



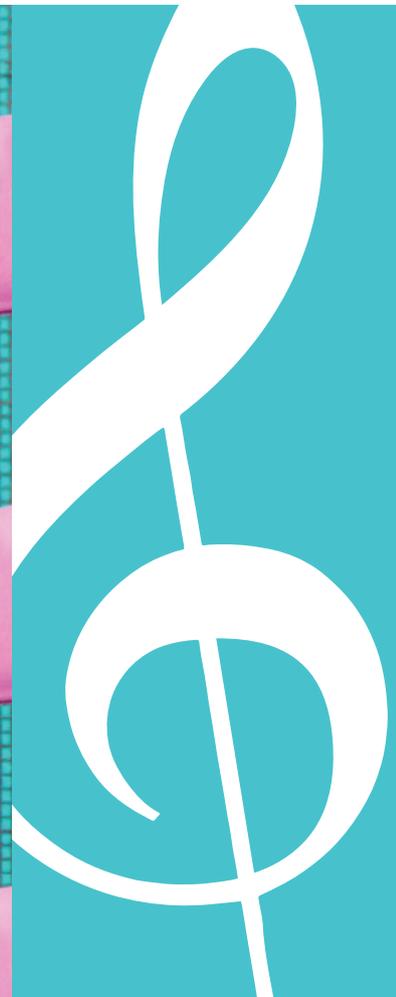
OLLSCOIL NA GAILLIMHE
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MuSE – Music And Poetry

To Empower Teenagers
Resilience at School



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Introduction

Project Aims and Objectives

Resilience is the process of adapting well in the face of adversity, trauma, tragedy, threats or significant sources of stress. In life we will experience twists and turns, from small everyday challenges to traumatic events that can have a lasting impact, like the death of a loved one, a life-altering accident, or a serious illness. Such an event or change can affect or impact the individuals' beliefs and emotions. Such changes can affect people differently, bringing a unique flood of thoughts, strong emotions and uncertainty. These individual differences can be influenced by one's personality and environment. Most people adapt well over time to life-changing events and stressful situations. This capacity to cope with adverse experiences is what is defined as "resilience". Psychologists define resilience as the process of adapting well in the face of adversity, trauma, tragedy, threats, or significant sources of stress—such as family and relationship problems, serious health problems, or workplace and financial stressors. As much as resilience involves "bouncing back" from these difficult experiences, it can also involve profound personal growth.

While these adverse events, much like rough river waters, are certainly painful and difficult, they do not necessarily determine the outcome of one's life. It is the ability to cope with the circumstances that determines the outcome. Even in the most difficult situations there are still many aspects that are still under one's control, which can be used to modify, adapt and grow with. That is the role played by resilience. Becoming more resilient not only helps an individual to get through difficult circumstances, it also empowers one to grow and improve one's life along the way.



Building resilience is adopting a set of strategies that we learn from others in our environment which helps us to cope with challenges and adversity. These strategies can be learnt from parents, families, teachers, role models and community members. These lessons can also come from witnessing how others respond to difficult situations. Such lessons and experiences can help children and adolescents “build resilience”.

Adolescence is an extremely important phase in life when an individual transitions from childhood to adulthood. This brings many changes and challenges in our day to day lives that must be overcome. In childhood our parents take care of all our needs, protects us against adversaries and dangers, and ensures our safety. Adolescence marks the transition to adulthood. With the onset of adolescence, we experience many physical and physiological changes. We are expected to be more independent, take care of ourselves, behave and conduct ourselves in a more mature manner, take responsibilities, and make important decisions on our own. All this results in a great deal of anxiety and stress. To face these changes and overcome these challenges we need to build resilience. This can be done by building positive coping strategies. This can be seen as a box of tools that can help us to successfully face our challenges and reduce stress and anxiety. These tools include self-confidence, empathy, cooperation, hope, commitment, tolerance and sharing. These tools give us strength to deal with challenges. This strength or capability is defined as resilience.

There are many ways how one can build resilience. Engaging in sports, physical activity, creativity, art, dance, music and poetry can help to boost self-confidence and build cooperation sharing and tolerance. This can help to reduce stress and build the skills needed to face challenges and be successful.

The main aim of the MuSE (Music to Empower Teenagers Resilience in School) project was to provide to teenagers the necessary skills and tools to overcome the hardships life puts them through, helping them to become more resilient. The project made use of an innovative methodology, through the application of creative and interactive activities using music as a medium to support the development of resilience. Music can serve as a great medium for developing skills or strategies needed for coping due to its ability to evoke, identify and process or manage emotions and due to the fact that it is a common phenomenon that crosses all borders of nationality, race and culture.

Objectives

The aim of the project was to promote the development of some of the factors that make a person resilient, such as positive attitude, optimism, the ability to regulate emotions, and the ability to see failure as a form of helpful feedback. More specifically, the teenagers involved in the project would develop the following traits:

- **emotional awareness and the ability to regulate their emotions**
- **control over their impulses**
- **an optimistic mindset**
- **flexible and accurate thinking**
- **empathy towards others**
- **self-efficacy**
- **a willingness to seek help when needed.**

The students would experience a different or non-traditional learning method, that would focus on personal understanding and sharing through music. In fact the main output of the MuSE project was the production of a Pop Symphonic Poem on the topic of adolescence, in which the lyrics was composed by the students/adolescents themselves. The students participated in engaging and stimulating activities that gave them the opportunity to get in touch with people coming from different countries and learn to work together.

Activities

The participants were engaged in various activities that involved collaboration and mutual support. Through helping each other the students learnt ways by which they can enhance the skills and competences integral to building resilience. The classroom became an inclusive environment in which everyone was invited to participate and share their feelings and experiences. A detailed description of such activities and their outcome can be found in chapter 3 and 6.

Participants

The project involved students between 13-18 years of age enrolled in the partner schools. Special attention was given to vulnerable individuals, for example the ones who are experiencing economic hardship or those who have experienced or experiencing any behavioural, emotional, family or socialisation problems. The project focused on the students that are facing more serious challenges like family breakdown, family illness or death, or bullying, as well as the ones that have learning difficulties or disabilities, or simply more anxious personalities.

Methodology

The project methodology involved the use of music (composition and performance) to promote activities aimed at developing resilience through building self-confidence and cooperation. In particular it will use some approaches and strategies like:

- **cooperative learning**
- **classroom discussion**
- **brainstorming activities**
- **use of technology to promote trans-cultural and trans-national communication.**

A detailed description of the project outputs and deliverables and how this was developed and validated is provided in subsequent chapters.

Impact and Long Term Benefit

The project will have an impact on the educational system, helping to build interaction amongst students and teachers thus resulting in a more engaged learning environment. It will help the school to build resources for promoting activities that boost self-confidence and resilience amongst their students thus improving participation in school educational activities. This projects makes it possible for participation of schools located in the partner countries and gain access to all the resources developed as part of the Erasmus+ projects that otherwise would not have been possible.

Project Outputs and Deliverables



The project outputs include four innovative tools (IO1, IO2, IO3 and IO4) that will be made available to adolescents. Students enrolled in the participating schools from the three partner countries involved (Turkey, Romania and Portugal) in the MusE project contributed towards the development and validation of the main project deliverables. The students working together for three months produced the draft of the narrative plot of a symphonic-electronic music poem. The theme of the poem was a reflection of various aspects of their own lives as adolescents under the guidance of their teachers and psychologists. The plot was developed by the students at transnational level through the use of a mobile APP (another output developed during the project itself) for student collaborative working.

The priority areas identified during the project was addressed in a comprehensive and valid manner. To achieve this the project adopted: a cross-sectoral perspective - the partnership was composed of a third sector, universities, schools, societies - multidisciplinary - cooperate educational and technical staff - and a multi-method approach – which took cognitive behavioural psychology into account, and included emotional motivational education, and other effective modes of non-formal education.

MuSE Pop Symphonic Poem

The primary output of the project was production of the POP SYMPHONIC POEM. The poem was developed by the students from participating schools and included a reflective narrative from their own lives as adolescents. Moreover, one of the main innovation in the project was the interaction and cultural immersion to optimise the experience of music and its meaning and to advance the understanding of the topic addressed in the project. The lyrics, instead, was produced from the contributions of the partner schools' students.

MuSE Collaboration Web App

The mobile App was developed to support the students enabling them to collaborate, communicate and share information in order to contribute to the creation of the lyrical poem. Technology, which is increasingly becoming an essential part of teenagers' lives, is used in particular to:

- **connect with, comment on and discuss things with others;**
- **learn more about interesting topics;**
- **easily access information to inform and educate oneself;**
- **maintain and develop supportive relationships;**

- **form a personal identity (through self-expression, learning and communication);**
- **promote a sense of belonging and self-esteem through being involved in a community of users.**

Here the same technology was used as a platform to encourage communication, cooperation and team work.

MuSE Broadcast & DVD

The pop symphonic poem was then combined with the music composed for it. The musical performance was supported by talent artists and singers and orchestra consisting of local musicians at each partner location. This production was accompanied by narration of the poem by students. The performance was broadcast on television and via the internet. Television and internet provided the opportunity to reach a wider audience and to share the project's objectives and results across all the partner countries.

MuSE Handbook

The MuSE Handbook is the last output and provides a broad theoretical background, as well as practical information aimed at understanding resilience and how to develop it in young students, as well as how to use music as a powerful tool to promote resilience, inclusion and communication. The student handbook was developed as a resource made to support students and help them build all the competencies identified to be important towards building resilience. The manual has different sections containing information about each skill or competency and activities that can help to achieve it. The MuSE handbook summarises the main results of the project and the impact it made amongst the participating schools and students.



The Project Team



Rosso Arancio (Italy)

The lead investigator and applicant, Rosso Arancio, is an association for culture and art founded in Angri (Sa) in 2005. Rosso Arancio has a unique ability in organising International music festivals and cultural events, workshops and concerts which has given it the necessary level of expertise to propose, plan and coordinate all aspects of this project. Rosso Arancio emphasizes the importance of respect for local cultures and upholding traditions as a way of promoting understanding and communication. In this project Rosso Arancio was responsible for the creation of the music. The association's main role in the project was the planning and subsequent composition of the music work, the management of a two-way communication and the coordination with the other partners involved.

The association has gained extensive experience in the organization of cultural events, workshops and concerts. Indeed, Rosso Arancio events provide an example of an opportunity designed to develop, in both locals and visitors, an appreciation of the uniqueness, richness and diversity of the music and more generally the culture of many countries. The organization of festivals and cultural events engages the Rosso Arancio staff for most of the year with fundraising, summoning artists, budgeting, planning and drafting reports. Other activities include participation in European projects, hosting workshops for musicians, technicians and professionals. These workshops have helped build knowledge and skills for the long-term cultural benefit of our territory and our international partners. The Rosso Arancio staff takes care of: Production of world-class events, Planning and participation in European projects, Improvement of the artistic and technical quality of the Festivals, Skills development for musicians, technicians and industry professionals, Establish new international relationships, Financial sustainability.

Demetra SPV (Italy)

Demetra SPV is the partner responsible for the technical aspects of the project. Demetra SPV is a consulting company that works for Public Administrations and a firm with particular relevance in the Information and Communication Technology (ICT) sector. Its members have twenty years of experience in the management of projects in the agro-environmental and cultural sector and in the third level education sector. Based on its expertise it has developed the App and the surveys which was used by the students of the partner schools to communicate and share information and to contribute to the creation of the lyrical poem. Demetra Special Purpose Vehicle Srls is a consultancy company that creates and offers integrated services to public bodies and companies with particular attention to the sector of technological innovation tout court, agroforestry, environmental, territorial and business development and tourism and cultural development and in the third sector.

Demetra SPV is specialized in Planning, Coordination, Implementation, Monitoring and Evaluation, Initial, Intermediate, Ex post, of financed or co-financed projects in response to tenders, both national and supranational and/or community with a specific focus on innovation and research projects. Demetra SPV is based in Rome (Italy), where it has an office of about 300 square meters equipped and a staff of about 15 professional collaborators in various disciplines and is accredited for Professional Training and Orientation by the Lazio Region. It is also a partner of IUL - Telematic University - established with a Ministerial Decree which issues academic qualifications with legal value. Currently, with IUL Demetra SPV has four University Masters: "Monitoring and control of ESI funds", "Monitoring and controls in the PNRR and Structural Funds", "Operational Management of the Third Sector" and "Bioeconomy and Sustainability Management". Demetra is also associated with Eurispes, the most important sociological research center in Italy. Demetra SPV has been certified for the Quality System since 2015 according to the ISO 9001:2008 standard in sectors EA 33 – 35 – 37.

Demetra SPV within European projects was technical partner in the project SAFFRON - Semantic Analysis against Foreign Fighters Recruitment Online Networks, in realization with Viseo (FR), Novareckon (IT), Politecnico di Torino (IT), Unicri (United Nations) , Holmes Semantic Solutions (FR), Demetra SPV (IT), Komenda Stołeczna Policji - Warsaw police (PL), Romanian Intelligence Service (RO), Arma dei Carabinieri (IT); Guardia Civil (ES), London School of Economics (UK), UK law enforcement agency (UK) on EU Funds DG Home/2014/ISFP/AG/RADX - preventing radicalization to terrorism and violent extremism. Within the project he developed the SAFFRON platform, a system able to support the early detection of foreign fighters and the recruitment actions by terrorist groups through the use of a semantic web system.

The University “Roma Tre” (Italy)

The University “Roma Tre” has been active for 23 years in education and it represents a central point of reference in the academic scenario at both local and national level in Italy, hosting nearly 40.000 students. The University dealt with the project's psychological aspects, in particular concerning the activities that have been carried out to assess and develop resilience, and taking into account the needs and interests of adolescents. Due to the fact that the University is engaged in research about psychological, cultural, societal and educational processes and that its Laboratory of Experimental Psychology has conducted many research activities on human cognition and behaviour in daily life settings, its main duty consisted in the conduction of a study was used as a support for the methodology adopted in this project. The study provided evidence of functionality and effectiveness of the project methodology.

The National University of Ireland, Galway (Ireland)

The National University of Ireland Galway (Ireland) has earned international recognition as a research-led university with a commitment to top quality teaching across a range of key areas of expertise. University of Galway's role in the project was focused on the aspects concerning “physiology and development”. NUI Galway also developed the project's Handbook. In particular, it acted as an advisor for the physiologic changes that affect youth during adolescence.

Comunità Autogestita Costiera della Nazionalità Italiana (Slovenia)

CAN represents the interests of the Italian minority in Slovenia and have competence in all fields described in Slovenian Constitution as particular rights of the Italian minority. CAN has been responsible for sharing and communication activities, has been engaged with different local media and has cooperated with the Slovenian National Television for the production of DVD and Premiere of Pop Symphonic Poem. The project is aimed to adolescent students, so three educational Institutions have been involved in the project, and brought their experience in the field.

Özel Kumluca Sınav Eğitim Kurumu İnşaat Ticaret Limited Şirketi (Turkey)

Özel Kumluca Sınav College is a private college with students enrolled from kindergarten to high school. It is a member of chain of schools in Turkey with 20 other campuses and was founded in 2015. There are 85 teachers and 605 students in the school. The training strategy of the school is based on learning English by living it, educating students who are open to different cultures, sensitive and responsible to other human beings and nature, who have analytical way of thinking, problem solving and effective use of Information and Communication Technology (ICT).

Escola Secundaria Alves Martins (Portugal)

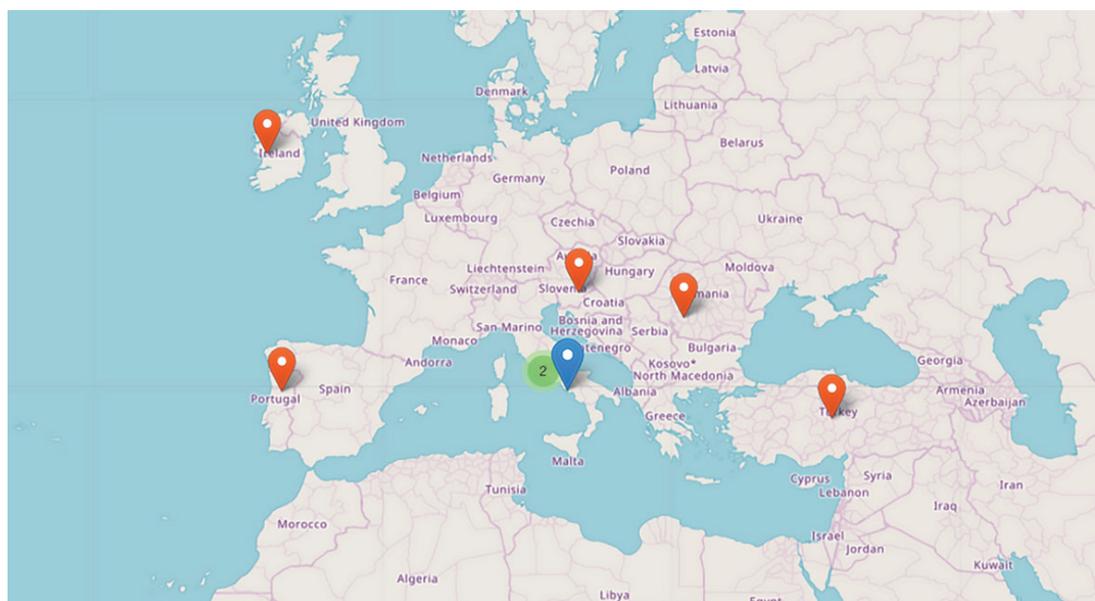
The Alves Martins Secondary School is a public Portuguese school located in the city of Viseu in the Central Region of Portugal (www.esam.pt). It was founded in 1849 as the Central Lyceum of Viseu, having as its first Director Father José d'Oliveira Berardo in 1911 changed the name to Liceu Alves Martins in honor of the Bishop of Viseu Dom António Alves Martins. The school offers science and technology, humanities, economics and visual arts courses to youngsters and adults. Adult courses take place in the evening to allow them to reconcile school and work. The school is

also recognized at a national level by the quality of the academic education that provides, through cultural and artistic achievements, the ethical sense and citizenship.

Liceul Tehnologic Tîcleni (Romania)

Liceul Tehnologic Tîcleni was established in 1973 as a need of our oil exploitation industry to have qualified and trained personal. Since then our school successfully trained students on technical domain but also in the general one. Our students have won many scholar competitions organized by our Ministry of National Education. During the last period we focused on computer science but also on humanist domain and we are preparing pupils both in informatics and languages.

