<p>All afore-mentioned aims in a more specific way: this activity helps develop sensory and motor coordination (e.g. body-voice-listening-seeing), attention, memory, listening, ideation, creativity, body coordination, imitation, synchronicity, leadership and respect of turns.</p> <p>MTI-ICF 2, 3, 4, 7, 8, 10, 11, 12, 13,14, 15, (16 and 18), 22.</p>	<p>The experience of saying/singing your name loudly and having it repeated back has a deep emotional impact. When you say your name out loud, you hear yourself. Having others repeating your name while imitating your style (your rhythm, speed, volume, voice quality) can have the impact of a mirror: you are seen and you see yourself through their eyes. Others recognise you and acknowledge you exist as part of the group.</p> <p>Different kinds of fears or belief systems (e.g. being invisible, not worthy, not important, not good enough, criticised) can fade away with time, practice and group support.</p> <p>This activity initiates relationships.</p>
4	Multifarious exploration of the	As above: multisensory development, sensory and	The choosing and playing non-formal instrument supports free

	<p>different musical instrument¹² sets present in the room, e.g.:</p> <ul style="list-style-type: none"> -Free choice of instrument -Play when I play, stop when I stop (introduction of imitation and of leading, following a model) - Play one at the time, make the others listen to each one playing/exploration - Play ten bits and ten 'silences', passing the instrument on during the silences: this aimed to allow everyone try all the instruments chosen -Variation of direction; leading others using the ocean drum 	<p>motor coordination, awareness of self-preferences and of the preferences and choices of others.</p> <p>Organisation of space and movement in relation to the self and the others while playing instruments. Creativity.</p> <p>MTI-ICF 2, 6, 9, 10, 11,13,16, 20, 21, 22, 23.</p>	<p>expression as it allows the children to approach the sets without cultural expectations. It offers the freedom of creative experimentation and the discovery of the potential of sound and its use. It eases musical dialogues among participants, it frees from(i) fixed judgement, (ii) the role of 'competent' versus 'incompetent' and (iii) the separation between musicians and non-musicians.</p>
5	<p>Musical Statue (Music: cameos): dance as... (animal, kitchen</p>	<p>MTI-ICF No: 1,2,3, 6, 10, 13, 21,22.</p>	<p>This game allows children to start relaxing within the group while dancing freely and without rules. It supports free expression. Children</p>

¹²This exploration of the musical instrument sets is important because, within our western culture, these were not typical of the traditional instrument choices that would be expected to be chosen for musical performances (Benenzon1997).

	<p>tool or equipment, living-room object, etc.)</p> <p>Attention (visual and acoustic), coordination and organisation of space and movement in relation to the self and the others. This game allows to loosen tensions because of the contrast of dancing and 'freezing'. Also supports connection between music and body from a proprioceptive point of view.</p> <p>Exposes children to observation of interpersonal diversity during creative processes and facilitate extroversion.</p>	<p>start feeling that there are no expectations and no marks to be gotten. They feel their selves and connect mind, music and body when the music stops and they become 'statues'. This can be considered as a first step towards mindfulness. It develops awareness of diversity (self-awareness and awareness of the others).</p>
6	<p>Circle dance: "Hello Dance"</p> <p>MTI-ICF Self-confidence 1, 2, 3, 4, 6, 7.</p> <p>Experience of self and time functions; control of voluntary movement; leading a single task independently or in a group; leading multi-tasks in a group; decision among various options.</p> <p>Empathy MTI-ICF 10, 11, 13,14, 15,17. Listening, Relatedness MTI-ICF 20,21,22.</p>	<p>Circle configurations allow children to have visual contact with everyone else, therefore each can witness the originality/diversity of the others. Holding hands, as well as keeping the right position in relation to the others (in order to keep the shape of the circle), requires cooperation and the development of personal and group awareness. Dancing together in a circle is part of many traditional children's games all over the globe¹³. It is a playful moment that easily brings back early childhood memories of the playground or of playing with friends and siblings. It is a fun and playful group experience, feeling-sensing</p>

¹³Brailoiu 1982

		personal comfort or discomfort, rhythm and group cohesion or their opposites. Over time, the act of dancing together allows the development of synchronicity and harmony among participants. The shared collective performance and fun experienced by the members of the group support the development of the sense of belonging.
7	<p>Dance with the music and follow your body (Music: Monte Carlo Nights). When the music stops, feel your body and think about who or what you are in that position. Each child, in turn, will tell everybody who/what they are.</p>	<p>Same as above, deepening the connection with self-perception, extroversion, creativity.</p> <p>Similarly to Musical Statues, this game allows children to dance freely and without rules with the group. It supports free expression. Children start feeling that there are no expectations and no marks to be gotten. They feel their selves and connect mind, music and body. The attention on the perception of the body and its position in space is the goal: they can, then, connect these creatively, by means of free association.</p>
8	<p>Closure of the session, in a circle, singing the 'I like to say Goodbye' or the names song while getting back in line behind the door.</p>	<p>Same aims as those of the singing activities. Children learn to respect their turn and are asked to keep their attention on every member of the group until they are out of the room.</p> <p>This is a way to give time to everyone to stay a little bit longer with the experience, while waiting and observing one another getting in line.</p> <p>MTI ICF 7,8,9,10,11,12,13, 16,17,18, 19, 21, 22, 23.</p> <p>Closures are as important as beginnings because they share values (e.g. they help focus the attention on a new task that requires the children to connect internally while paying attention to the others as a group). Closures help to frame an experience by allowing participants to feel and reflect on it before going back to class (or in a new situation, e.g. the playground). It is a demanding activity because it gives all children the responsibility of holding their</p>

		<p>space until the last child gets in line. It also allows them to say the last 'goodbye', as it is a common experience to disconnect when there is closure.</p> <p>It supports awareness of the self and of the others and encourages mutual listening and attention until the end of the activity.</p> <p>It fosters teamwork: success depends on everyone's commitment/presence.</p>
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5.3.2 Table of 10 MTI sessions' activities in Italy and in the UK (extract from MTst's notes).

	SESSIONS'ACTIVITIES¹⁴- ROME	SESSIONS'ACTIVITIES - LONDON
Always	Children enter the room singing	Children enter the room silently
Initial	imagining that the group all together is a snake	imagining that the group all together is a snake
	SESSION N.1	SESSION N.1
1	Snake song – all children say their name and lead once	I like to say good morning song
2	Introduction of name's rhythmic game, with voice, clap body percussion AC	Introduction of name's rhythmic game, with voice, clap body percussion
	AC (music Montecarlo nights)	AC (music Montecarlo nights)
	Children dance, in turn (one after the other) sing their names and improvise a movement: everyone imitates name and movement	Children dance, in turn (one after the other) sing their names and improvise a movement: everyone imitates name and movement

¹⁴All activities are considered experiences of non-verbal expression and communication

3	Exploration of the instrumental set in the room ¹⁵ in different ways: Free choice of an instrument AC	Exploration of the instrumental set in the room ¹⁶ in different ways: Free choice of an instrument
5	Play when I play, stop when I stop (introduction of imitation and of leading following model) AC	Play when I play, stop when I stop (introduction of imitation and of leading following model)
6	Play one at the time, make other listen to each one play/exploration AC	Play one at the time, make other listen to each one play/exploration
7	AC: play ten bits and ten silence, passing the instrument during the silences (sharing- turns- connect with children on the right and on the left- to allow everyone to try all instruments chosen by the children).	In circle: play ten bits and ten silence, passing the instrument during the silences (sharing- turns- connect with children on the right and on the left- to allow everyone to try all instruments chosen by the children).
8	Variation of 'Director of orchestra': leading others using the ocean drum AC	Variation of 'Director of orchestra': leading others using the ocean drum
9	Musical statue (Music Cemea): dance freely with the music, when the music stops freeze as a statue (visual and acoustic attention/perception of one own's body/ observation of the others)	Musical statue (Music Cemea): dance freely with the music, when the music stops freeze as a statue (visual and acoustic attention/perception of one own's body/ observation of the others)
9a	Dance with the music and follow your body (Music- Montecarlo nights) when the music stops freeze, feel your body – think (and say when the music therapist asks) who/what you are in that position. say who/what	Dance with the music and follow your body (Music- Montecarlo nights) when the music stops freeze, feel your body – think (and say when the music therapist asks) who/what you are in that position. say who/what you are (free