Figure 1: A map of the world showing the locations of the 7 partner institutions.



Author Biographies

Rosso Arancio (Italy)



Francesco Colasanto is the President of Rosso Arancio, an artistic-cultural association based in Pagani. He obtained an academic diploma in “musical technologies and new languages” and diplomas of Conservatorio in piano and singing. After completing his studies Francesco continued his musical research focusing on contemporary and neo-tonal music deepening the study of composition and, as a “lateral” activity, of conducting. He has collaborated with Fondazione Idis - “Città della Scienza” in Naples with which he has taken part in various educational projects as expert in Music and New Technologies. One of his compositions were included in the UCLA “contemporary music score collection”, one of the largest academic music collections in North America and the largest and oldest music library on the US West Coast (Colasanto F. (2020). Symphonic poem “Arcana.” UCLA: Music Library). In 2017 Francesco received an honorable mention at the “call for score” of the Veridian Symphonic Orchestra (U.S.A.). He has already performed in “world premiere” several of his compositions: Ave Maria (Zamek Książąt Pomorskich Stettin, Poland 2016), Sinfonia “Terra!” (Filharmonia Koszalin Poland, 2016), “Sinfonia d’aprile” (Tayyare kultur merkezi Bursa, Turkey, 2019), “A week” (Castello Fienga Nocera inf. Italy, 2020) “Winter tune” (Castello Fienga Nocera inf. Italy , 2020), “A Boy, a Girl” pop symphonic poem (Sala S.Francesco, Capodistria, Slovenia, 2022). Francesco currently teaches “Music Technologies” at high schools.



Giuseppe Colasanto, former professor of History of Ancient and Medieval Philosophy , Metaphysics, Philosophical Anthropology and History of political doctrines at the S. Alfonso Institute of Religious Sciences “Maria de Liguori” of Pagani. He holds a degree in Philosophy at the University of Naples in 1988, the School of Specialization in theology in 1991, the School of Specialization in Social History at the University of Salerno in 1997. His main field of study, in the field of history social, the recovery of the memory of the episodes of resistance in the Southern Italy. He currently teaches in high schools. Communication expert, he is over 32 years old experience in the development, management and coordination of didactic and lifelong learning projects. He was a trainer of teachers, manager and speaker at numerous conferences, in particular on the condition of youth, on the didactics of hardship and on intercultural education. Enrolled in the Register of Journalists since 2000, he is the author of numerous essays and surveys in the territorial area.

Demetra SPV Srl (Italy)



Giustino Alessandrini is specialized in the management and re-engineering of companies. He is currently a shareholder and sole director of Demetra SPV Srls, a management consultancy company and vehicle company for a network of ITC companies; Founding Partner of Njord srl, an innovative start-up in the renewable energy sector; President of the non-profit social cooperative “Vulcano” for the employment of people with fragility and at risk of social exclusion. In previous years he was Sole Director of Neisos srl, an Innovative Start Up specialized in Research and Development; President of the Metro Service Social Cooperative; Sole Director of S.I.A.A.N, president of the Italy Consortium; Secretary General of the IERAAN association. Enrolled in the Order of Journalists, he is the Founder and Director of the multimedia magazine “Passare al Bosco”.



Francesco Tanda, degree in Philosophy, a master's degree in Journalism and an MBA is a Consultant specialized in the Planning, Coordination, Implementation, Monitoring and Evaluation, initial, intermediate, ex post, of co-financed Projects, in response to Calls for Tenders and/or Calls Direct. Former manager Ernst & Young and Head of the Calls and Tenders Office of the Link Campus University of Malta is currently the Coordinator of the II level University Master's Degree in "Monitoring and controls in the PNRR and in the Structural Funds" and "Monitoring and control of the ESI funds" and of the 1st level University Master "Operational Management of the Third Sector" for IUL - Telematic University of Studies. He is a member for Regione Lazio of the "Quality Jury" for the evaluation of project ideas for business creation in favor of young people and women of Lazio. He is the sole director of TLF Srl; Founding Partner of Njord srl, an innovative start-up in the renewable energy sector; Partner of the innovative start-up Demetra Special Purpose Vehicle Srls, management consultancy firm and vehicle company for a network of ITC companies; President of the non-profit association For.Te – Training and Territory; Founding member of the non-profit social cooperative "Vulcano" for the employment of people with fragility and at risk of social exclusion.

The University "Roma Tre" (Italy)



Giuseppe Carrus has a PhD in Social Psychology. He is Full Professor at the Department of Education Sciences, Roma Tre University, Rome, Italy. He is author of several scientific publications, including articles in peer-reviewed national and international journals, volumes and chapters in collective volumes. He took part and/or coordinated several nationally and internationally funded research projects, including the EU-funded projects "DIALOGUES" (H2020), "ENCHANT" (H2020), "ECHOES" (H2020), and "GLAMURS" (FP7). He is currently Chief Specialty Editor of Frontiers in Psychology - Environmental Psychology.



Chiara Massullo has a PhD in Clinical Psychology. Currently, she is research fellow at the Department of Education of Roma Tre University (Rome, Italy). Her research interests focus on clinical and social psychology, and neuroscience. She co-authored several scientific publications including scientific articles published in peer-reviewed national and international journals. She is currently working for the "DIALOGUES" and "ENCHANT" EU-funded H2020 projects.



Marcin Fabjański is a doctor of philosophy working at the University of Silesia in Katowice, Poland; academic researcher and lecturer; author of eleven books published in Polish, English, Italian, and German; and former documentary film director and award-winning journalist.



Giuseppe Alessio Carbone held his Ph.D. in Clinical Psychology at the European University of Rome. Currently, he is a Research Fellow at the Department of Psychology at the University of Turin and subject expert in social psychology, fundamentals of physiological psychology, and psychopathology of behavior and addiction. He has authored numerous publications in journals of international interest in the areas of clinical psychology, neurophysiology, and environmental psychology.

The National University of Ireland, Galway (Ireland)



Ananya Gupta, MSc. PhD.

Assistant Professor

Director of Exercise Physiology

Discipline of Physiology, School of Medicine, NUI Galway

Ananya is a lecturer in the Discipline of Physiology. She is the Director of the MSc program in Exercise Physiology. Dr Ananya Gupta is Assistant Professor in the Discipline of Physiology and the Director of the MSc program in Exercise Physiology and Application in Therapy. She is also the founder and director of the Exercise Physiology Testing Facility (EPTF) located in the Human Biology Building which is an integral part of the Discipline of Physiology, School of Medicine, NUI Galway. The Facility is committed to a tripartite mission in which to advance the knowledge and practice of exercise physiology through supporting and advancing exercise physiology research, providing professional training and mentorship to the next generation of exercise physiologists and to increase awareness about the importance of physical activity and physical fitness in lifelong health amongst the general population. Dr Gupta's research focuses on the application of exercise interventions in improving health and fitness in sports and in a clinical setting.

Comunità Autogestita Costiera della Nazionalità Italiana (Slovenia)



Massimiliano Di Nardo

Massimiliano was born in Trieste on August 13, 1992. In 2017, he graduated in Political Science and Administration at the University of Trieste, Italy, where he successfully completed his master's degree in Government sciences and public Policy with a thesis in big data and artificial intelligence: a new era from project management.

From 2018 to 2022, Massimiliano worked for Euroservis s.r.l. in Trieste as an EU Project Manager (Interreg Ita – Slo, Interreg Cro – Ita, Erasmus etc.), but he also managed national projects for startups, evaluating and helping companies to draft business plans and developing their business ideas.

Since 2022, he has been working as a Project Manager at the Coastal Self-Governing Community of the Italian Minority in Slovenia, where he carries out the activities related to the national development program with the Slovenian Ministry of Cohesion and Regional Development. Furthermore, Massimiliano is in charge of managing European projects for the Coastal Self-Governing Community of the Italian Minority. He regards himself as a highly professional, positive, and goal-oriented person. In his spare time, he plays handball for the Trieste Handball team, and he is involved in a small production of extra virgin olive oil.



Andrea Bartole

Andrea was born in Koper, Slovenia, in 1978. He graduated at the Faculty of Law at the University of Trieste, Italy. After having completed his studies, he worked as a lawyer practitioner in Trieste. In 2010, he accepted the role of director of a Jobs Recruitment, Staffing, & Employment Agency. In 2013, he started working at the Coastal Self-Governing Community of the Italian Minority, where is the coordinator and responsible person for all the activities and employees of the institution. As an expert on minority rights, he has been an invited speaker for numerous national and international conferences and meetings. He is a member of many intergovernmental commissions on minority rights.

Andrea is a certified and nationally registered athletics coach. Since 2010, in his free time he teaches athletics to kids in Piran (Slovenia), where he lives.

Ozel Kumluca Sinav Egitim Kurumu Insaat Ticaret Limited Sirketi (Turkey)

OZEL KUMLUCA Sinav Egitim Kurumu - Antalya Kumluca - Turkey

Özel Kumluca Sinav College is a private college having students from kindergarten to high school. It is a member of a chain school in Turkey with 20 other campuses and is founded in 2015. In the school there are 85 teachers and 605 students from kindergarten to high school.

Escola Secundaria Alves Martins (Portugal)



Maria José Costa has a degree in Organizational Psychology from Instituto Superior de Línguas e Administração, a master's degree in Social Psychology by Faculdade de Psicologia e Ciências de Educação, University of Oporto and a post-graduate degree in neuropsychology. Throughout her career she has worked as a university assistant teacher, trainer, and the last years as young and adult education psychologist at Alves Martins Secondary School. Effective member of the Portuguese Psychologists Order and member of the Well-Being Observatory - Team of Psychologists in School Context of the municipality of Viseu. Currently is the technical director of the Joaquim

dos Santos Foundation nursing home and a member of the board of directors of the Projeto Plural School.



Susana Santiago, has a degree in Educational Psychology, from Instituto Piaget of Viseu and Master in Special Education, Cognitive and Motor Domain, by Instituto Superior João de Deus, in Lisbon. Specialist in Special Educational Needs and School and Professional Orientation. Has worked as a psychologist in several schools since 2005 and since 2016 works in the Alves Martins Secondary School. Effective member of the Portuguese Psychologists Order and member of the Well-Being Observatory - Team of Psychologists in School Context of the municipality of Viseu. In her work she highlights her love for adult education and vocational guidance of young people.



José Miguel Borges was born on December 14th, 1970, in the city of Viseu, Portugal. He graduated in Physical Education and Sports at the University of Trás-os-Montes e Alto Douro (UTAD). In 1994 he began his career as a teacher at the Alves Martins High School (ESAM). In parallel and until 2012, he coached several soccer teams. He also held the position of school sports coordinator at CAE Viseu between the years 2002 and 2005. Currently he is member of the school board in ESAM, being also coordinator of the Qualifica Center and responsible for the training courses for adults since 2011.



Luís Pinto Domingues was born on December 28, 1969, in the municipality of Trancoso, district of Guarda, in Portugal. He graduated in Urban Planning at the University of Aveiro and in Geography at the Faculty of Letters of the University of Coimbra. In 1994 he began his career as a teacher and has since held various positions in the schools where he has taught. He currently works at Escola Secundária Alves Martins where, in addition to teaching Geography, he also works in the area of Adult Education and Training and in the implementation of Erasmus + projects.

Technological High School of Țicleni (Romania)



Mihai Istrate, the headmaster of Technological high school of Ticleni between 2012-2022, has a PhD in Informatics and a large leading experience including European project management. He is also a university lecturer at University "Titu Maiorescu" Bucuresti and assistant professor at University of Craiova. Since March, 2022 he became vice governor of Gorj county.

Part A

Music and Resilience in Adolescence



Chapter 1:

The scientific and pedagogical basis of resilience

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1.1 The philosophical basis of resilience

One does not have to look around for long to find a pessimistic picture of the world we live in. Academic articles, press notices, literary fiction, the depths of the world wide web, all these are the places we can easily encounter the following message: Our civilization experiences acute crisis - wearing off old values, epidemy of mental illnesses, and hopelessness in the face of the ecological disaster it procured. Are we supposed to assume that the future is all black? To give up our dreams and plans? And if not, where to look for some source of hope, or even better, a source of power that would make us stronger and more resilient in the face of all the calamities?

One possible source of consolation we can consider is, for certain, ancient philosophy, both Eastern and Western, with its programs to find the stable ground from which human happiness, a sense of the meaning of life, and the power to act with courage can be grown. Plato, perhaps the most important of all Western philosophers, would suggest that the best source of resilience for us is the world of ideas, eternal wisdom, beauty, and goodness, which we can reach due to the capacities of our reason. To do it, we only need to realize that our soul has got entangled itself with the illusionary world of sensations and expedite this soul to the pure world of ideas. Another Greek philosopher, Epicurus, although he did not believe in the world of ideas, would, nevertheless, suggest looking for the source of resilience in sound reasoning, simple life, and true friendship. Stoic philosophers become masters of their process of thinking, always mindful and independent from the impulses of desire. All these philosophical schools – platonic, epicurean, and stoic - would agree that it is the development of virtue, or positive features of our character, that gives us strength and resilience in the face of any catastrophe. Which virtues? Wisdom, courage, and justice are the most fundamental of them. Even if it is not easy, developing virtues depends entirely on us; thus, according to ancient Western philosophical schools, we are in charge of our lives and far from being hopeless.

When we look closer at the ancient philosophical ideal of resilience, we may get surprised in two ways. First, we look for a source of vitality, which is perhaps the ancient notion closest to “resilience,” not inside of us but also not entirely outside. We become resilient when we cooperate with the universal rules of nature operating on both sides of our skin. Secondly, according to most ancient philosophers, we do not build resilience by becoming stronger than other people or by conquering natural phenomena. Rather than that, a resilient person is someone who is gentle towards other people, and lives in harmony with the environment. Resilience is an effect of a harmonious and not dominating life.

Let us consider the philosophy of Marcus Aurelius, a thinker but also a Roman emperor, perhaps the busiest person of his time. He was not only the head of the Roman state, the chief of the army, and the main treasurer of the empire, but also, for example, a chief priest of the Roman

religion (McLynn, 2009). His personal notes, which are dedicated to finding within the source of resilience and wisdom, known today as “Meditations,” start with an expression of gratitude to all the people that helped him to become whom he became. An expression of gratitude in itself can be a source of strength, as it is a positive psychophysical state that makes us feel better and more self-confident. Both these qualities are important allies when it comes to facing difficulties. But it also shows something even more significant – the fact that strength and resilience are not the effects of the sole power of our will but of the work of other people. One of them was Maximus, Marcus’ teacher, and Stoic philosopher. This is what Marcus Aurelius thanks Maximus for (Aurelius, 2002, p. 8):

- **Self-control and resistance to distractions,**
- **Optimism in adversity – especially illness.**
- **A personality in balance: dignity and grace together.**
- **Doing your job without whining.**
- **Other people’s certainty that what he said was what he thought, and what he did was done without malice.**
- **Never taken aback or apprehensive. Neither rash nor hesitant – or bewildered, or at a loss. Not obsequious – but not aggressive or paranoid either.**
- **Generosity, charity, honesty.**
- **The sense he gave of staying on the path rather than being kept on it.**
- **That no one could ever have felt patronized by him – or in a position to patronize him,**
- **A sense of humor.**

Imagine having all the qualities, a sense of humor being not the last of them. Would you call yourself resilient?

The picture of what is the base for resilience is even more surprising when we consider Eastern philosophy. For Laozi, one of the founders of Daoism, to be strong and resistant with certainly does not mean to be dominating or subduing other people or nature. He writes these words (Ames & Hall, 2003, p. 195):

**Things that are hard and rigid are the companions of death;
Things that are supple and soft are the companions of life.**

**For this reason,
If a weapon is rigid it will not prevail;
If a tree is rigid it will snap.**

**Thus, the rigid and great dwell below,
While the supple and soft abide above.**

We can see that for Stoics and Daoists, but also for many other philosophical philosophers, a strong ego is not good enough to be a source of resilience. Rather than that, it makes us vulnerable. To be stronger, we have to acknowledge our co-dependence on other people and nature itself.

1.2 The psychological basis of resilience

The term resilience has become popular and common in present day language. It has been adopted by different disciplines, with different meanings, and available definitions generally agree in emphasizing the transition from conditions of disorder and breakdown to adaptation and recovery in relation to adversity exposure (Ungar, 2021). Indeed, resilience is generally understood as a

process “concerned with the changing condition of one or more systems when they are exposed to an atypical amount of stress” (Ungar, 2021; p. 6).

From a psychological perspective, several conceptualizations have been provided to understand resilience. Due to the heterogeneity among psychological resilience definitions, in a recent review, Sisto et al. (2019) identified 5 macro conceptual categories of its descriptions based on the aspects on which they focus. More specifically, i) the ability to recover, ii) the individual way of functioning, iii) the capacity to bounce back, iv) the dynamic process which evolves in the course of the time, and v) the positive life conditions adaptation. These authors proposed a definition of psychological resilience for which it is “the ability to maintain one’s orientation towards existential purposes despite enduring adversities and stressful events” (Sisto et al., 2019; p. 14).

More recent contributions (e.g., Ungar et al., 2021; Theron, Murphy, and Ungar, 2022) proposed that resilience may result as a product of the interaction among multiple systems including the psychological one, but also the biological, social, and environmental ones. Therefore, according to this multisystemic view (Ungar et al., 2021; Theron, Murphy, and Ungar, 2022), many factors such as physiological factors, psychological individual differences, the interpersonal relationship characterizing the social system, and both the built and the natural environment may play a role in the development of human resilience.

In the psychological domain, positive psychology started to pose the focus on positive personal factors and character strengths preserving the individual from mental health disorders even when adverse life events occur. Some positive personal characteristics that can be related to enhanced resilience include characteristics like empathy, tolerance, hope, commitment, self-confidence, and sharing. In the remaining of this chapter, we will briefly describe each of these personal characteristics related to resilience.

1.3 Hope

Hope is an expectation of positive outcomes based on an optimistic attitude or positive frame of mind. Hope is probably best conceptualized by Snyder as “a positive motivational state that is based on an interactively derived sense of successful (a) agency (goal-directed energy) and (b) pathways (planning to meet goals)”. While the “agency” component brings forth the determination, strength and will power to achieve goals, the “pathways” component is responsible for perseverance resulting in finding alternative routes to pursue these goals. Hopeful individuals possess positive thinking that is reflective of a realistic sense of optimism as well as the belief that they can “find a way” to produce routes to achieve the desired goals. Such individuals perceive obstacles as challenges to overcome and are able to utilize their optimism or “hopefulness” to plan alternatives to achieve their end goal. Studies have found that hope is positively correlated with satisfaction in life outcomes and serves as a buffer or a protective factor against the impact of negative and stressful life events. Thus, individuals high in hope tend to show better athletic, academic, occupational, and health outcomes. Hope can exist even in the context of a life-threatening health condition and can perhaps lead to better outcomes to treatment.

Resilience is an individual’s ability to “bounce back” from negative events using a more adaptive response to hardship, stress, and adversity without succumbing to panic or despair. Individuals who report high levels of resilience typically show a optimistic outlook, positive emotional response, curiosity, and openness to new experiences. These positive emotions, in turn, lead to constructive approach and attitude. High resilience helps individuals positively cope with uncertainty, conflict, and failure. Hope of being successful motivates the individual to face challenges and also provides the strength and focus needed for problem solving. Resilient individuals possess the ability to

positively cope with adverse events and adapt to significant life changes. As a result they are able to emerge from a challenge stronger, wiser, and more powerful. Resilience helps them to attain a higher functional capability. Researchers have found that resilience correlates strongly with health and longevity, success, interpersonal satisfaction, and happiness. Hope and resilience share a close relationship, as they both cultivate the capacity to have and maintain an optimistic outlook in the face of adversity.

Possessing hope and resilience positively affect mood and functioning. Hope and resilience have been associated with better physical and mental health outcomes in college students as well as better health and well-being and lower psychological distress in adults. In addition, Ryden et al found that resilience is a protective factor against depression and stress. Additionally, both hope and resilience can positively influence the quality of life as well as act as a buffer against the negative impact of stressors. Studies have found that an inverse relationship exists between hope or optimism and depressive symptoms as well as between optimism and suicidal tendencies. Additionally, patients who report higher levels of hope and resilience are less likely to show mood disturbances and tend to possess higher self-esteem. By contrast, low levels of hope have been associated with depression.

Resilience recognizes the need to take both reactive and proactive measures when faced with hardship. Resilience reduces the destructive impact of negative or traumatic events and, through psychological adaptability, contributes to recuperation from these hardships. Resilience also proactively uses setbacks as opportunities for growth and learning. While hope promotes a generally positive outlook, resilience facilitates the thought processes that underlie flexibility, adaptation, and, at times, improvisation in situations that are typically marked by uncertainty. Both hope and resilience facilitate the search for meaning despite circumstances that do not lend themselves to rational and logical explanations.

Hopeful and resilient individuals are often characterized by positive attitudes and optimistic outlooks. Positivity and optimism, in turn, are associated with better mood states as well as decreased occurrences of stress-related illnesses and reduced use of medical services. These adaptive traits help to replenish emotional resources, relieve potential suffering, and enhance positive coping methods.

1.4 Self Confidence

The ability to self-regulate behaviour is one of the most important protective factors in relation with resilience. Resilience is the ability to weather the storm, to take whatever life is throwing at you on the chin and emerge unbowed, and self-confidence is essential for this. Resilience is built on the belief that you can outlast and endure whatever is going on, and self-confidence is required to lend credence to this; if you don't have some amount of self-belief, you won't expect to be able to handle anything, and even minor setbacks can send you "spiralling".

Self-esteem is the evaluative and affective dimension of the self-concept, and it reflects the sum of an individual's beliefs and knowledge about personal attributes and qualities. Self-esteem is the foundation for developing self confidence in ones abilities, which provides individuals the capacity to push forward against hardships. Self-esteem reflects the emotional state of an individual's degree of integration into interpersonal relationships. In other words, self-esteem is a subjective measure of the relationship between an individual and society and other people. Previous studies have found that high self-esteem is a protective factor for physical and mental health. High self-esteem can lead to better mental health, while poor self-esteem is associated with a broad range of mental disorders. Individuals with high self-esteem view themselves from a positive perspective

and are therefore more confident and optimistic. If you lack self-confidence, then you are more likely to be plagued by doubts and insecurities. Without faith in yourself, be that faith in your own abilities or comfort with your appearance and personality, you begin to ask, what is wrong with me? Why do I feel this way all the time, why can't I do what other people do? A gateway to loss of self-confidence is this incessant negative comparison to others; stripped of all context, continuing to use others successes to put one down. Where individual achievements become a mere chance event or fluke, that cannot be repeated. Individual achievements are constantly devalued, viewed as inferior to those of others. This vicious cycle undermines confidence and builds reluctance to face challenges due to fear of failure and criticism. Thus when faced by an adverse situation the individual feels lost and defeated often surrendering without making an attempt to find a solution.

When in this state of low self-confidence, resilience becomes practically impossible. Any small problem is not weighed alone, but instead builds upon this crushing narrative that often becomes overwhelming. Every time anything goes wrong, the individual tends to contend with the entire narrative, not with the single event in isolation. This feeds into the deflated opinion of self. When there are so many other faults, be they simply perceived or accurate to reality, why would success is seldom expected to be an outcome. Bouncing back from setbacks becomes impossible; the tools for doing so are too difficult to access.

But where self-confidence, even a small amount, is present and nurtured, resilience becomes a much more approachable concept. When the trust in individual capability is restored this prepares them to face the challenges encountered, instead of giving up. The resilient individual can even start to analyse the problem to see what was within ones control and what was a mere coincidence or bad luck, and specific points upon which to improve for next time can be sought. This creates opportunity for learning and growth. Most importantly, resilience allows the hope that things will get better to be sustained. Instead of looking predominantly at what went wrong, a resilient, self-confident individual will look at what went right – what can be improved, which can further allow to build self-confidence and resilience.

Self-confidence gives freedom by inhibiting the fear of failure. Resilience asks that in the face of adversity, the individual must persevere, but when the fear of failure is too strong – again, because every failure acts as confirmation that the damaging internal narrative may be true – not only is adversity met with immediate despair, the fear starts preventing from trying new things, because the initial period of learning and adapting to the new activity is impossible to clear. With reduced self-confidence accepting failure becomes hard and without trying fear of failure becomes stronger.

Self-confidence is a gateway to self-worth; it provides motivation and courage to try new things and learn and get better. With self-confidence the initial failures can't actively discourage one because of the realisation that failing is a step towards learning. Failing does not automatically invalidate one as a person. Instead with self-confidence one can continue to persevere – which is essentially on a smaller scale the exact same process one must go through when building and practicing resilience – and get through the early stages, pushing onwards to the point where you can get more satisfactory and accomplished results. For example, no one sounds like a musical genius the first time they sing or pick up an instrument, but if you can invest the necessary time and effort to develop muscle memory and technique, you can perform on a level that at first would have seemed out of reach.

Fundamentally, self-confidence is a pre-requisite for resilience. It provides the cushion needed when things take an unexpected turn and it motivates to force through tough periods by preventing fear and insecurity and by providing the tools to gradually improve the situation. Self-confidence makes an individual feel more socially secure, allowing them to try new things and hone existing skills, and allows individuals to fulfil their full potential without being afraid. Self-confidence gives strength and helps to shelter from the storm, this helps to build resilience.

1.5 Sharing

At first glance, the concept of sharing appears to have very little to do with resilience. When viewed through the lens of sharing belongings, this assessment is accurate – but a much better way to view it is through sharing experiences, or sharing connections with people, and when broken down this way it becomes much more obvious where sharing fits into building resilience. Sharing experiences helps one feel validated. When an individual shares their troubles and are met with sympathy and advice, their frustrations and difficulty, as well as their dedication to tackling the problem, are reaffirmed. When an individual shares their positive experiences and are met with praise and happiness, it encourages them to seek out those experiences further, to continue doing what makes them feel accomplished, accepted and self-satisfied. On the other hand, sharing negative experiences helps to avoid feelings of isolation and despair. Problems seem more manageable, pain and suffering become more bearable, with the realization of shared experience. There is also courage and confidence gained from the sense of community and support. This is vital – as we are social creatures, so it's only logical that social connections can improve our mental well-being and enrich our lives.

Sharing a connection goes both ways and benefits both parties engaging in the exchange. However, as an individual – when help is needed and sought from such a connection, the community with whom the experience is shared act as support. Some studies emphasize this kind of social support as contributing a factor in individual resilience—that is, the ability to recover from hardship and move forward in a positive, adaptive way. Although, researchers have placed a higher premium on studying personal qualities that underscore resilience, there is sufficient evidence that demonstrates that the social context plays a significant role. Being able to help others is beneficial to an individual, because it promotes confidence and self-esteem and alleviates any doubts about shortcomings and strengthens the bond between individuals. Through expressing compassion and having a direct positive impact in another person's life, one's own worries become diminished and goals become much more attainable. Celebrating each other's successes and supporting each other through tough times, that is what it means to share a connection, and is crucial for building resilience.

Shared connections contribute to resilience by widening the base of people who are dealing with the issues in question. 'A problem shared is a problem halved,' is a well-known concept. In this case, even without the people with whom the connection is shared acting to address the circumstances, sharing boosts resilience. Simply receiving sympathy helps to feel validated and knowing that whatever happens one won't have to face it alone can greatly reduce the immediate stress and panic. When the time comes to move forward, having shared connections means that your every step feels more secure and supported.

In most cases, shared connection goes beyond sympathy – the supporting individuals often take important steps to alleviate the problem. Whether that takes the form of offering advice, meeting up to talk listen or divert the thoughts, or even directly helping with the problem themselves, all of these actions further contribute to resilience. Whether they help indirectly by allowing you to ground yourself and gain distance from the immediate consequences or stresses of your

circumstances or directly by making those circumstances easier to bear, these actions allow you to more easily tackle whatever it is you're facing.

In addition, the simple act of sharing your feelings can make those feelings easier to handle. Part of what makes resilience so difficult is that it's easy to build up emotional baggage that weighs you down and makes it far more complicated to confront whatever is directly bothering you. Something which seems to an outside observer like an easy obstacle to clear can be anything but for the person involved but sharing why it is that something is so difficult can bridge that gap. Where this effort is met with understanding and sympathy, the person experiencing the difficulty has their struggles validated, where otherwise they might feel that finding it more difficult than most people would make them useless or worthless, and that makes it easier to be resilient in the face of them.

Sharing makes resilience more achievable by giving you an outlet. Without the connections to the people you love, without a healthy support network, it is far easier to get discouraged by setbacks, far more challenging to persevere in the face of adversity. But when you have the support you need; challenges feel much less unbearable and much less insurmountable. When you share, your struggles are easier to deal with and manage. When you share, you can be resilient. Positive social relationships built through sharing is therefore key to building resilience.

"How resilient we are may have as much to do with our social milieu and circle of support as it does with our personal strengths" - Jill Suttie

1.6 Empathy

The concept of empathy refers to the ability to understand and feel the emotional experience of another person by putting yourself in someone else's shoes. Again, empathy could also be defined as the ability to perceive situations by others frame of reference. This ability stands on the basis of human reciprocal relationships and includes both cognitive (i.e., to understand other's feeling in a certain situation) and affective processes (i.e., to feel other's feelings). Cognitive empathy, often acknowledged as "perspective taking" or "emotion recognition", refers to the understanding of other's feelings. For example, cognitive empathy could be when the teacher tries to take the perspective of students to understand which form of exam might generate more anxiety for them. The emotional one, also acknowledged as "emotion contagion", refers to sharing the feelings of others. All these aspects converge into the extended construct of empathy. In real life situations, empathy is when we feel the sadness of a friend of us crying for a bad event occurred in his family, or when we are joyful for a success of our sibling (i.e., emotional empathy). Again, empathy is when we understand that a friend of us is experiencing a bad moment and he cannot enjoy the party with us (i.e., cognitive empathy). Empathy does not necessarily produce a behavioural outcome, but in certain situation, the empathic process can lead to a spontaneous drive to offer help and support to whom we feel is needing it. For example, when we want going visiting our grandmother since we understand or imagine that she feels so lonely. This process has been named compassionate empathy. For all these features, empathy is considered a multifaceted fundamental ability in building significant positive social relationships. Interestingly, neuroscientific findings reveal that empathy is embedded in our brain. Indeed, when engaging in empathic processes our brain activates specific brain circuitries (e.g., mirror neurons).

Empathy can be evoked both by actual situations or by imagination, for example when we planned a party and, to decide whether to invite a person, we imagine how they might feel if they were not invited. Importantly, even if empathic processes require a certain extent of merge there is a distinction between self and other. The lack of this distinction could lead to maladaptive empathic

processes. Indeed, alongside its positive consequences, empathy could also become maladaptive leading to potentially negative consequences such as vicarious trauma, and compassion fatigue, as well as to experience distress and inappropriate guilt. For example, maladaptive empathy could be when we are overwhelmed by a feeling of sadness and guilt after seeing someone else suffering for a bad event occurred to him. In this case, the overwhelming negative emotions, and the inappropriate guilt (the event did not depend on us) could lead us to experience strong distress. This maladaptive process could be linked to a lack of distinction between ourselves and others.

In supporting and help giving contexts, the concept of empathy has received particular attention. In this framework, it has been suggested that positive and adaptive empathy, accompanied by strong meta-cognitive abilities, could lead to several beneficial dynamics such as vicarious growth (i.e., self-growth and increased human knowledge by the indirect exposure to difficult events) and resilience, as well as compassion satisfaction. For example, adaptive and positive empathy could be when we hear a bad experience accompanied by negative feelings by a friend of us and, in turn, we increase our knowledge of him as well as of ourselves and we become more compassionate, sensitive, and tolerant. Indeed, empathy is strongly linked to several aspects including wisdom, forgiveness, and altruistic behaviours. By viewing certain situations by others standpoint, we could develop a better understanding of that situation, we can offer more support and wiser advice.

Taken together, these aspects suggest that empathic process should be optimally balanced with self-regulatory skills to boost its positive effects which includes building significant positive relationships.

1.7 Commitment

Commitment is defined by Cambridge Dictionary as “a promise or firm decision to do something” or as the “willingness to give your time and energy to a job, activity, or something that you believe in” or, again, as “something that you must do or deal with that takes your time”. In the context of psychology, and especially positive psychology, commitment has been described as the active engagement in social contexts (i.e., family, friends, community, work) and activities (e.g., religious ones) giving meaning to one’s life. In real life situations, commitment is when you take part to your preferred sport training sessions aimed at having a good performance, or when you take part in theatre rehearsals with your group in order to stage a great show by experiencing a great harmony with your mates. Again, commitment is when you and your friends spend your time in organizing a surprise party for your schoolmate.

Together with control (i.e., a sense of mastery over everyday life) and challenge (i.e., the acceptance of changes and the vision of problems as challenges), commitment is part of 3Cs that, in their optimal balance, constitute hardiness which is a personality trait which can help in coping with stressful situations.

Commitment and engagement are constructs strongly connected with resilience and consequently with physical and psychological well-being. Specifically, it has been reported that when an individual is full absorbed in a specific activity it is possible that he is experiencing a condition also known as “flow state” or “optimal experience”. During the flow experience, the individual functions at full capacity. Therefore, he develops different personal skills by experiencing a great deal of positive emotions, well-being and high levels of self-esteem and self-efficacy. Moreover, last but not the least, the peculiar contribution of this experienced state is giving value to the momentary experience that is being lived.

Specifically, it is possible to experience a condition of flow in different contexts such as art and science, aesthetic experience, sport or in literary writing. However, it is possible to find optimal experiences in other common and everyday areas, as this relates to subjective evaluations and,

therefore, to personal characteristics of approach to the environment, also dependent on the cultural context in which the person is located.

In real life situations, flow state is when you play an instrument and you lose control of time and the surrounding environment because pleasantly involved or, again, when you are involved in a sport and after playing for a long time you think the match has just begun.

A final aspect to consider regards the relationship between difficulty of a task and individual skills. This consideration is particularly important because if a challenge turns out to be too easy it is possible that the individual does not experience an optimal condition of engagement and commitment but boredom, while, if a task is too difficult it is possible that the individual could experience a feeling of helplessness.

Even in this case, it is very easy to give examples. In real life, when you have to complete a project work with your classmates and it is too easy for your competences, you could be probably less engaged because too bored. Contrarily, if the project is too difficult for your skills it is possible that you will experience a condition of helplessness that could lead you to drop out the project lowering, in turn, your levels of commitment, as well as self-esteem and self-efficacy.

In sum, it is possible to understand how resilience is a multifaceted construct within which we find several intervening factors such as commitment. However, at the same time, in order to have a better conceptualization of the phenomenon, it is necessary to highlight how commitment itself is characterized by the dynamic interaction of individual skills, personality, environmental and socio-cultural factors.

1.8 Tolerance

Tolerance is a word covering a wide range of meanings. The Cambridge Dictionary definition of tolerance includes the “willingness to accept behaviour and beliefs that are different from your own, although you might not agree with or approve of them” and “the ability to deal with something unpleasant or annoying, or to continue existing despite bad or difficult conditions”. Therefore, tolerance emerges only when differences are present, and its extent could depend on individual differences, personality, and cultural contexts.

According to the first definition, in real life situations, tolerance could be when during a group project your mate presents an idea which is different from your and you accept his thought. Again, tolerance is when, during a group sport match, you accept the decision of the coach in being substitute by a mate even if you disagree with him. Furthermore, according to the latter definition, tolerance could be when you fight for an ideal even if others around you does not understand its importance and behave against it. More practically, it could be when you put your effort in raise awareness to pro-environmental behaviours without receive support by your friends who continue to maintain behaviours that are harmful for the environment.

However, tolerance is a construct that is not limited only to social and relational contexts, but it can also be referred at individual level. For example, when we run a marathon, we could tolerate the fatigue and the related unpleasant pain in order to finish the race. Another example would be when we tolerate tiredness by continuing to study until late at night to get a good result to the exam.

Taken together, all these examples point out the multifaceted nature of tolerance.

In social domain, positive outcomes of tolerance could include diversity acceptance and sharing promoting effective interactions with others. From a psychological point of view, tolerance could contribute to personal growth and inter-individual well-being as non-acceptance and non-tolerance of diversity could lead to negative feelings towards others, psychological distress, and discriminatory behaviour. Furthermore, tolerance of negative emotions, distress and adverse life events could promote resilience. On the other hand, the prolonged and painful tolerance of certain negative life events could favour their maintenance. For example, tolerating continuous episodes of violence could cause them to be repeated. Again, being tolerant without exposing one's ideas by favouring the dynamic exchange of thoughts may not highlight erroneous aspects of one's own or others' ideas.