¹⁵ Before the beginning of the project I was allowed to select the instruments I wanted and could use, among the ones available in the school. I managed to collect three boxes filled with different instruments to be kept in the music therapy room. Being able to leave the instruments and boxes inside the room for the whole duration of the field research has been a privilege, if compared to the complexity and work needed in Italy to obtain a similar room set and organised

	you are (free association/creativity/perception of the body)	association/creativity/perception of the body)
10	Closure of the session, singing names while going back, one at the time, into a line in front of the door.	Closure of the session, singing names while going back, one at the time, into a line in front of the door.
Always Final	Going out like a snake. The activity ends out of the door.	Going out like a snake. The activity ends out of the door.
	SESSION N.2 (assessment)	SESSION N.2 (assessment)
1-	Snake song – all children say their name and lead once	I like to say good morning song
2-	AC (music Montecarlo nights) Children dance, in turn (one after the other) sing their names and improvise a movement: everyone imitates name and movement	name's rhythmic game, with voice, clap body percussion, music
3-	Circle dance: <i>Hello dance</i>	Circle dance: <i>Hello dance</i>
4-	Assessment: drawing (Music Stella)	Assessment: drawing (Music Stella)
5-	Index for inclusion questionnaire	Index for inclusion questionnaire
6-	Musical statue (Music: cemea): dance as... (animal, kitchen things, living room objects, foods,...)	Musical statue (Music: cemea): dance as...(animal, object in the kitchen, living room objects, foods,...)
7-	Closure of the session: each child sings her/his name while going back into a line in front of the door, classmates sing back. When all are in line, singing together <i>Ciao song</i> (while going out like a snake)	Closure of the session: each child sings her/his name while going back into a line in front of the door, classmates sing back. When all are in line, singing together <i>I like to say Good bye song</i> (while going out like a snake)
	SESSION N.3 (assessment)	SESSION N.3 (assessment)
1-	Snake song – all children say their name and lead once	I like to say good morning song
2-	Hello dance	Hello dance

3-	Play instruments on the hello dance	Play instruments on the hello dance
4-	Name's game: introduce yourself with music and movement, all others imitate and repeat (rhythmic game, with voice, clap body percussion)	Name's game: introduce yourself with music and movement, all others imitate and repeat (rhythmic game, with voice, clap body percussion)
5-	Mirror game in couples with voices/ instrument (changing leadership at the music signal)	Mirror game in couples with voices/ instrument (changing leadership at the music signal)
6-	In dyad, find a melodic sound and create the song of the pair.	In dyad, find a melodic sound and create the song of the pair.
7-	Completing assessment	Completing assessment
8-	Closing activity: lining up in dyad singing the invented short song.	Closing activity: lining up in dyad singing the invented short song
SESSION N.4		SESSION N.4
1-	Snake song, leading with voice (MTst suggests slow/fast but children are free to introduce their own rhythmic/melodic ideas)	I like to say good morning song
2-	Name's game: introduce yourself with music and movement, all others imitate and repeat (rhythmic game, with voice, clap body percussion)	Name's game: introduce yourself with music and movement, all others imitate and repeat (rhythmic game, with voice, clap body percussion)
3-	AC Children dance, (clock direction) one at the time introduce her/himself improvising a movement: everyone imitates movement and try to match its quality.	AC Children dance, (clock direction) one at the time introduce her/himself improvising a movement: everyone imitates movement and try to match its quality.
4-	Hello Dance directed by children	Hello Dance directed by children
5-	Play/accompany the dance with instruments (AC children are organised in couple-dyads)	Play/accompany the dance with instruments (AC children are organised in couple-dyads)
6-	New dance <i>Cu-cici</i>	New dance <i>Malambo</i>

7-	In dyad, find a rhythmic and/or melodic pattern to create a short composition music and or voice song for the children pair.	In dyad, find a rhythmic and/or melodic pattern to create a short composition music and or voice song for the children pair
8- ¹⁷	Mirror game dancing with the music leading and following (they love to move on the music and copy one another, the activity, on high demand, will continue to be presented)	Mirror game: dancing with the music leading and following (they love to move on the music and copy one another, the activity, on high demand, will continue to be presented)
9-	Sing name going back in line, the other repeat with your sound/ line up in alphabetical order (for year 4 and 5)	Sing name going back in line, the other repeat with your sound/ line up in alphabetical order (for year 4 and 5)
	SESSION N.5 (after Christmas¹⁸)	SESSION N.5
1-	Snake song, leading with voice-rhythm and/or movement	I like to say good morning song
2- ¹⁹	AC Name's game: each child says her/his name expressing an emotion, the others imitate.	Name's game: each child says her/his name expressing an emotion, the others imitate.
3-	Repetition of the dances: <i>Hello dance and Cu-ci-ci. Children are invited to lead the dances</i>	New dance <i>Malambo year 3-4, Cu-ci-ci for year 5</i> <i>Hello dance- children lead</i>
4-	Play on the dance and exchange-share instruments	Play on the dance and exchange-share instruments
5-	Imaginary journey drawing: In pair, children sit back to back (music	Imaginary journey drawing: In pair, children sit back to back (music Kitaro),