In conclusion, tolerance is a construct which is often linked to prejudice. The Cambridge Dictionary defines prejudice as "an unfair and unreasonable opinion or feeling, especially when formed without enough thought or knowledge". For example, low tolerance levels could be due to the presence of prejudice. Notwithstanding this, prejudice and tolerance are not mutually exclusive because an individual could put aside their prejudices and behave in a tolerant manner in order to avoid potential negative consequences. For example, in a sportive context, a coach having religious prejudice towards an athlete, could admit him in the team anyway so as not to lose his job. All these aspects suggest that tolerance is a complex construct which could promote resilience, social harmony, growth, and inter-individual well-being if well managed.

1.9 Conclusions

In conclusion, it is important to state how human resilience is a concept that can be traced back to the very ancient foundations of human thought and philosophical tradition. Also, the promotion of human resilience is a crucial goal for present-day educational institutions (Steinebach & Langer, 2019). To this end, we have identified six important dimensions that can be focused by resilience studies and interventions with students: empathy, tolerance, hope, commitment, self-confidence, and sharing. As we have shown in this chapter, each of these concepts is important, and can be promoted and practiced through resilience-based interventions in educational contexts, such as those that were designed and implemented in the MUSE project, which will be described in more detail in the remaining of this book.

Chapter 2: Music and Resilience

By Giuseppe Colasanto

Rosso Arancio

“Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form.”- (Plato)

Music is an integral part of life. It touches man in his entirety, on the level of acoustic-cerebral sensorially and on that of the vibrations involving the soma, forcing movement. Music affects neurovegetative biorhythms. The regulatory function of the bio-physiological rhythms performed by lullabies and nursery rhymes in early childhood is not dissimilar to the emotional regulation function performed by music on adolescents. If you listen to a song, you mark the rhythm by tapping your foot with a certain cadence. If the rhythm of the melody changes, the rhythm of the foot changes, simultaneously that of the connections associated with the music.

Music is linked to time. Structured on an objective time, it generates the experience of subjective listening time which, compared to the time we know, takes on another direction, another meaning. Just as in objective time every moment follows another without leaving a trace, in music every sound has its own ephemeral existence that dissolves in the space of execution. But the music in its manifestation gives evidence and meaning to the passing of time. Within a sound sequence the sounds do not eliminate each other, but coexist receiving value from their relationship of contiguity. Our memory relates them to the instant that happens in the present and the future, giving a sense to the whole sound succession. In this sense, while developing over time, music transcends time. «Music is a machine to suppress time», (Claude Levi-Strauss), as it immobilizes the passing time. The dilatation or modification of temporal perception, during listening to music, replaces objective time with subjective time and is typical of the aesthetic experience (Imberty 1986).

The suppression of time is a magic that in music can only happen thanks to a rigorous organization of objective time, whose fundamental form is that of “repetition”. Music is language, “global” communication. It encloses and conveys an infinite number of meanings because it is linked in a single flow to the imagination, to thought, to the body, to motor skills, to the entire existential sphere. It allows you to grasp the meaning without necessarily recognizing the meanings, it replaces words, transcends them, it overcomes the inability to find adequate forms to express a world that could never reveal itself in any other way, it takes hold of the unconscious.

Music stimulates the process of conquering the self as a subject other than infantile identifications. Through music, bodily, motor and perceptive skills are developed; sensory, emotional and relational skills.

This is why music is a non-secondary “active” teaching material, in the first years of human formation, moreover, it is a language used to carry out common activities, create forms of socialization, even between different cultures.

Adolescents tend from the conflict phase to conciliation, to socialization. Music constitutes a true “participatory drive towards democratic intersubjectivity”: in fact it pushes many young people to get together to form bands. A musical group, through the participation of distinct individuals, creates an example of an ideal society. The soloists, each with a different personality, are prepared to listen to each other, to conversation, even if in large groups such as the orchestra, the presence of a “coordinator” is necessary. Every musician can participate more democratically in the realization of the interpretation provided that he respects the ideas of others. Ezio Bosso will say: «Music is like life: it can only be done in one way, together»

Starting from this belief, the Venezuelan musician José Antonio Abreu in 1975 created El Sistema (Le Radici 2010, Abreu 2010), a social advancement foundation for marginalized youth, a public music education system, with free and open access for children from all walks of life (Imberty 1986). For Abreu, the orchestra represents the ideal society that allows everyone to develop as a person. The Foundation has enabled thousands of young people to change their destiny. Most of the young musicians of El Sistema come from disadvantaged economic and social situations, and through musical discipline and commitment they have the possibility of escaping from the logic of the barrios and poverty. The importance of this method is therefore not only artistic, it takes on a meaning that goes far beyond: that of social and intellectual promotion and redemption. belonging to a musical group means implementing a concrete exercise of democracy: not only putting one’s individuality (one’s voice, one’s instrument, one’s style) at the service of the common result, but perceiving oneself as a unique person thanks to group collaboration. This is very important in the relationship between music and resilience .

2.1 Music and resilience

“Without music, life would be an error.”- (Friedrich Nietzsche)

The word «resilience» comes from the Latin word «resilire», which literally means «to jump back», «to bounce», by extension: «to be resistant to breaking». In materials science, “resilience” indicates the property that some elements have of retaining their structure, or regaining their original shape, after being subjected to crushing or deformation. In psychology, “resilience” indicates people’s ability to react to particularly stressful or traumatic events and to be able to reorganize their lives in a positive way. Resilience is adaptation to adversity, but not in the sense of opposing pressures and not letting yourself be crushed, but also of “reorganizing” and “finding” a balance, a sense .

The concept of resilience, as the ability to react positively to a crisis or trauma, was developed in the 1950s by the American psychologist Jack Block through a long-term study of children. Later on resilience was dealt with by the doctor Norman Garmezy who carried out studies on the effects of stress in the phase of childhood development. The sociologist and psychologist Glen Elder introduced the concept of resilience in the pedagogical sector. His most famous work, *Children Of The Great Depression* (1974), conceives children as actors capable of shaping their own lives, and no longer as purely passive subjects.

Internal grouping is the result of internalization, through identifying processes, of the set of relationships of which the individual, since birth, becomes a part of as the personal element of a circularity of meanings and intentions, cfr. D. NAPOLITANI, *Individualità e gruppalità*, Mimesis, *Frontiere della Psiche*, Milano, 2023. For a first approach to the topic of resilience see: R. HANSON, F. HANSON, *La forza della resilienza: The 12 secrets to being happy, fulfilled and calm*, Giunti Editore, Milano, 2019; S. ASTORI, *Resilience. Going further: finding new routes without being broken by life’s trials*, Edizioni San Paolo, Cinisello Balsamo, 2017; P. TRABUCCHI, C. ZORZI, *I resist therefore I am. Who are the champions of psychological resistance and how do they live happily with stress*, Corbaccio, Milano, 2019.

MICHAELA HAAS, *Stark wie ein Phönix*. OW Barth S.328

In *Wonderful Pain*, neuropsychiatrist Boris Cyrulnik () presents the results of a study on a series of cases of children subjected to violent trauma: children locked up in orphanages in communist Romania, former internees in the Soviet gulags, children mutilated in the war, victims of sexual abuse. It has been shown that suffering at an early age does not forever mark people's fate. And precisely in the age considered critical for the construction of the personality - up to the age of six - children possess a capacity for resistance to trauma that Cyrulnik precisely defines as "resilience". And it is this ability that allows even the most abused children to independently find the psychological resources to react and therefore to structure a healthy personality.

Andrea Canevaro defines resilience as «the ability not so much to resist deformations, as to understand how one's conditions of broad knowledge can be restored, discovering a space beyond that of invasions, discovering a dimension that makes one's own structure possible (CANEVARO 2001). The mechanisms of resilience are present in every human being. Every man is potentially resilient. The probability of developing a resilient response following a negative and traumatic event strictly depends on:

- a) individual factors: ability to solve problems, communication skills. sense of irony;
- b) social factors: the degree of integration into a context, the possibility that useful stimuli may come from it;
- c) relational factors: the quality of the relationships established both before and after the negative or traumatic event. An important role is played by family and friends.

The concept of resilience can be applied to an entire community, to society, rather than to a single individual. When analyzing the social contexts following serious natural or human-induced disasters: terrorist attacks, revolutions, wars, pandemics. Resilience is also a sociological concept as well as a psychological one. And music is a formidable antidote for individual and collective resilience (BALESTRIERI, A. 2021).

" Music can make a cathedral out of a devastated soul"

The relationship between music and resilience is an ancestral relationship. Music strengthens defences, pushes to action, comforts and consoles even when what surrounds us has no explanation. Music helps overcome fear by not making one feel alone, it strengthens the sense of identity, of individual responsibility, the sense of the common good. Music satisfies the need for meaning, for mysticism, for inner harmony. In short, music to not feel alone.

Dingle argues that listening to emotionally congruent music is an adaptive way to regulate emotions (Dingle et al 2018). Listening to music is an effective strategy used to regulate specific moments of sadness (Garido et al 2013), to improve mood and relieve pain. Music, as a non-pharmacological therapy, is an interesting complementary treatment strategy for pain and mood disorders and also of great support in the treatment of severe disease (ARNSTEIN 2010). In some cases, exceptional but highly exemplary, music has been the way to project life beyond the disease.

French neuropsychiatrist (Bordeaux 1937) of Jewish origin, who escaped deportation but was orphaned and entrusted to social services, completed his studies in Medicine at the University of Paris, specializing in Neurology and Psychiatry in 1970. Among the founders of human ethology, he applied the principle of "resilience" to the psychological field.

The tenor Marco Voleri, affected by multiple sclerosis, after moments of anger and depression, was able to “recalculate the path” and thanks to the music he continued to sing adapting to the new situation.

An example of music and resilience par excellence was Ezio Bosso (Romano 2019), the musician affected by a serious degenerative disease, who used to say of him: «I am a man with an evident disability among so many men with disabilities who cannot be seen». And also: «Time is a cesspool. And the magic that we musicians have in our hands is that of staying in time, of dilating time, of stealing time»

Music keeps hope alive.

Music helps man in dark times: wars, injustices, oppressions, pandemics. We saw it last year in street protests in Chile, Lebanon, Catalonia, in Hong Kong, Haiti. We have recently observed it as a liberating act against the social isolation that millions of people around the world have been forced to face the pandemic.

Music has made it possible, albeit virtually, to share moods, emotions, feelings of an existence suddenly distorted by a traumatic experience never experienced before. Voices and sounds spread and connected to share the deepest and most intimate feelings of an existence suddenly turned upside down and never experienced before. To approach, console, rebel, hope, or even just to survive. The choral experience was repeated in Italy in March, following the restrictions due to the spread of the pandemic. With the same dynamics of a flashmob, at the stroke of a certain hour, more or less improvised citizens and artists appeared on the balconies from north to south of the country, doing their utmost in musical and singing performances in unison, as a sign of resilience.

In Milan, the capital of the region most affected by the covid-19, the nostalgic notes of “O mia bela madunina” resounded from a trumpet behind a railing, the musician Raffaele Kohler for almost an hour cheers the entire neighbourhood. If many, like maestro Ennio Morricone and Nick Cave, preferred to shut themselves up in silence and not play, others clung to the music and played.

The doctor Christian Mongiardi of the intensive care unit of the Varese hospital during breaks, in uniform and mask, performed “Don’t stop me now” by Queen on the piano. The young Jacopo Mastrangelo, with the electric guitar, from the terrace of his Roman house overlooking the deserted and desolate Piazza Navona, played an excerpt from the soundtrack of the film “Once upon a time in America”, by Ennio Morricone.

Affected by the global lockdown, the artistic community, that of professional musicians, has reinvented itself through digital (Alfarone 2022). Singers and musicians have been streaming live from their homes during the pandemic.

Bono of U2, recovering with his smartphone on the piano, dedicated “Let your love be known” to doctors and nurses, an unpublished song published on his Instagram by him. Also on Instagram, Joan Baez sang Gianni Morandi’s “Un mondo d’amore” with the guitar. Sting played “The empty chair” on Facebook. The pandemic has stopped the whole world, but not music.

Chapter 3:

Experience of students resilience and methodology

3.1 MuSE Project Methodology

By Francesco Colasanto, Rossa Arancio

Resilience is not a quality of the individual but represents a path to follow. It is a skill that can be learned and which concerns first of all the quality of the living environments, in particular educational contexts, if they know how to promote the acquisition of resilient behaviours from the earliest years of life. For this project we have considered a methodology that promotes the acquisition of resilient behaviour and we have become “resilience tutors”. Through the activities foreseen by the project and implemented by the three schools we have encouraged the ability of the individual/student to transform stressful situations, changes, etc. in opportunities for personal growth and development. The project foresees the use of an innovative methodology, based on the use of music – and poetry – as a support to the development of resilience, due to its ability to evoke, identify and process emotions and due to the fact that it is a common phenomenon that crosses all borders of nationality, race and culture.

The aim of the project is to promote the development of some of the factors that make a person resilient, such as positive attitude, optimism, the ability to regulate emotions, and the ability to see failure as a form of helpful feedback.

More specifically, the teenagers involved in the project developed the following traits:

- **emotional awareness and the ability to regulate their emotions**
- **control over their impulses**
- **an optimistic mindset**
- **flexible and accurate thinking**
- **empathy towards others**
- **self-efficacy**
- **a willingness to seek help when needed.**

The students experienced a different learning method, that focused on personal understanding and sharing through music. The MusE project, in fact, had its main output in the production of a Pop Symphonic Poem on the topic of adolescence, in which the lyrics have been composed by the students themselves.

The participants have been engaged in activities based on collaboration and mutual help, as a way of enhancing all the skills and competences resilience consist in. The classroom became an inclusive environment in which everyone is been invited to participate and share his feelings and experiences. Brainstorming sessions have been organised to make them reflect on the topic of resilience. The project envisaged the use of a Web App to enhance communication and exchange between the students of the different countries. The students have had to answer to the surveys submitted through the App and their collaboration have resulted in the creation of the lyrical poem that addressed the topic of resilience from a transnational perspective.

The project engaged with the adolescent students of the partners schools. Special attention was given to vulnerable individuals, for example the ones who are experiencing economic hardship or that have behavioural, emotional, family or socialisation problems, the ones that are facing more

serious challenges like family breakdown, family illness or death, or bullying, as well as the ones that have learning difficulties or disabilities, or simply more anxious personalities. The methodology has been based on the use of music and poetry to promote activities aimed at developing resilience. In particular is been used some approaches and strategies like:

- **cooperative learning**
- **classroom discussion**
- **brainstorming activities**
- **use of technology to promote transcultural and transnational communication.**

3.2 The Experience of the Turkish team.

By Idil Meray, SINAV

During the recent years there has been an increase in the number of early school leaving due to teenagers' harsh experiences through social exclusion, family or personal problems, difficulty in learning, lack of resilience and lack of teacher-student relations or communications. All these problems contribute to increased anxiety level and decreased concentration resulting in reduction in success at school. This leads to lack of the inclusion feeling of the teenager or feeling of belonging to any kind of social community or school. Researches have shown that music has a powerful effect on dopamine, serotonin and oxytocin production and release process which leads to increase in positive emotions.

With regard of this, MusE project aims to improve the resilience of teenagers at school. The lyrics of the "A boy a girl" pop symphonic poem was written according to the answers of the teenagers in the MusE App developed by Demetra. Our students were enthusiastic and happy to express themselves via the App. The App detected some critical words for teenagers' mood. 105 of our students have mentioned about commitment, 102 of them about tolerance, 105 of them about empathy, 112 of them about self-confidence, 114 of them about hope. After the implementation of the App, they stated that expressing themselves anonymously made them feel free and heartfelt. During the conversations in person, they stated they were happy and feeling more powerful because of the App implementation; the App was something special for them and only for their personal well-being.

As the pop symphonic poem started to be on stage, even the most shy students asked to be on the stage. They practiced eagerly, feeling themselves special. The concert was supposed to be on 3 March 2023 together with a youth orchestra from Antalya Music School and maestro Francesco Colasanto but because of the devastating earthquake in Turkey the concert was postponed to May. In May, although the concert was performed without the live orchestra all the students were happy to be involved. They showed significant improve in their social skills and school resilience and success.

As participating teachers; it was a guiding, inspiring and joyful experience. Despite watching the orchestra from the video the teachers and the audience had a wonderful and joyful experience and realised the true and open world of teenagers.

Having the opportunity to participate the MusE project was a privilege. We would like to thank to all the project partners for this generous and fruitful project.

Section 3.3 The experience of the Portuguese team

By Maria Jose Costa, Susana Santiago, José Miguel Borges and Luís Pinto Domingues. ESAM

Teenagers experience a tremendous amount of challenges and new experiences on a daily basis, such as change of school, change in family make up (divorce, break up), change of friendship group, conflict with peers, conflict with family, school grade or school performance. All the challenges mentioned have a negative impact, boosting anxiety and stress. Some research results suggest that music reduces anxiety and stress, improves mood and performance, and enhances our immune system by reducing the stress hormone cortisol and boosting the Immunoglobulin A antibody.

Attempting to all of this, the Muse project had the purpose to build on some factors that impact resilience. Our students contributed by completing the questionnaires through an app developed for this purpose by Demetra regarding the variables under study. The moment of completing the questionnaire served to promote in-depth reflection, debate, clarification of doubts about resilience, self-confidence, empathy, sharing, tolerance and commitment. From the students' point of view, it were moments of discussion about beliefs, attitudes, emotions and appropriate behaviour in negative situations. In some sessions, the psychologist had the opportunity to describe some strategies to help them overcome negative events and promote well-being. Generally, after the discussion, they recognized that resilience gives them the ability to bounce back from any setbacks, to learn and to grow in all situations, that a positive mindset and self-confidence could help them to succeed in their school or after school activities. With this project we had the opportunity to create an environment where students felt confident to discuss their strategies for building a positive mindset.

Also, teachers engaged enthusiastically in this project. Not just for the contact with teachers and other professionals from other countries, what always contributes a lot to personal, cultural and professional growth, but for the output result of the music developed. The music composition by the maestro, Francesco Colasanto, were rigorously and brilliantly constructed with the content provided by our students. The concert was extraordinary and we had the opportunity to experience and feel how music and its content influence our mood and relaxation. It really reduces anxiety, stress and makes us smile.

Thank You Muse project and all partners for such a significant and enriched experience!