¹⁷The interest of the children, their motivation and fun are used by the MTst to achieve the goals of the project. It is important to give children an example, a role model of shared leadership: in my role of teacher/leader/facilitator/MTst I accept suggestions from the children and use their skills and enthusiasm to enhance e.g. self-confidence, self expression, leadership and ability to follow-imitate. Children discover that the best leader is also a good follower, aware of the others and good observer.

¹⁸MTI starts again after Christmas break for the Italian children after. The MTstrepeat the main activities, to make sure that children can follow and engaged, so that the program can progress building up on previous acquisitions.

¹⁹This is an example of evolution of a recurrent activity. The *evolution* allows to improve new skills and emotional awareness.

	<p>Kitaro), A4 white paper is in front of them, colors are on their side, eyes closed: MTst guides them into an imaginary journey on a transparent safe bubble. At a sign they can open their eyes and start drawing what they were imagining (music is on and repeated for the length of the activity).</p> <p>Each child writes the title of the drawing.</p>	<p>A4 white paper is in front of them, colors are on their side, eyes closed: MTst guides them into an imaginary journey on a transparent safe bubble. At a sign they can open their eyes and start drawing what they were imagining (music is on and repeated for the length of the activity).</p> <p>Each child writes the title of the drawing²⁰.</p>
6-	Introduction of Orchestra direction (each child choses an instrument: in turns they lead the orchestra if they feel for it)	Introduction of Orchestra direction (each child choses an instrument: in turns they lead the orchestra if they feel for it)
7-	Closing activity: each child improvises with her/his instrument and place it back in the box. Then singing a sound/word (her name) goes to line up	Closing activity: each child improvises with her/his instrument and place it back in the box. Then singing a sound/word (her name) goes to line up.
SESSION N.6		SESSION N.6
1-	Snake song, leading expressively (free choice, e.g. rhythm-sound-emotions, movement plus name). Children follow imitate and synchronize their actions (as one body)	I like to say good morning song
2-	Name's game, expressing emotions (others imitate).	Name's game, expressing emotions (others imitate).
3-	New dance <i>Malambo</i> Dance <i>Cu-ci-ci</i> leading and following	Creating a group song with names, building on children's sounds

²⁰The activity to write a title to the drawing was difficult for the majority of the groups,

4-	Direction of Orchestra, on the music of the dance and without music (children choice)	New Dance <i>Cu-ci-ci</i> (Malambo y.5)
5-	The group work together and children organize the sequence of the drawings, listening and matching to the music (Kitaro). Each drawing has a number)	Direction of Orchestra, on the music of the dance or without music, free direction of the instruments (children choice)
6-	<p>Creating the group tale (Part 1 activity for year 4 and 5).</p> <p>Images are placed in the agreed numerical order on the floor.</p> <p>Every child choose one image (free process). One child starts with the 1st image²¹ and tells the story happening in that drawing. Children follow one at the time.</p> <p>Year 3: listening to the music (Kitaro)</p> <p>Children are asked to connect their drawing²²: each child place his/her drawing beside the drawing that feels/seems to them more appropriate. Group of two, three or four are naturally created.</p> <p>Children are asked: to work in the little group emerged, to choose instruments, to play the drawings</p>	MTst attempt to have the group working together to organize the sequence of the drawings, listening and matching to the music (Kitaro) ²³

²¹Rule for the creation of the story: 1. each child has total freedom to describe the story on one chosen image only; 2. The sentence/s used to describe must relate to the previous image and to what the previous child has narrated (possible links with the following drawing too); 3. Descriptions must contain the element of the drawing described; 4. Children are invited to respect the freedom of each other space: no judgement, no critics, no disapproval. Silent space, if possible, to support one another, and allow each child to feel at ease during the creative process. 5. MTst invites to trust each other as part of a 'surprise group tale' with curiosity on the unexpected unknown result.

²²Produced during the 5th session

²³The MTst had the impression she was asking children too much. The majority was struggling to follow and the attention was fading. The researcher decided, after that session, that for the UK children she was going to propose the creation of a song, as cohesive collective creation. After the 6th session there was a month of pause for Christmas, and it seemed more appropriate to build on what children were already doing with fun and ease.

	and create a short music (they have 10 minutes). Each group has then a time to perform in front of the others (musical theatre)	
7-	Closing activity: Singing their name each child go back in line, the group repeat imitating the way the name has been sang (quality of movement /pitch/ emotion/tempo)	Mirror game: dancing with the music leading and following all group and in pair
8.		Closing activity: Singing their name each child go back in line, the group repeat imitating the way the name has been sang (quality of movement /pitch/ emotion/tempo)
		Notes forSESSIONN.7 (after Christmas)
		We are back after more than one month break for Christmas preparation and holiday.
		All groups seem refreshed, their participation and response is amazing/paramount.
		We repeat the main activities, I am a bit concerned by this long pause, and I want to make sure that they are all engaged again.
	SESSION N.7	SESSIONN.7 (after Christmas)
1-	Snake song (short version: only few children lead, the song ends when everyone is in circle ready for the activity)	I like to say good morning song

2-	Name's game, variation: each child tells others how he/she feels: expression of emotion with voice/movement/ rhythm, all others imitate and repeat trying to match the feeling	Name's game, variation: each child tells others how he/she feels: expression of emotion with voice/ movement/ rhythm, all others imitate and repeat trying to match the feeling.
3-	New dance <i>Pony ride</i> : in pair, role play, actions, singing, playing instruments. (experience of taking care of a peer and being cared by)	Dancing names with actions and imitation
4-	Creating the group tale (year 4 and 5 part 2) (Images are placed in order ²⁴ on the floor) Work continues from session 6, -it is a long process to go through all images- Children who have not used their space, tell the story happening in the chosen drawing. One at the time till the end. Year 3: Children are asked to work in the little group emerged, to choose instruments, to look at the drawings and invent a story that connects them, to tell the story and play on the drawings (each little group create a short musical tale (they have 15 minutes).	Dances– <i>Hello, Cu-ci-ci, Malambo</i> Children lead. Dances– <i>Hello, Cu-ci-ci, Malambo</i> Children lead.
5-	Activity for year 4 and 5: MTst put on the music (Kitaro) and read the invented group tale to the children; during the reading each child pick up her/his image when the MTs reads the sentence/s that refer to it.	Direction of orchestra –direct playing on the dance music

²⁴The order was decided in session 6

6-	<p>Activity for year 4 and 5: Children choose an instrument to play during the narration.</p> <p>Free Improvisation</p> <p>Year 3: each little group pre form the short musical tales in front of the others. (Part 1)</p>	Mirror game in two or three. Moving - dancing and improvising ²⁵
7-		Musical statue: dancing and improvising in pairs "I am...": Free choice of animal or object, nature to represent in two (not individual performance)
8-	<p>Closing activity: each child improvises with her/his instrument and place it back in the box. Then singing a sound/word (name)one child at the time goes to line up</p>	Closing activity,: each child improvises with her/his instrument singing their name and place the instrument back in the box. Then singing the name they line up. Always one at the time
SESSION N.8		SESSION N.8
1-	Snake song (short version: only few children lead, the song ends when everyone is in circle ready for the activity)	Welcome song (I like to say good morning)
2-	Dance <i>Poni ride. Malambo and Cu-ci-ci</i> (directed by children)	<i>Tuning in voices</i> free improvised expression all together - one after the other/ orchestra direction
3-	Children choose an instrument: playing on the dance following the music structure.	New dance <i>Pony ride</i> : in pair, role play, actions, singing, playing instruments. (experience of taking care of a peer and being cared by)

²⁵ The rule to switch role (leader-follower) is always the same. When the MTst stops the music children change role.