KEEP CALM AND BUILD ON RESILIENCE

Section 3.3 The experience of the Romanian team

By Mihai Istrate, Technological High School of Țicleni

As high school students, we recently had the opportunity to use the MUSE application and explore six different emotions that are essential for personal growth and well-being: hope, self-confidence, sharing, empathy, commitment, and reflection. In addition, we also explored the emotion of tolerance, which is a key aspect of creating a more inclusive and compassionate society.

Our experience with MUSE was eye-opening and empowering. We learned that emotions are not just fleeting feelings, but rather are fundamental aspects of our personality and identity. By understanding and embracing our emotions, we can develop a more authentic and fulfilling life.

Hope was one of the emotions that stood out for us. We appreciated how the app encouraged us to focus on the positive aspects of our lives and to envision a better future for ourselves and our communities. We learned that hope is not just a passive feeling, but rather is a mindset that requires action and perseverance. Through MUSE, we discovered that hope can be a powerful force for change and transformation, even in the face of adversity.

Self-confidence was another emotion that we found valuable. MUSE gave us the opportunity to explore our strengths and weaknesses, as well as to set realistic goals for ourselves. We learned that self-confidence is not just about feeling good about ourselves, but also about taking action and making progress towards our goals. By using MUSE to develop our self-confidence, we felt more empowered and capable of achieving our dreams.

Sharing and empathy were also important emotions that we explored through MUSE. We learned how to communicate more effectively with others, how to listen actively and respond with empathy, and how to work together towards common goals. We realized that by sharing our experiences and perspectives, we could build stronger relationships and create a more supportive and inclusive community. By practicing empathy, we also developed a greater sense of compassion and connection with others, which enriched our lives in countless ways.

Commitment and tolerance were key emotions that helped us to consolidate our learning and apply it to our daily lives. MUSE encouraged us to reflect on our experiences, to learn from our mistakes, and to keep working towards our goals, even when the going gets tough. By developing our commitment to our goals, we felt more motivated and focused on achieving our dreams. And by using tolerance as a tool for learning and growth, we learned the ability to accept and respect differences in others, whether they are cultural, religious, or personal. Through MUSE, we learned that tolerance is not just about being polite or politically correct, but rather is a fundamental aspect of creating a more just and compassionate society. By developing our tolerance, we felt more open-minded and accepting of others, which helped us to build stronger relationships and create a more inclusive community.

Through our experience with MUSE, we learned that emotional intelligence is not just a theoretical concept, but rather is a practical skill that can be developed and applied in our daily lives. We realized that by using the app as a tool for learning and reflection, we could develop our emotional intelligence and become more effective and fulfilled in all aspects of our lives.

Furthermore, we appreciated the global perspective that MUSE provided us with. By connecting us with students from different countries and cultures, the app gave us a more nuanced and inclusive understanding of emotional intelligence. We learned about the similarities and differences in the way emotions are expressed and managed in different parts of the world, which helped us

to develop a more open-minded and empathetic worldview. Through the app, we were able to connect with students from around the world, sharing our experiences and perspectives, which enriched our learning experience and made us more tolerant and accepting of different cultures and backgrounds.

The app itself was user-friendly and intuitive, with clear instructions and engaging activities. We appreciated the variety of multimedia resources, such as videos, quizzes, and discussion forums, which kept us engaged and motivated throughout the learning process. We also enjoyed the interactive nature of the app, which allowed us to connect with our peers and learn from each other's experiences.

In conclusion, our experience with the MUSE application and the six emotions debated was extremely positive and enriching. We would highly recommend this app to anyone who wants to develop their emotional intelligence, build stronger relationships, and live a more fulfilling life. The addition of the emotion of tolerance was especially meaningful, as it allowed us to develop a greater sense of empathy and understanding for others. We are grateful for the opportunity to have participated in this program and look forward to continuing our journey towards emotional awareness and well-being.

Here are twelve quotes that high school students said about the six emotions explored in the MUSE application:

1. Hope: "Hope is what keeps us going, even when things seem impossible. With hope, we can overcome any obstacle and achieve our dreams." – Ionuț, 17.

2. Self-confidence: "Believing in ourselves is the first step towards achieving our goals. When we have self-confidence, we can overcome our fears and take on new challenges with courage and determination." – Ana, 16.

3. Sharing: "Sharing our experiences and perspectives with others helps us to build stronger relationships and create a more supportive and inclusive community. When we share, we learn and grow together." – Claudia, 16.

4. Empathy: "Empathy is the ability to understand and feel what others are going through. When we show empathy, we can connect with others on a deeper level and build more meaningful relationships." – Darius, 16.

5. Commitment: "Commitment is what separates those who achieve their goals from those who don't. When we are committed to our goals, we are willing to put in the time and effort needed to succeed." – Denisa, 18.

6. Tolerance: "Tolerance is not just about accepting differences, it's about celebrating them. When we embrace diversity, we create a more vibrant and inclusive community." – Daliana, 15.

7. Hope: "Hope is not just a feeling, it's a mindset. When we have a hopeful mindset, we can see the possibilities and opportunities in every situation, no matter how challenging it may seem." – Elena, 17.

8. Self-confidence: "Self-confidence is not about being perfect, it's about embracing our imperfections and believing in our ability to learn and grow. When we have self-confidence, we can overcome our self-doubt and achieve our full potential." – Maria, 16.

9. Sharing: “Sharing is not just about giving, it’s also about receiving. When we share our experiences and perspectives with others, we open ourselves up to new ideas and perspectives that can enrich our lives.” – Natalia, 16.

10. Empathy: “Empathy is not just about understanding, it’s also about action. When we show empathy, we can make a positive difference in the lives of others and create a more compassionate and just world.” – Niculina, 15.

11. Commitment: “Commitment is not just about achieving our goals, it’s about staying true to our values and beliefs. When we are committed to something, we are willing to put in the work and make sacrifices, even when it’s not easy.” – Florin, 16.

12. Tolerance: “Tolerance is not a weakness, it’s a strength. When we have the courage to listen to and learn from others, we become more compassionate and understanding human beings.”- Cosmin, 18.

Mihai Istrate, the headmaster of Technological high school of Ticleni between 2012-2022, has a PhD in Informatics and a large leading experience including European project management. He is also a university lecturer at University “Titu Maiorescu” Bucuresti and assistant professor at University of Craiova. Since March, 2022 he became vice governor of Gorj county.



Part B

Project Products and Results



Chapter 4:

“A Boy, A Girl” Pop Symphonic Poem

By Francesco Colasanto

The final goal of the MusE project was to create a poem on resilience that could summarize the contributions of all the partner schools with three hundred children involved.

In common perception, a symphonic poem belongs to the “cultured” musical tradition, it is a complex musical form, therefore difficult to propose to a teenager. In fact this is not the case, as the combination of music and storytelling has always fascinated and captured the interest of the youngest. Can a teenager be accompanied to discover a more complex musical form than a song? The answer is yes, if the approach is right, “light”, in the sense of adequate, non-trivial, which does not devalue the content.

This is the belief behind the MusE project, which in the operational phase made use of means and tools used daily by the students, i.e. smartphones, telematics networks, social networks and messaging apps. Thus - through this type of communication - the students were invited to “tell themselves”, and they did so through stories, anecdotes, memories, lived experiences, sometimes even with simple thoughts. Precious material subsequently collected and processed.

As for the implementation phase, it envisaged a series of correlations between form and content, lived experiences and famous artworks. A comparison started with respect, but sincere, between one’s “feeling” and the music of the composers, the famous ones and the little-known ones.

In the brainstorming phase - which preceded the writing of the project - the musical forms to be used were discussed: excluding the “song”, as too reductive in form and duration, the choice fell on a musical form - which immediately seemed to us - the most suitable for the purpose: the symphonic poem.

The symphonic poem is by definition a musical composition for orchestra, usually in a single movement which musically develops a poetic idea, inspired by extra-musical episodes: a tribute to particular places and occasions (I pini di Roma, Le fontane di Roma, Feste romane by Ottorino Respighi); a literary work in verse (Les préludes by Franz Liszt) or prose (Don Quixote by Richard Strauss); a figurative or philosophical work (Thus Spoke Zarathustra by Richard Strauss); but also a purely free intuition of the composer (A saga of Jean Sibelius).

In summary, the symphonic poem is a particular type of orchestral composition divided (as in our case, but we will talk about this later) into movements where the images and/or texts are commented in music through the change of register, timbre, of sound intensity. The symphonic poem developed during Romanticism, when composers were particularly interested in using music as a means of expressing emotions and ideas. For this reason we considered it - for our project - the right musical form, complete in its various parts, and with a satisfactory duration. However, we have added another element, so to speak of completion, to this extraordinary musical “device”, in order to make the participation of young people - naturally eager to overcome, and sometimes break, every established scheme and form - more engaging: the “pop”.

This is how, then, the symphonic poem became - for our project - “pop”.

A “pop” symphonic poem is one of the most interesting musical forms with a clear reference to popular culture and the freedom tendencies of the youth world.

Thus was born the most important product of the MusE project: the creation of a lyric poem that represented, and we are sure will represent, a means to promote resilience and its understanding, and to foster transcultural communication. Music reaches people in meaningful ways. Greater sharing of experiences, knowledge and values through music can lead to deeper understanding. We thus wanted to connect the “sound world” of our young people with “cultured” music, the traditional one.

Thus popular and contemporary instruments were added to the symphony orchestra; the sampled sounds (groove) found space next to the strings, winds and brass sections. Music is universal and therefore can be used anywhere, in different contexts and for different purposes, addressing different topics.

The MusE project can certainly be defined as a real innovation in the field of Erasmus projects. Involving the students of three high school institutions in a collaborative and transnational way to produce texts, ideas - knowing that their works would be used to develop a theme of resilience to be placed at the center of a musical work - appeared to us a valid intuition.

Let’s see in detail the phases of this interaction.



4.1 Creative writing

Creative writing is that particular form of writing that moves away from technical-professional writing to involve the whole dynamic of thought. However, it must be considered that creative writing has no practical use. Artistic writing is self-expression: when the writer invents stories, characters and creates worlds, he always puts a part of his inner world. The creative writer also often writes to satisfy his most hidden desires, to find himself in an “other” world. The operation, from this point of view, was more complex: we had to look in the texts elaborated by the students, in their anxieties, insecurities and desire to look for themselves - to then find themselves - a simple way but at the same time capable of handle all those complexities and bring them back into an artistic synthesis. This is how - from a work of study, comparison, reflection and correlation between one’s own experiences and the work of great authors - the six stories to be set to music.

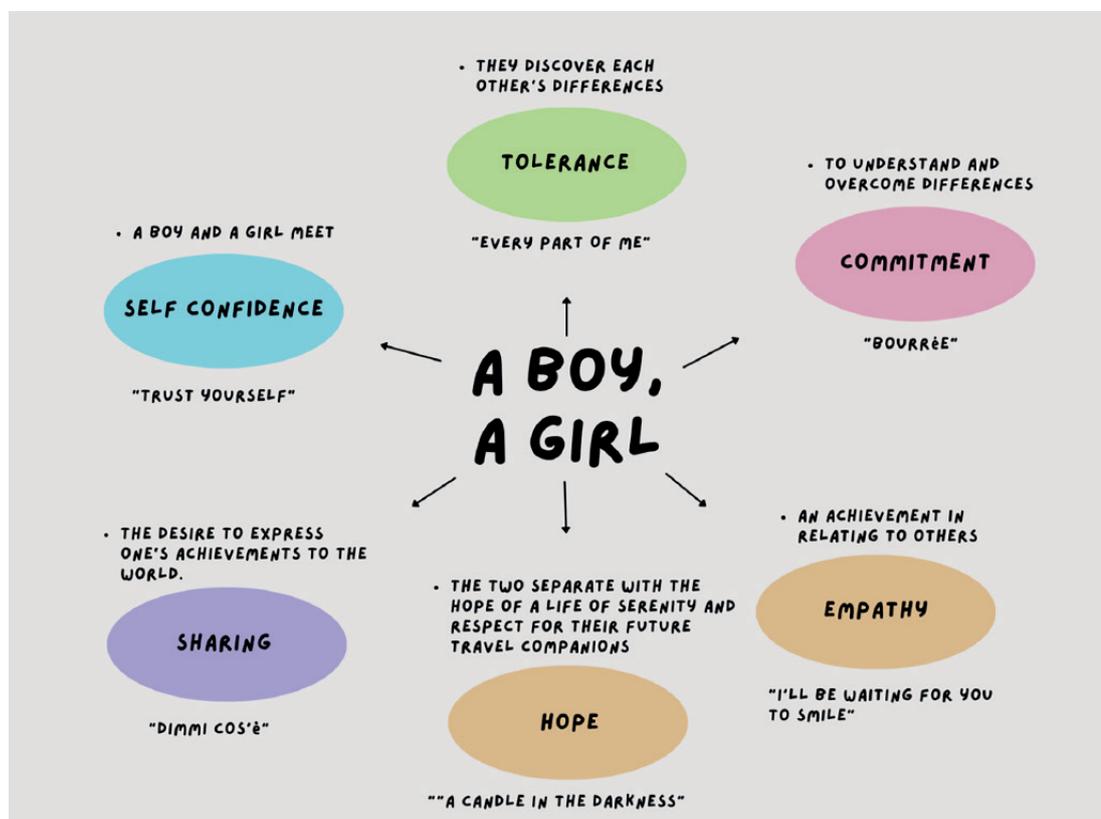


Figure 4.1 A Concept diagram for the Symphonic poem

4.2 The score

The score looks like a symphonic poem with “extra cultured” elements. In fact, next to the symphony orchestra there are electronic percussions (“groove”). The orchestra is formed as follows: 2 flutes, 1 oboe, 2 clarinets, 1 bassoon, 1 French horn, timpani, electronics and strings. Each of the six pieces takes on a descriptive character. Completing the orchestra are two voices: a female voice and a male voice in the soprano and tenor registers. I will not report the entire score here, since this is not the place for an in-depth musical analysis, i will instead limit myself to underlining some aspects where some of the most relevant formal elements can be deduced, in my opinion.

Of the first piece “Trust yourself” (Fig 4.2). which is a duet. it is interesting to report the melodic incipit of the oboe which is repeated several times during the piece both as an instrumental and sung part.

The musical score for "Trust Yourself" is in 4/4 time with a tempo of quarter note = 74. It features six staves: Flauti I,II; Oboe; Corni in F I,II; Violino I; and Violino II. The Oboe part begins with an anacrusis of three eighth notes (G4, A4, B4) and continues with a descending line (A4, G4, F4, E4, D4). The Violino I part starts with a melodic line at mezzo-piano (mp) and includes a triplet of eighth notes. The Violino II part provides a harmonic accompaniment with a triplet of eighth notes. The score concludes with a "poco rit." marking.

Figure 4.2 Trust Yourself

The oboe theme begins with an anacrusis of a group of quavers in which the first three define an interval of a fourth and a fifth. The theme then continues with descending notes for joint sounds up to D which is the fifth note of the G major key of the piece. The first and second violins, instead, begin to accompany the oboe expressiveness from the second bar to an interval of a fourth (between the second and first violins) like the first interval of the theme. The piece then develops involving all the instruments of the ensemble and the two voices, as if to sanction the beginning of the journey of “A Boy, a Girl” in a dynamic and festive way. Of the second piece “Every part of me”, sung by the female voice in the soprano register, its useful to mention the instrumental obligato of the clarinets that pervades the entire piece and characterizes it. (Fig.4.3)

The musical score for "Every part of me" is in 4/4 time with a tempo of quarter note = 70. It features five staves: Clarinetti in Bb I,II; Fagotto; Violino I; and Violino II. The Clarinetti part plays a rhythmic pattern of eighth notes, starting at mezzo-piano (mp) and ending at piano (p). The Fagotto part plays a melodic line with an "espress." marking and ends at piano (p). The Violino I and II parts play a rhythmic pattern of eighth notes, marked "pizz." and starting at mezzo-piano (mp), ending at piano (p).

(Fig. 4.3)

In fact the piece, in C major, begins with a clarinet obligato, in third major, counterpointed by the pizzicato of the first and second violins. The initial theme, entrusted to the bassoon, will reappear only in the second part of the piece. The whole piece develops harmonically on the 1st, 4th and 5th degree for which a sensation of harmonic stability and musical progression is evident. In “Bourrée”, the third piece of the symphonic “pop” poem and the first in Italian, it is interesting to note the reference to the theme of resilience which is inspired by “the commitment” develops through a syncopated rhythm of the string section. this rhythm is started by the violas and second violins to which are added, together, cellos and first violins, the first in the tonic and the second in the minor third. To “surprise” the string section then, a solo violin intertwines with the rhythmic ostinato. (Fig.4.4)



(Fig. 4.4)

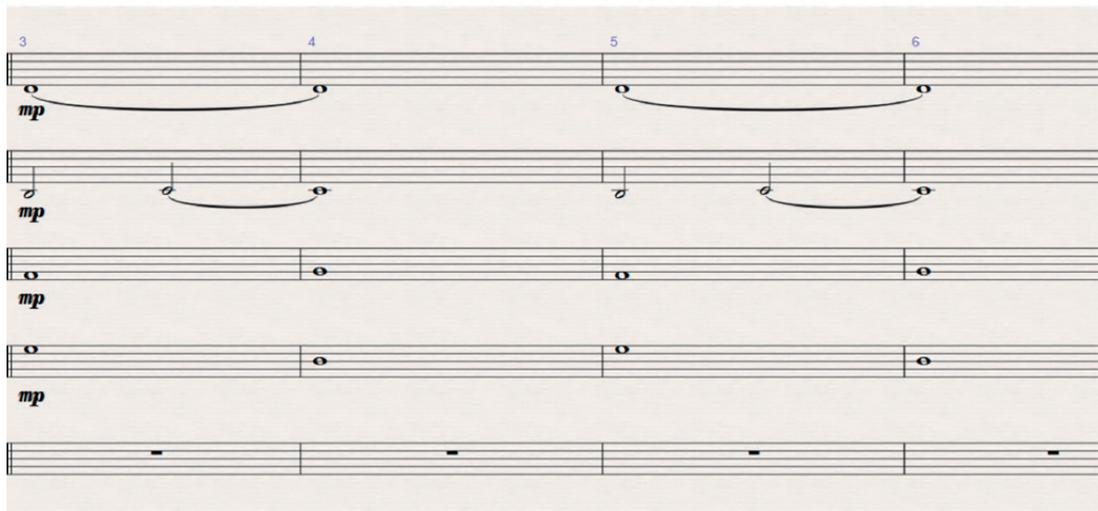
In the fourth piece, “I’ll be waiting for you to smile”, the female voice returns and once again the solo oboe assumes the leading role, as if to pay homage to the great composer Ennio Morricone who used this instrument so much in his soundtracks. The piece, once again in the key of C major, has a few bars of different tempo than the initial 4/4 time signature. (Fig.4.5)

(Fig. 4.5)

The penultimate piece of the work, “A candle in the dark”, presents a first sound encounter with the world of youth. The piece entrusted to the male voice in the tenor register offers a rhythmic cell which is entrusted to a live digital support. The orchestra connects to it with the help of the conductor. (Fig.4.6)

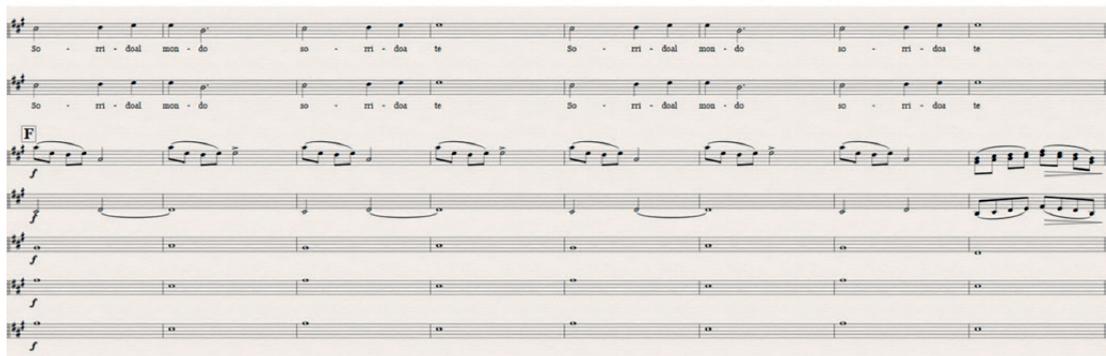
(Fig.4.6)

“Dimmi cos’è” (Tell me what it is), the final piece of the symphonic “pop” poem, is the real “hymn” to resilience. It uses an Italian text in which the phrase “Sorrìdo al mondo, sorrìdo a te” (“I smile to the world, I smile to you”) characterizes the climax until the end. The piece, in the key of G major, develops entirely on the tonic and dominant degrees with the exception of a “paraphrase” which takes place on the descending degrees IV, III and II and which ends on the dominant degree which resolves first on its tonic and then, finally, in a modulation to distant tones. The choice to use this basic harmony served to create a sense of tonal stability and resolved tension. The presence of a fifth pedal on the upper voice (first violins) was intended to create an effect of continuity and harmonic suspension, underlining the main melody and giving a sense of depth and emotional intensity to the piece which closes the pop symphonic poem. (Fig.4.7)



(Fig.4.7)

The two voices, in this excerpt which also takes up the counterpoint part of the first violins (Fig.4.8), sing in unison: a sound “stratagem” that has always been used to give strength to the melody.



(Fig.4.8)

To conclude, it is useful to underline how the choice of tonality of each piece indicates, even if in a generic way, the “mood” of the music in relation to the shared “codes” of the individual historical-cultural contexts. Therefore, with the exception of the third piece “Bourrée” which is built on a minor key, the use of major keys was preferred, which in common perception suggest a state of mind of optimism which is that feeling which tends to consider reality in its best side, one of the strengths of resilience.

Chapter 5: The MuSE student handbook

By Maria Jose Costa and Massimiliano Dinardo

Introduction:

The MuSE student manual or Handbook offers a broad theoretical background, as well as practical information aimed at understanding resilience and how to develop it in young students, as well as how to use music as a powerful tool to promote resilience, inclusion and communication. The manual will be divided into different sections where different types of information and activities will be provided.

The manual is aimed to support adolescents in developing resilience. The activities provided in the handbook will help students build strength and resilience through understanding in six key areas: Hope, self-confidence, sharing, tolerance, empathy and commitment. This will empower teenagers and will help them manage themselves better under conditions of stress.

Production of handbook:

The Coastal Self-Governing Community of the Italian Nationality was in charge of the publication and the printing process of the handbook. With a graphic designer, the Coastal Self-Governing Community of the Italian Nationality managed the graphic design project of the handbook itself.

The graphic designer created visual designs and ensured that they were suitable for printing. The format of the handbook itself was also carefully chosen to be easy to read for teenagers.

The graphic part was handled by graphic designer David Francesconi who, with the supervision of the Coastal Self-Governing Community of the Italian Nationality, did a clean, eye-catching job that would attract the attention of young readers. The handbook was published in English and Italian, but each project partner can translate it in its own language.

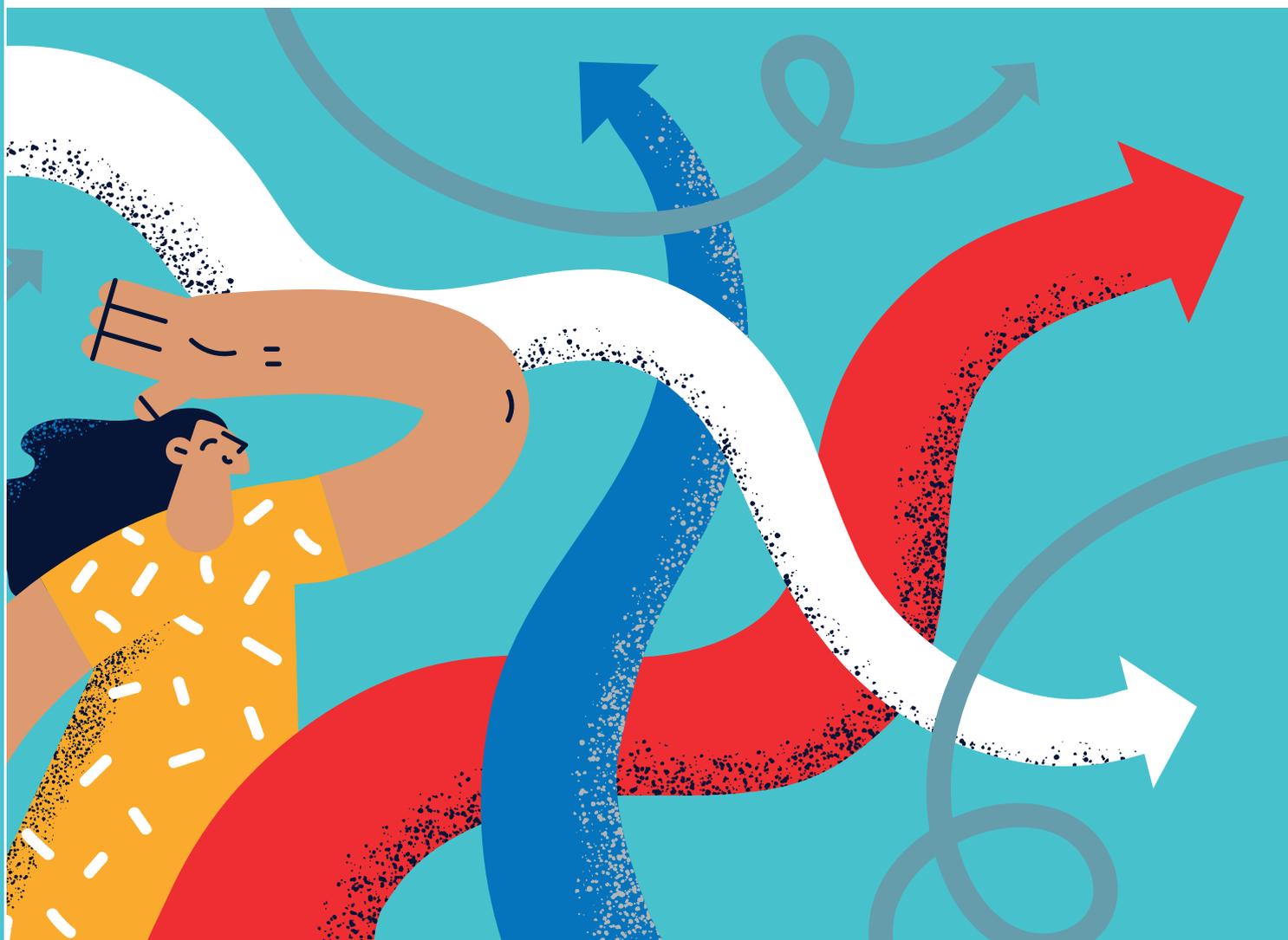
Resilience

Manual for Teenagers

Project N.º: 2020-1-It02-Ka201-079704

Escola Secundária Alves Martins

Portugal



Welcome to the Manual For Adolescents About Resilience



Visit us: [Home](#) | [Muse Project \(themuseproject.eu\)](#)



- **TRUST YOURSELF!**
- **BELIEVE IN YOU!**
- **GIVE A PART OF YOURSELF TO OTHERS!**
- **PUT YOURSELF IN ONE'S SHOE!**
- **ACCEPT THE DIFFERENCES!**
- **WHEREVER YOU GO, TAKE THE BEST OF YOU**

Resilience

It is the process of adapting well in the face of adversity, trauma, tragedy, threats, or significant sources of stress – such, as family and relationship problems, a serious illness, financial challenges, and school problems.

Werner and Smith (1992) refer to resilience as:

- **Situations in which the individual achieves a good development of his life, despite the high social risk.**
- **Individual's ability to maintain their skills despite constant exposure to stressful situations.**
- **Ability to recover from traumatic events.**

Throughout life, people are faced with demands in their personal and professional contexts that sometimes seem difficult to reconcile.

The **current reality**, such as the economic crisis or a pandemic, can also contribute to the elevation of these demands which, even at the level of daily routines, can lead to experiences of daily stress.

Examples of these **daily stress experiences** are:

concerns about school performance, such as **grades** and exams results, the pressure felt when choosing **university courses**, **relationship problems** with **school mates**, poor relationship with **parents**, **failure** in activities that one likes, **bullying** or **cyberbullying** victim. These are events that have a negative impact on our lives and cause us discomfort and stress.

Resilience is the individual's ability to "bounce back from negative situations or events. The ability to deal with their own emotions, demonstrating balance and control over their emotional reactions, such as sadness, anger, insecurity, and anxiety.

How to become resilient?

Using an adaptive response to hardship, stress, and adversity, without succumbing to panic or despair (which is the most predictable response).

Resilience is perceived as resistance, optimism, and ability to manage the situation during the time in which a certain negative event occurs, not interfering significantly in the person's life that would potentiate imbalance.

You are resilient if:

- ❖ YOU HAVE A HOPEFUL AND OPTIMISTIC ATTITUDE TOWARDS LIFE
- ❖ HAVE TRUST IN YOURSELF AND POSITIVE EMOTIONAL RESPONSES TO PROBLEM SOLVING
- ❖ YOU SHARE EXPERIENCES, POSITIVE AND NEGATIVE EMOTIONS WITH FAMILY AND FRIENDS
- ❖ YOU CAN PUT YOURSELF IN ANOTHER PERSONS "SHOES"
- ❖ YOU ENGAGE IN LIFE THROUGH MEANINGFUL ACTIVITIES
- ❖ YOU ACCEPT THAT OTHERS ARE DIFFERENT AND, EVEN THUS, YOU CAN ESTABLISH A POSITIVE INTERACTION
- ❖ DESPITE THE NEGATIVE EVENTS YOU MANAGE TO ACHIEVE A POSITIVE BALANCE AND YOU FEEL SATISFIED WITH YOUR LIFE

**DRESS UP
FOR
RESILIENCE**

You are not born resilient!

Resilience is not a static state, a result of an inherent characteristic of the person, **it is a process.**

This results from various interactions with the environment that facilitates access to experiences and resources, which will enable the proper functioning of the system after a disturbance or stress situation.



Training Resilience can help you:



Did you know that...

High levels of resilience:

- Help you deal positively with uncertainty, conflict, and failure.
- Affects your mood positively.
- Decreases levels of stress and depression.
- Improves physical and mental health.
- Increase the chance of academic and professional success.
- Ensure a positive and harmonious self-development.

Hope

Is an expectation of positive outcomes based on an optimistic attitude or positive frame of mind.

WHEN YOU WANT TO ACHIEVE SOMETHING...

1. Do you feel energized to reach that goal?
2. Do you sit around waiting for your goal to be achieved?
3. Do you have coping strategies to achieve your goal?
4. Do you give up on your goal when it takes too long to fulfill?

Snyder defines it as “**a positive motivational state that is based on an interactively derived sense of successful** (a) **agency** (goal-directed energy) and (b) **pathways** (planning to meet goals)”. While the “agency” component brings forth the determination, strength and will power to achieve goals, the “pathways” component is responsible for perseverance resulting in finding alternative routes to pursue these goals. Hopeful individuals possess positive thinking that is reflective of a realistic sense of optimism as well as the belief that they can “find a way” to produce routes to achieve the desired goals.

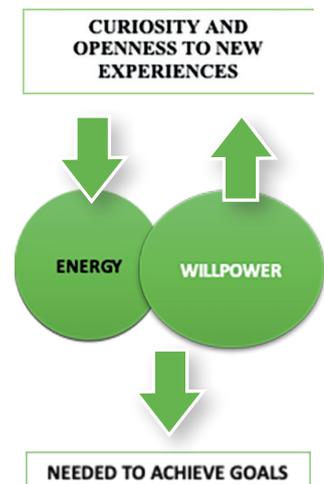
The **hope** of being successful not only motivates you to **face challenges**, but also gives you the strength and focus you need to **solve problems**.

Did you know that hopeful individuals...

- **Have a positive mindset that reflects an optimistic and realistic attitude.**
- **They believe that it is possible to find a new way to achieve desired goals.**
- **Perceive obstacles as possible challenges to be overcome.**
- **They use their optimism or hope to create alternatives to reach the goal.**

Investigations suggest that...

A hopeful and resilient person achieves better results in terms of physical and mental health and has a positive impact on cognitive functioning, helping to define their goals or purposes in life – **life is more meaningful!**



HOPE	LEVELS	
	HIGH	LOW
	<ul style="list-style-type: none"> ♣ Positive self-esteem ♣ Satisfaction with life ♣ Optimistic and realistic attitude ♣ Positive thinking Positive mood states ♣ Less prone to stress-related illnesses and depression ♣ Finds “new ways” to achieve realistic <u>goals</u> ♣ Reduction of use of medical services 	<ul style="list-style-type: none"> ♣ Mood disorders ♣ High risk behaviours ♣ Depressive symptoms ♣ Pessimistic attitude ♣ Prone to health problems

Hopeful people perceive obstacles as challenges to be overcome. **What about you?...**

...What are the challenges to overcome? List your challenges in the table below.

CHALLENGES	OVERCOME STRATEGIES
------------	---------------------

1. _____

2. _____

3. _____

Self confidence

It refers to the security that each person feels regardless of the situation in which they find themselves.

Self confidence establishes an intention towards something and the probability of being able to find a way to succeed.

Self confidence is related with **self esteem** - is the evaluative and affective dimension of the self-concept, and it reflects the sum of an individual's beliefs and knowledge about personal attributes and qualities. Is the evaluation that a person makes of himself (personal competence and personal value), which can be positive or negative.

It's the key to success or to overcome failure and to understand ourselves and others.

Self-confidence is not a guarantee of success, but a **pattern based thinking** that will improve the likelihood of success, the insistent quest for ways to make things work. Skills can be developed through practice, preparation, and experience.

The key to skill development is through engaging in acquiring knowledge and practising or applying the skill developed, over and over again until it becomes effective - **repeat - repeat - repeat.**

Experience comes through **repetition and training**, we feel more prepared, which will make us feel more **self-confident** and we develop a sense of **self-efficacy**.

To increase your **self-confidence**, you have to **know yourself!** It is essential that you discover your interests, what you know how to do and what you intend to do in the future - YOUR VALUE. It is essential that you know your **strengths** and **weaknesses**.

**TO BE SELF
CONFIDENT**

- ❖ Develop a positive sense of self-belief. The way we communicate with ourselves has an important role in building self-confidence
- ❖ Create positive thinking and visualize positive outcomes, focusing on strengths rather than weaknesses
- ❖ Verbalize motivating phrases, oriented towards problem solving
- ❖ Say phrases and encouragement words to yourself
- ❖ Listen to lively music, read and watch inspiring programs
- ❖ Work on the gaps that make us feel low self-confidence

Below you will find the four quadrants of the SWOT matrix. You should use this space to collect information about yourself.

PERSONAL SWOT ANALYSIS	POSITIVE FACTORS	NEGATIVE FACTORS
	INTERNAL ANALYSIS	STRENGTHS (WHAT YOU DO WELL?)
EXTERNAL ANALYSIS	OPPORTUNITIES (WHAT YOU CAN DO TO REDUCE YOUR WEAKNESSES?)	THREATS (WHAT MAY HARMFUL YOU?)

SELF- CONFIDENCE	LEVELS	
	HIGH	LOW
	<ul style="list-style-type: none"> ▪ Openness to new experiences ▪ Better health and well-being ▪ Positive self-image ▪ Optimistic attitude ▪ Better decision making ▪ Motivation to improve existing <u>skills</u> ▪ Higher potential ▪ Celebrate all <u>successes</u> ▪ Self-valorisation 	<ul style="list-style-type: none"> ▪ Mental illness ▪ Feeling insecure ▪ Fear of failure ▪ Difficulty dealing with <u>criticism</u> ▪ Intolerance to challenges ▪ Question their own decisions, skills, capacity, appearance, and <u>personality</u> ▪ Devalues <u>accomplishments</u> ▪ Feeling defeated and self-depreciation ▪

Sharing

Allows you to feel socially validated

When an individual shares his problems and feels that others are empathic and listen, their frustrations and difficulties, as well as the attitude towards the problem, are supported by the support of the other.

An individual that shares positive experiences is received by others with praise and happiness, feels motivated to live new experiences, and to continue doing what makes him/her feel fulfilled, and besides, they **feel accepted and satisfied with themselves**.



Did you know that...

- A shared problem is a problem divided in half?
- The support and sense of belonging to a community or group reinforces the person's feelings of courage and confidence.
- Helping others is beneficial for the person himself, as it promotes confidence and self-esteem and reduces uncertainties as it strengthens the bond between people.
- Compassion and positive impact on another person's life make the intensity of one's concerns decrease and goals become much easier to achieve.

Receiving sympathy allows you to feel accepted and realize that you don't have to face the situation alone, which reduces panic and stress.