	Direction of orchestra: children are positioned in two lines (one in front of the other)	
4-	Year 3: Short musical tale improvisation: little group pre form in front of the others. (Part 2)	<i>Malambo dance</i> , children leading.
5-	Direction of orchestra: One child leads with her/his movement the sound of the group/s <i>pianissimo piano-forte-fortissimo-staccato-veloce-legato</i> (each child has chosen a vowel to sing)	Drawings: listening to the music (Kitaro)Children are asked to connect drawings ²⁶ together (each child place hie/her drawing beside the drawing that feels/seems to them more appropriate)
6-	Mirror variation: Children experiment together in group of 3 or 4: one child leads with movement (simple movement): at each movement child 2 makes a sound with an instrument and child 3 sings a word or a vowel or a name	Sounding-singing, (activity for year 3) free 'choir' improvisation: The drawings are in the middle of the class: children are asked to Sound-Singfree improvisation looking at the drawings (this to reinforce the use of the voice as expressive tool. It is also an exercise in preparation of the creation of a group song)
7-	AC (music Montecarlo nights) Children dance, in turn (one after the other clock wise) sing their names and improvise a movement: everyone imitates name and movement	Creating a mini group tale (activity for year 4 and 5). Images are placed on the floor: listening to the music (Kitaro) Children are asked to connect their drawing ²⁷ : each child place his/her drawing beside the drawing that feels/seems to them more appropriate. Group of two, three or four are naturally created. Children are asked: to work in the little group emerged, to choose instruments, to look at the drawings and invent a

²⁶Produced during the 5th session

²⁷Produced during the 5th session

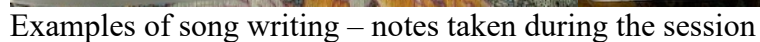
		<p>story that connects them, to tell the story and play on the drawings (each little group create a short musical tale (they have 15 minutes).</p> <p>Each group has then a time to perform in front of the others (musical theatre)</p>
8-	Conclusion: one child at the time leads the others to imitate their own sound going back in line	Conclusion: one child at the time leads the others to imitate their own sound going back in line
	SESSIONN.9 (Final assessment)	SESSION N.9 (final assessment)
1-	Snake song led with movement and voice improvisation	I like to say good morning song
2-	<p>AC (music Montecarlo nights)</p> <p>Children dance, in turn (one after the other clock wise) sing their names and improvise a movement: everyone imitates name and movement</p>	AC Group song: Th accompany with the guitar; Singing the group song with names and guitar
3-	Direction of the dances: <i>Hello, Cu-ci-ci, Malambo</i>	Dancing names with actions and imitation(Montecarlo nights)
4-	Instruments-Improvisation all together, one after the other, in turn imitation. In dyads leading- following- mirroring	Dances Hello/ Cucici/Malambo: direction of the dance
5-	Each group creates a short musical improvisation: children choose instruments, movements, voice, rhythm to narrate the drawings with spontaneous improvised narration and playing. (it is used for assessment as well as rehearsal for next session when the groups of	Instruments-Improvisation all together, one after the other, in turn imitation. In dyads leading- following- mirroring

	each class will work together for the first time).	
6-		Creating a song in little groups: each group choose instruments and create a short improvisation using at their choice instruments, voice, movement, words, names.
7-		Each group (one at the time) perform for the others the musical improvisation.
8-	Conclusion dancing freely musical statues	Conclusion singing their songs
9-	Final questionnaires EQi-YV	Final questionnaires EQi-YV
	SESSION N.10 (Closure and final assessment)	SESSION N.10 (Closure and final assessment)
	<p>This session is the only occasion for the two group of the same class to witness each other dancing and musical tale. Class teachers are invited to participate and look at the work of both groups.</p> <p>Years 4 and 5: it was agreed to have shorter sessions (30'x2), this to go back in class, have time for the performance of each group (15'x2) and to complete the questionnaires and the drawings all together (30').</p>	
1-	Singing and dancing names with movement and feelings, rhythmic game, with voice, actions/body percussion. Mirroring and imitation, leading the group and following	<p>Singing the group song with names and guitar.</p> <p>Year 3: singing and recording the song, with instrumental improvisation.</p>

2-	Dance (Hello, Cu-ci-ci):Children lead the dance (leading following)	Singing and dancing names with movement and feelings, rhythmic game, with voice, actions/body percussion. Mirroring and imitation, leading the group and following
3-	Direction of orchestra - Instruments- Mirroring what the director is playing (all lead and follow in turns) leading- following- mirroring	Dance Hello dance/ Cucici/Malambo Children lead the dance (leading following)
4-	<p>Year 3: the little groups have 5-10 minutes to organize the play with thee drawing. Each group perform for the others.</p> <p>Yar 4 and 5: Children of each group have had 5 min to rehearsal the music tale.</p>	<p>Direction of orchestra:</p> <p>instruments- Mirroring what the director is playing (all lead and follow in turns) leading- following- mirroring²⁸</p>
5-	In class with the teachers: the two groups share their musical story and drawing, each one improvised in its original way with voice/instruments / movements / singing.	<p>Conclusion: good bye, congratulations, thanking...</p> <p>Dancing Musical statue: "I am", free creation dancing in circle</p>
6-		Draw of themselves- Questionnaire
7-	<p>Conclusion: goodbye, congratulations, thanking...</p> <p>Draw of themselves- Questionnaire</p>	Year 3: Improvised performance for teachers.