Having significant people to share each step will be safer and more supported.

In the absence of a positive relationship with people close to us and a healthy support network, it is very easy to feel discouraged in complicated situations, and very difficult to persevere in adverse situations.



Social relationships built through sharing are the key to building resilience.

Sharing means celebrating each other's successes and supporting each other through difficult times, which is crucial to building resilience.

Celebrating achievements, however small they may be, promote the feeling success. **You learn to value your achievements.**

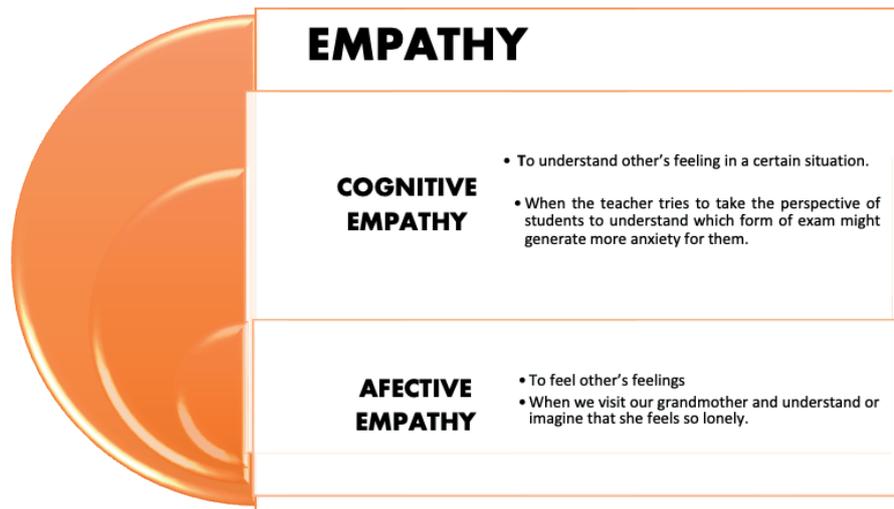
It's time to apply this to your life. In the exercise that follows, list your successes over the past year. Think about the impact they had or could have had on your life.

ACHIEVEMENTS/SUCCESSSES	HOW DID YOU CELEBRATE THEM OR HOW YOU SHOULD HAVE CELEBRATED THEM

Nourish... positive social relationships with your small or big achievements.

Empathy

Refers to the ability to understand and feel the emotional experience of another person, to perceive situations by others frame of reference.



An Empathetic Person:

- Understands the other without judgment
- Listens to the other first instead of acting selfishly
- Unlike having sympathy, being empathetic is not just listening for the sake of listening, it poses pertinent questions to better understand the situation
- Helps/supports without interfering in life or invading the other's space

Did you know...

- Empathy is a socio-emotional competence, so you can learn to be empathetic.
- Empathy is strongly linked to several aspects – wisdom, forgiveness, and altruistic behaviours.
- By analysing situations from the other's point of view, you can develop a better understanding of the situation experienced and, consequently, offer more support and more objective advice.
- During adolescence, cortical and subcortical areas undergo changes that influence the ability to infer mental states and perceive the perspective of the other. These modifications

BECOME EMPATHETIC

- ❖ Recognize that empathy could be developed.
- ❖ Don't judge others'.
- ❖ Be curious about the other person! Ask questions: what do you think? How do you feel? What are your motivations, etc.
- ❖ Learn to listen actively and be available for others.
- ❖ Expose yourself to the difference through personal contact or Reading! Only when we have face to face contact with different habits, perspectives and emotions can we understand them.

**MAKE OTHER'S WORLD A
EMPATHETIC PLACE TO
LIVE IN**

lead to thinking being guided by more abstract questions, which will allow the teenager to be able to assume, in emotional terms, the social perspective of others, reflecting, for example, on how others face certain situations and how they behave. feel about them.

- Empathy promotes prosocial, cooperative, and altruistic behaviours. Adolescents who show more empathy are more likely to act in a prosocial or positive social manner.
- A less manifest level of empathy may be a predictor of negative social behavior.

To be empathic is to perceive the other with respect, solidarity, interest, love, affection and without judgment or criticism.

Develop and improve tolerance

- TRAIN EMPATHY**
- SEEK SELF-KNOWLEDGE**
- BE AWARE OF YOUR POTENTIAL**
- ACCEPT FAILURE AND ERRORS'**
- BECOME AWARE OF FINITUDE**
- CONTROL EMOTIONS**

Commitment

Promise or firm decision to do something

Commitment “willingness to give your time and energy to a job, activity, or something that you believe in” or, again, as “something that you must do or deal with that takes your time”.

We all have goals to achieve in life, some want to be a sportsmen, go to university, lose weight, others want to create their own business, become a veterinarian or buy the latest iPhone model. Anyway, we all have short, medium and long term goals.

The **main ingredient** to reach your goals is **commitment**.

When there is a motive, there is action! MOTIVATION

Commitment is related to the **value, intention, desire** attributed to the activity.

Think of something you really want to do or accomplish:

And now answer the following **3 questions** (circle your answer).

- ➔ IS IT VERY IMPORTANT FOR YOU? YES NO
- ➔ IS IT PART OF YOUR GOALS? YES NO
- ➔ DO YOU REALLY WANT TO DO THIS? YES NO

COMMITMENT IS...



Did you know that...

- The level of commitment/involvement differs from person to person, just as it can vary depending on the context, environment, activity or task.
- Commitment increases motivation to carry out a task or achieve defined goals.
- Committed people assume more responsibilities, are more committed and finish all their tasks, never leaving or abandoning a task.
- Involved/committed people have, overall, better performance in their activities because it increases the perception of control over life in general.
- Committed people acquire cognitive and emotional skills from experience, which makes them more resilient.

COMMITMENT	LEVELS	
	HIGH	LOW
	<ul style="list-style-type: none"> ▪ Greater internal motivation ▪ Defines specific, measurable and realistic <u>goals</u> ▪ A lot of discipline, <u>enthusiasm</u> and devotion. ▪ Greater task autonomy ▪ Greater capability of initiative, critical and creative thinking ▪ New challenges give meaning and a sense of purpose to your <u>life</u> ▪ Acquires more <u>skills</u> ▪ Good level of emotional regulation 	<ul style="list-style-type: none"> ▪ Difficulty setting <u>goals</u> ▪ Poor focus/attention to goals ▪ Feels <u>insecure</u> ▪ Difficulty dealing with <u>criticism</u> ▪ Don't accept <u>challenges</u> ▪ Low levels of participations in individual and/or collective activities ▪ Change resistance ▪ Poor level of emotional regulation

The famous German writer, Johann Wolfgang von GOETHE, said the following:

“Until one is committed there is hesitancy, the chance to draw back, always ineffectiveness. Concerning all acts of initiative (and Creation). There is one elementary truth. The ignorance which kills countless ideas and splendid plans: the moment that one definitely commits one's self, then Providence moves too. All sorts of things occur to help that would never otherwise have occurred. A whole stream of events issues from the decision, raising in one's favour all manner of unforeseen incidents and meetings and material assistance which no one could have dreamt would have come your way. **Whatever you can do or dream you can, begin it.** Boldness has genius, power, and magic in it.”

Commitment gives meaning to your actions and makes you more **resilient**.

Students Handbook | MuSE

Appendices



Appendix 1 – Tedtalks about Resilience

The Power of Resilience: Sam Goldstein, Ph.D. at TEDxRockCreekPark
<https://www.youtube.com/watch?v=isfw8JJ-eWM>

The ABCs of resilience: Kathryn Meisner at TEDxYMCAAcademy
<https://www.youtube.com/watch?v=bAHQJSKZDB0>

What Trauma Taught Me About Resilience | Charles Hunt | TEDxCharlotte
https://www.youtube.com/watch?v=3qELiw_1Ddg

A teen's guide to finding the strength to overcome challenges | Kylie Pilkinton | TEDxSouthLakeTahoe
- <https://www.youtube.com/watch?v=L4fX1Ah3jrM> -

How to build resilience as your superpower | Denise Mai | TEDxKerrisdaleWomen
<https://www.youtube.com/watch?v=dzyZXdl0vok>

The three secrets of resilient people | Lucy Hone | TEDxChristchurch
<https://www.youtube.com/watch?v=NWH8N-BvhAw>

Resilience: The Art of Failing Forward | Sasha Shillcutt, MD, MS, FASE | TEDxUNO
<https://www.youtube.com/watch?v=bBlmvAITMrg>

Sh*t happens. 8 lessons in resilience | Dr Fiona Starr & Dr Mike Solomon | TEDxKingAlfredSchool
<https://www.youtube.com/watch?v=Jba4XDnDXuY>

Appendix 2

Hope Scale

Directions: Read each sentence carefully. For each sentence, please think about how you are in most situations. Using the scale shown below, please select da number that best describes you and put that number in the blank provided. There are no right or wrong answers.

1 – None of the time 2 – A little of the time 3 – Some of the time
4 – A lot of the time 5 - Most of the time 6 – All of the time

____ 1.	I think I am doing well.
____ 2.	I can think of many ways to get the things in life that are most important to me.
____ 3.	I am doing just as well as others my age.
____ 4.	When I have a problem, I can come up with lots of ways to solve it.
____ 5.	I think the things that I have done in the past will help me in the future.
____ 6.	Even when others want to quit, I know that I can find ways to solve the problem.

Adapted: Snyder (1997)

TOTAL SCORE _____

RESULTS (SCORE): ADD ALL THE RESPONSE VALUES

4-8	VERY LOW HOPE
9-12	SLIGHTLY HOPEFUL
13-16	MODERATELY HOPEFUL
17-24	HIGHLY HOPEFUL
25-36	EXTRAORDENARLY HOPEFUL

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Chapter 6

Impact on the MuSE project: a multilingual mobile application (APP) as a work tool

By Francesco Tanda, Demetra SV

Our project has seen, among its focal points, the continuous interaction of students from three partner countries. Interaction that took place using a technical tool, a multilingual App, specially created to facilitate and encourage students to use it. Within the App, rooms were opened in which, in the languages of the partner schools, the students were able to read the definitions of the six keywords on which their interaction was based - Hope, Self Confidence, Sharing, Empathy, Commitment, Tolerance – and on which they elaborated their reflections.

6.1 The organisation that developed the APP

The organization that developed the Web App within the partnership is Demetra SPV. Demetra SPV is an Innovative SME that provides consultancy and integrated services to Public Bodies and Companies with particular attention to the sectors of technological innovation, territorial and business development. The Development Area encompasses all the design, management and development services of complex information systems in all their components and creates web-based services and products designed and developed on the real needs of the customer. Each Web project involves aspects related to planning and development, systems engineering, graphic design, communication, marketing and are coordinated directly by the Development Management, which follows and coordinates all phases of the product/service life cycle.

6.2 The development of the MuSE project mobile APP

The App was conceived and used primarily to allow students to collaborate, communicate and share information in order to contribute to the creation of the lyric poem. The contents of the App have also always been available online and each of the participants had, at any time, the possibility of accessing and consulting this resource. The materials have always been freely accessible and available to make it even easier to understand the topics and characterized by high quality content. The quality of the educational and pedagogical approaches was precisely guaranteed by the expertise and experience of the partners involved in the project. The platform also served as a repository and stored experiences, good practices and all the information that was shared nationally and internationally with European partners.

From a technological point of view, the Web App was created in such a way as to be easily usable also via mobile devices (iPhone, Smartphone), so as to be available on the most popular devices among young people. The App represented a new approach to engage students in exciting activities aimed at sharing experiences and strengthening skills and competences. The decision to create and use an App, matured in the preparatory meetings for drafting the project, is a direct consequence of the change in habits and customs that technology has produced in our lives.

Technology, increasingly an essential part of adolescent life, is used in particular for:

- **connect, comment and discuss things with others;**
- **learn more about interesting topics;**
- **easy access to information for information and education;**
- **maintain and develop supportive relationships;**
- **form a personal identity (through self-expression, learning and communication);**
- **promote a sense of belonging and self-worth through involvement in a community of users.**

Before designing the technological part, there was a series of meetings between the partners and representatives for the Demetra SPV project, carried out remotely, to carry out a complete analysis of the needs which then led to making choices in the creation of the App itself. We started from the consideration that technology profoundly affects the lives of adolescents. Using the internet and cell phones keeps teens connected, not just to their friends but to a wider range of people which broadens their horizons.

Some teenagers struggle to make friends. Others have unique interests that their offline colleagues don't share. And sadly, some teenagers live in communities that don't accept them for who they are. Thanks to technology, these teenagers now have the opportunity to interact meaningfully with others. It is also an opportunity to express their creativity and to widely distribute their creative works which can inspire and help other people. In fact, this project intended to use an App to promote communication between people of different cultures and the exchange of opinions and experiences to achieve common goals which resulted in the creation of a form of creative transcultural expression.

This intellectual output being aimed at the students took into account their needs and interests and was user-centred. Students are the direct beneficiaries of the App and have provided feedback and opinions on how it works. The IO was also addressed to the operators to analyze the contributions of the students of the partner schools and to monitor their collaboration and cooperation.

Our App was designed in English and in all the languages of the project partners to be usable by everyone. Thinking in European and not just national terms means strengthening cooperation between EU Member States. The tool we have created can be used in other countries and contexts that benefit from the project's methodology, achievements and results, to achieve the same objectives and guide adolescents in a process of growth and improvement.

The major problem that has been encountered in the development of the computer system has not been related to technology but rather to privacy policies. As we are dealing with underage students, this was an aspect that was deeply felt and discussed between the partners. The solution shared and accepted by all was to create a unique access code for each of the three schools involved and not a username and password for each student.

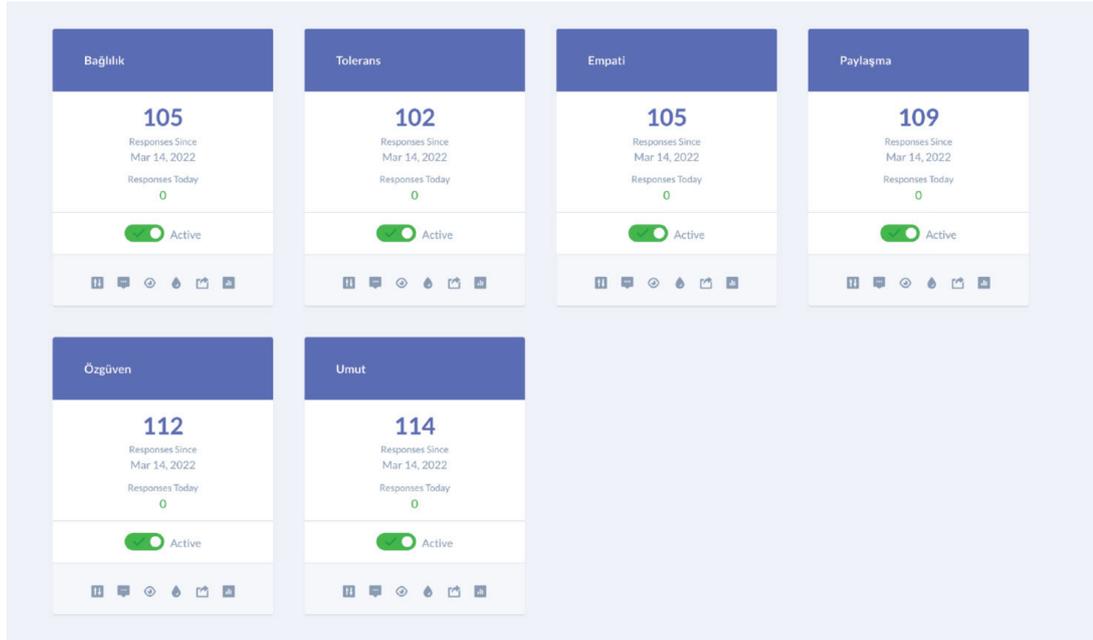
Since it was a school project, it was the schools that gave the code to their pupils and communicated with the parents, informing them of the purposes and methods of using the tool by their children. This choice also made it possible to guarantee an ex ante and ex post check by the professors on the contributions inserted by the students without being able to identify who had written those same contents.

- **During the project the App was downloaded by 4502 users.**

A curious fact is that almost everyone has used the Google Play store. Only 51 users downloaded from the Apple App Store.

In the following images, for each country and each keyword, as well as in English, the numbers shown certify the answers given.

Figure 6.1: The picture below is an example of the accesses in response to the questions asked.



6.3 Functionality and implementation of the mobile app

A | Free Access

The student, after downloading the application from Android or IOS store and completing the installation phase, accesses the “Free Access” home screen. In this section the student must select their language clicking on the appropriate circular icons depicting the national flags. The default language is English. As a second step, the student must select their school or institution from a drop-down menu immediately below the language selection. By clicking on the green “Access” button, the student enters the internal sections of the application.

B | Topics List

The first screen that the student accesses is “Topics List” or the list of topics. The section header shows the name of the section while the whole central part of the screen is characterized by the list of topics. The topics are preloaded from within the application. By clicking on one of them, the student accesses the dedicated section.

C | Topic “Friendship”

By clicking on a topic (eg Friendship) the student accesses the specific section. In this unit the student can find 3 different types of activities:

- **Survey;**
- **Song to be read with an open answer;**
- **Image to comment.**

Surveys List

In the case of a “Surveys List” questionnaire, the student displays a sort of card in the center of the screen which shows the title of the questionnaire and a brief description. Immediately below the number of questions that make up the questionnaire is displayed and on the right side the green button “Start now” to proceed with the compilation. Since the application is anonymous, clicking on the start button of the questionnaire opens a popup in the center of the screen where the student must enter the code that was provided by the school. If you do not have any code, the application can only be consulted for information purposes and you cannot interact with the activities.

The questionnaire screen is presented in the form of single question pages with answer options. By clicking on the green “Next” button you can go to the next question. Once the questionnaire is completed, it can be sent by clicking on the green “Send” button. The system sends the questionnaire to the management panel and at the same time an email with the link to the questionnaire.

Story List

In the case of a passage to be read and commented on "Story List", the student displays a sort of card in the center of the screen that shows the title of the passage and the first part of the story. Immediately below, the task to be performed "Read and answer" is displayed and on the right side the green "Start now" button to proceed with the activity. Since the application is anonymous, clicking on the start button opens a popup in the center of the screen where the student must enter the code that was provided by the school. If you do not have any code, the application can only be consulted for information purposes and you cannot interact with the activities.