²⁸This activity allows also to assess: awareness of the others, creativity, attention, expressivity

1. Cover of the book 2. Example of notes







































Appendix A 6.1

Index for inclusion MTst's selection of 12 questions *indexinclusion_a*

QUESTIONNAIRE 4: MY SCHOOL

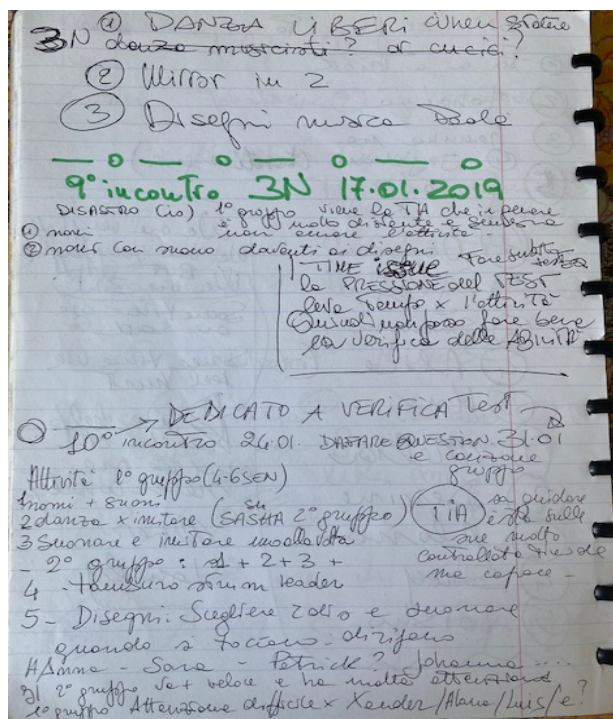
Do you agree or disagree? Please put a line on the face that shows what you think.

1	I am happy at school.			
2	I like the way the school looks.			
3	I have good friends at the school.			
4	Children are kind to each other at the school.			
5	Adults are kind to children at the school.			
6	I like my teachers.			
10	Boys and girls get on well together.			
11	Children do not get hit or called hurtful names at school.			
12	I feel safe in the playground and in the toilets.			
14	Children often help each other in lessons.			
15	If I have a problem I can ask an adult for help.			
20	Teachers are interested in listening to my ideas.			

Appendix A 7.1

Examples of the personal music therapist's hand written notes where she states times issues during the assessment session. (the notes are in Italian or Italo-English).

UK: Session 9 assessment notes, children were expected in class to work with their teacher.



APPENDIX A 8.1

<https://www.greenme.it/lifestyle/costume-e-societa/quasi-900-conflitti-nel-mondo/>

February 2022

<https://www.greenme.it/lifestyle/costume-e-societa/quasi-900-conflitti-nel-mondo/>

According to what was reported by the Wars in the World portal, 70 countries are at war for a total of 869 wars and guerrillas (militias-guerrillas and terrorist-separatist-anarchist groups), in particular:

- Africa: 31 states and 291 wars and guerrillas
- Asia: 16 states and 194 wars and guerrillas
- Middle East: 7 states and 266 wars and guerrillas
- Europe: 9 States and 83 wars and guerrillas
- Americas: 7 states and 35 drug cartels, wars and guerrillas

<https://www.documentazione.info/conflitti-attualmente-in-corso-nel-mondo> (May 2020)

How many armed conflicts are there still in the world? 75 years after the end of the Second World War in Europe (8 May 2020 was the anniversary of Victory In Europe Day), dozens of armed conflicts continue to reap victims all over the world around the world. Here is a list, in alphabetical order, of the main ones.

For an exhaustive list, here you will find the link to the ACLED interactive map and to the latest dossier from the German observer hiik.de.

<https://hiik.de/wp-content/uploads/2020/03/CoBa-Final-überarbeitet.pdf>

CONFLICTS IN 2019
(NATIONAL AND INTERNATIONAL LEVEL)