The song screen displays the title of the story in the header and the whole central part is occupied by the text. At the end of the narration, the question to be answered by the student is reported. The answer must be written by the student in the text field immediately below the question. Once you have formulated your answer, you can send it by clicking on the green "Send" button. The system sends the response to the management panel and at the same time an email with the link to the response.

Image List

In the case of an image to be commented on "Image List", the student displays a sort of card in the center of the screen that shows the image and the question to be answered. Immediately below the task to be performed is displayed "View and answer" and on the right side the green button "Start now" to proceed with the activity. Since the application is anonymous, clicking on the start button opens a popup in the center of the screen where the student must enter the code that was provided by the school. If you do not have any code, the application can only be consulted for information purposes and you cannot interact with the activities. The specific screen displays the title of the activity in the header and the whole central part is occupied by the image. Immediately below the photo is the question to be answered by the student.

The answer must be written by the student in the text field immediately below the question. Once you have formulated your answer, you can send it by clicking on the green "Send" button. The system sends the response to the management panel and at the same time an email with the link to the response.

H. Rules

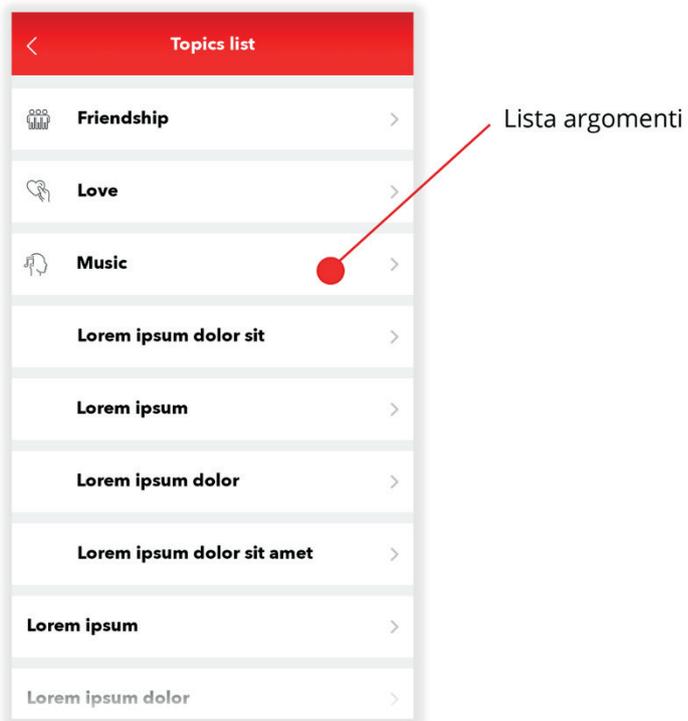
The application also includes purely informative pages characterized by title and description. These pages are purely descriptive and the student does not interact with them.

Figure 6.2 In the following images, for each country and each keyword, as well as in English, the numbers shown certify the answers given.

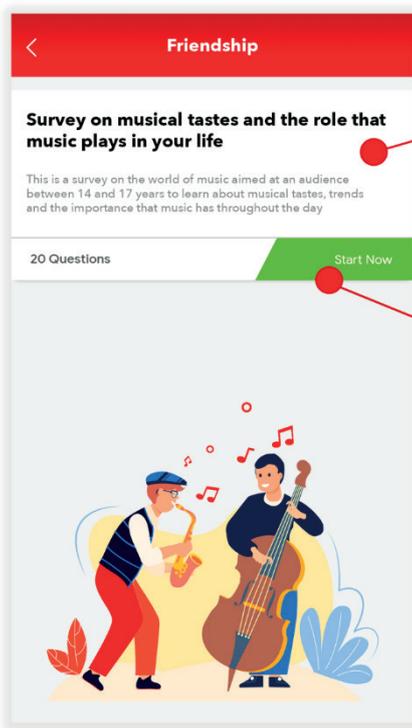
A. Free Access



B. Topics List



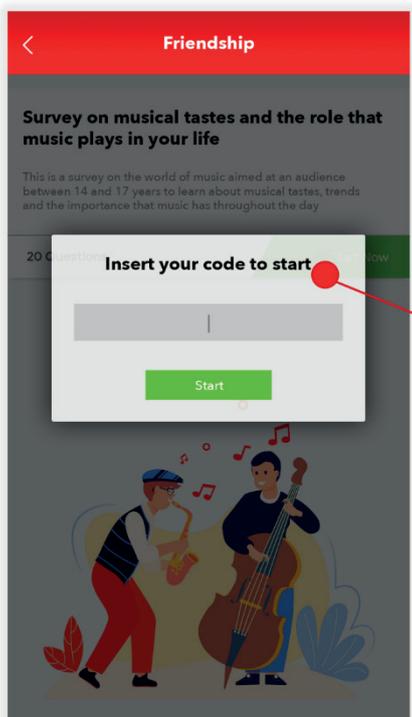
C. Topic Survey



Titolo e descrizione del questionario

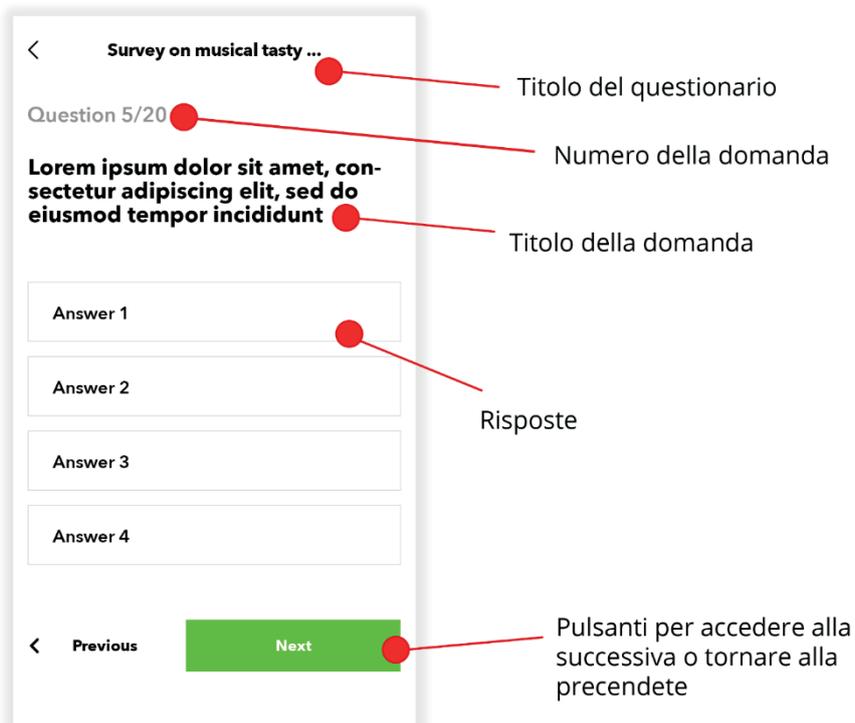
Pulsante per la compilazione del questionario

D. Popup



Popup per l'inserimento del codice scolastico e avviare il questionario

E. Survey Page



Topic Story



F. Story page

The screenshot shows a mobile app interface for a story page. At the top, there is a back arrow and a title "Title of story about friendship...". Below the title is a short paragraph of text. This is followed by a longer paragraph of text. Below the text is a section titled "Question" with the text "What's the moral of this friendship story?". Underneath the question is a text input field with the placeholder "Write here your answer...". At the bottom of the page is a green button labeled "Send".

Annotations with red lines point to the following elements:

- Titolo del racconto**: Points to the title "Title of story about friendship...".
- Testo da leggere**: Points to the main body of text in the story.
- Domanda a cui rispondere**: Points to the question "What's the moral of this friendship story?".
- Campo di testo in cui scrivere la risposta**: Points to the text input field.
- Pulsante per inviare la risposta**: Points to the green "Send" button.

(La risposta verrà gestita nel pannello di controllo e verrà inviata una email con il link alla risposta)

G. Topic Image

The screenshot shows a mobile app interface for a topic image page. At the top, there is a back arrow and a red header with the word "Friendship". Below the header is a photograph of four people sitting on a log by the water. Below the photo is the question "What emotions does it cause you to see this photo?". At the bottom of the page is a green button labeled "Start Now".

Annotations with red lines point to the following elements:

- Immagine e domanda a cui rispondere**: Points to the photograph and the question below it.
- Pulsante per accedere alla pagina e rispondere alla domanda**: Points to the green "Start Now" button.

H. Image page

Image

Question

What emotions does it cause you to see this photo?

Write here your answer...

Send

Immagine

Domanda a cui rispondere

Campo di testo in cui scrivere la risposta

Pulsante per inviare la risposta

(La risposta verrà gestita nel pannello di controllo e verrà inviata una email con il link alla risposta)

I. Rules

Rules

1. How does it work?
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2. Participants
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3. Duration
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

4. Terms and Conditions
Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem.

5. Lorem ipsum
Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae.

Pagina informativa

Chapter 7

Dissemination and Communication

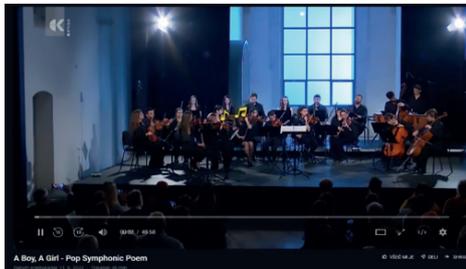
Massimiliano Di Nardo and Andrea Bartole

CAN Costiera will mainly deal with the parts concerning the dissemination and the communication with external authorities.

The main objective of the Muse project was to provide adolescents with the skills and tools to overcome the difficulties that life puts them through and help them develop resilience. The project adopted an innovative methodology, based on the use of music as a support for developing resilience due to its ability to evoke, identify and process emotions. Furthermore, music is a common phenomenon that goes beyond national, racial, and cultural borders.

The aim of the project was to promote the development of some of the factors that make a person resilient, such as a positive attitude, optimism, the ability to regulate emotions and the ability to see failure as a form of useful feedback. Specifically, the adolescents involved in the project developed the following traits:

- **emotional awareness and the ability to regulate their emotions**
- **control of their impulses**
- **an optimistic mindset**
- **flexible and accurate thinking**
- **empathy towards others**
- **self-efficacy**
- **willingness to seek help when needed.**



The students experienced a different learning method, focusing on personal understanding and sharing through music. The main output of the MusE project was a Symphonic Pop Poem on the theme of adolescence, the text of which was composed by the students themselves. The students were involved in engaging and stimulating activities that gave them the opportunity to meet people from different countries.

To ensure that the activities ran smoothly and to promote the outputs and objectives of the project, the partner Coastal Self-Governing Community of the Italian Nationality carried out various communication and dissemination activities.

The Coastal Self-Governing Community of the Italian nationality implemented communication and dissemination activities using different channels and different strategies to guarantee maximum dissemination of the project and its outputs. Communication and dissemination activities were implemented through promotion on the website, Facebook, newspapers, and radio and television broadcasts.

For this purpose, the Coastal Self-Governing Community of the Italian nationality cooperated with National TV



of the Republic of Slovenia and the Italian programme of Radio and TV Koper - Koper. Radio Koper operates as part of the public broadcasting service in Slovenia - RTV Slovenia and began broadcasting its programmes on 25 May 1949, under the name of Radio Trieste Zona Jugoslava (Radio jugoslovanske cone Trst). The programmes were in three languages: Slovenian, Italian, and Croatian. After the signing of the London Memorandum, Radio Koper merged with Radio Ljubljana in 1956 and the Croatian-language programme was abolished. Due to its commercial effectiveness (for decades it was one of the most popular radio stations), the signal was broadcast to larger and larger areas of Italy.

In 1979, the Slovenian and Italian programmes began broadcasting on separate frequencies. Radio Koper was one of the first bilingual radio stations in Europe. Radio Koper is primarily aimed at members of the Italian national community living in Slovenia and Croatia and is also very popular with the Italian public. Thanks to its Medium Wave, Stereo Frequency Modulation and Digital Terrestrial (DAB+) transmitters, it projects its voice and music over and beyond the regional and national borders: from Istria and Rijeka, to Ljubljana, the capital of Slovenia, and on to the Adriatic coast, covering Friuli-Venezia Giulia, Veneto and Emilia-Romagna. Today Radio Koper is followed on an average day by 27,000 radio listeners in Italy and 9,000 in Slovenia.

As well as the Coastal Self-Governing Community of Italian nationality has also collaborated with Tv Koper, which was established in 1971 as a function of the Italian national community, TV Koper operates as part of the public broadcasting service in Slovenia - RTV Slovenia. Besides being an irreplaceable instrument of communication, safeguarding the linguistic and cultural identity of the Italian Community, as well as an important regional and area information hub, TV Koper is today also one of the most important and significant minority and border television stations in Europe. Situated at the crossroads of three states and as many languages and cultures, with a signal that spreads to the neighbouring areas of Slovenia, Italy and Croatia, the station, which broadcasts ten hours of programmes daily, from 2 p.m. to midnight, nine of which in Italian and one hour in Slovene, is one of the most attentive observers of the varied and rich political, economic, social and cultural reality of this area. Today, TV Koper is followed on an average day by 37,000 viewers in Italy and 15,000 in Slovenia.

Thanks to its close cooperation with the national TV of the Republic of Slovenia and with the Italian programme of Radio and TV Koper - Koper, the Coastal Self-Governing Community of the Italian nationality was able to ensure maximum dissemination of the project among Italian and Slovenian-speaking citizens, as well as among European citizens.



Since the spring of 2021, the Coastal Self-Governing Community of the Italian Nationality has closely collaborated with the national and local mass media, promoting the project activities in an efficient way. The Coastal Self-Governing Community of the Italian Nationality was invited, along with the other project partners, to various radio and television programmes.

Moreover, the Coastal Self-Governing Community of the Italian Nationality, being the leading organisation of the Italian national community in Slovenia and the interlocutor towards the Ministries and the Government of the Republic of Slovenia, did not only cooperate with the national media, but also with schools in the bilingual area. The project was promoted among pupils and students, as well as in institutional settings, targeting different age demographics.

The project reached its peak with the concert, which was held and recorded by TV Koper-Capodistria in May 2022. The Coastal Self-Governing Community of Italian Nationality held a press conference to present the project and the partnership. Two students from the Gian Rinaldo Carli High School had the opportunity to read the introduction to all the musical composition. The concert, which was recorded by TV Koper - Capodistria, was a great success, with more than 90 attending. The orchestra, the conductor, the singers and the two students delighted audience members, who stood up and applauded the great performance. After the concert, the activities focused on promoting the project through mass media, including interviews with the conductor and the composer of the symphonic pop opera and the Can Costiera project leaders.



The entire concert was also broadcast on TV Koper - Capodistria, registering very good ratings, and there were several broadcasts and newspapers reporting on the success of the project. Furthermore, the recording of the concert was used to create a DVD of the concert, representing a multiplier of the project, which was used by all partners for the purpose of dissemination both in the schools that took part in the project and in the schools in our area, thus achieving a dissemination among young people.

Moreover, the project DVD multiplier was not accompanied by the usual digipack, as Muse project partners wanted to give more value to this output; therefore, they created a Handbook entitled Resilience for teenagers, which includes the concert DVD. The Handbook was intended for teenagers, who can learn more about resilience issues developed by the Muse project, as well as approaches and advice on how to deal with teenage problems.

The dissemination of the Muse project obviously also took place within the partnership, in the schools that participated in the project, in the institutions of the project partners as well as in our local communities, thus reaching directly and indirectly interested stakeholders.



The project's sharing and dissemination activities ensured that the results were disseminated, bringing awareness of what this project and partnership was able to achieve, thus proving the effectiveness of the objectives and the results.

Sharing the results of the project was also a way of promoting the project and its results, as well as attracting other countries, institutions, public and private bodies, and stakeholders to think about the results and use them in the European context.

To this end, the project's development methodology, tools, and resources, and in particular the results, have been published on the website and are freely accessible. In addition to that, all evaluation information was collected to determine the results. Thus, the following indicators were considered to assess project objectives and results:

- Number of target group members and stakeholders who participated in the activities;
- Types of evaluation questionnaires to assess participants' satisfaction with the preparation, implementation, and multiplication;

- Number of online users and website visitors;
- Number of participants in multiplication events (concerts);
- Number of related institutions and individuals reached through dissemination and valorisation activities;
- Number of stakeholders willing to integrate the project results into their normal activities;
- Number of dissemination events/activities carried out by each partner;
- Number of stakeholders reached through newsletters and press releases.

Some useful links:

- <https://www.rtvsllo.si/capodistria/radio-capodistria/notizie/cultura/a-boy-a-girl-a-capodistria-un-concerto-nel-segno-dei-giovani/626439>
- <https://365.rtvsllo.si/arhiv/i-concerti-di-tv-capodistria/174879936>
- <https://obalaplus.si/le-attivita-della-can-costiera-7/>
- <https://365.rtvsllo.si/arhiv/tuttoggi/174870470>

Chapter 8

Conclusions

By Francesco Colasanto, Rosso Arancio

Our thirty-month journey: an exciting and wonderful challenge. A fascinating and engaging project since from the start and in all activities: from transactional meetings, to conferences, to convivial moments. However, we have to admit that the concerts (multipliers) were among the best moments. Looking at the faces of the satisfied and smiling students because they were aware that they had contributed their texts to something important was certainly exciting. We have confirmed that music can really help young people to express their emotions and feelings in a creative way. The priorities identified in the MusE project took into account recent European studies on the need to strengthen the ability of adolescents to understand the process of building resilience. Building resilience: a concept that immediately seemed fundamental to us.

The MusE project crossed the need to improve and increase the expressive methods and tools of adolescents such as music and poetry with the need to increase their awareness of resilience through the expression of emotions.

Help young people develop resilience, i.e. make them aware that they possess this skill, identifying which aspects of their life they can control, modify and grow, as it is considered a key skill in today's world, characterized by uncertainty, ambiguity and sudden changes. During these years the students have learned that becoming more resilient will not only help them overcome difficult circumstances, but will also allow them to grow and even improve their lives along the way.

In summary, the students involved in the project understood that music, even music expressed through words, can be a fundamental element for their resilience, as it can help them develop their emotions, their personal identity, their sense of belonging, and their self-esteem. Music practice and participation in musical activities can provide a positive distraction from the difficulties of daily life, therefore promoting healthy emotional and mental well-being. To conclude, we can say that this project can really be an inspiration both for other European projects and, more simply, for activities to be carried out within schools, associations and all those entities that are somehow related to youngsters.

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