

# DAY ONE

Sociological look

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October 2022



# DAY ONE

IN EUROPE

# SETTING THE CONTEXT

The (pro)view in this document is the evaluative account of a day at the heart of the DAY 1 in Europe scheme. The proposed account retraces with sensitivity the contours of this day, the presence of the children and their involvement and the feedback from the professionals present. This view is part of a continuity of evaluation of the scheme started in Bègles.

In the DAY 1 in Europe scheme, partners from the educational community from all over Europe meet and talk to each other: Belgium, Italy, Ireland, Malta, Greece and of course France. These partners are working on projects that promote the inclusion of non-native speaking children in their host country. These projects take different approaches to create inclusive levers which are shared during these days between professionals to enhance their toolboxes.

The day is organised with 32 allophone pupils. It begins with a time of welcome and presentation. Then a workshop to learn a song, rhythm and sounds is proposed between musicians and children. Finally, a concert bringing everyone together closes the day in front of the other pupils of the school and the parents, who have also been invited.

The end of the day was punctuated by a time of evaluation and reflection on the various workshops and moments. The aim of this shared vision is to improve practices, to enhance what already exists, to be inspired, and to empathise with the children in order to better understand what they may experience. So, what impacts have been observed in the children? How do professionals position themselves and reposition themselves?

The following pages pick up the pace of this day, which ended with the promise to meet again in another country, and the gratitude for the welcome received here. They will recount the experience observed, the experience lived and the capacity for empathy of this European educational community, aiming to adapt as closely as possible to the needs of the child.





# PRESENTATION

Making the human connection

# Taking the time to meet

The room spreads out. Everyone watches as the band sets up. The layout of the room resembles the idea of a private concert in preparation. The attention is fixed on those who are on the symbolic stage promised by their instruments, a strategic place, a place of choice, full of representation, which sets the scene and the seats.

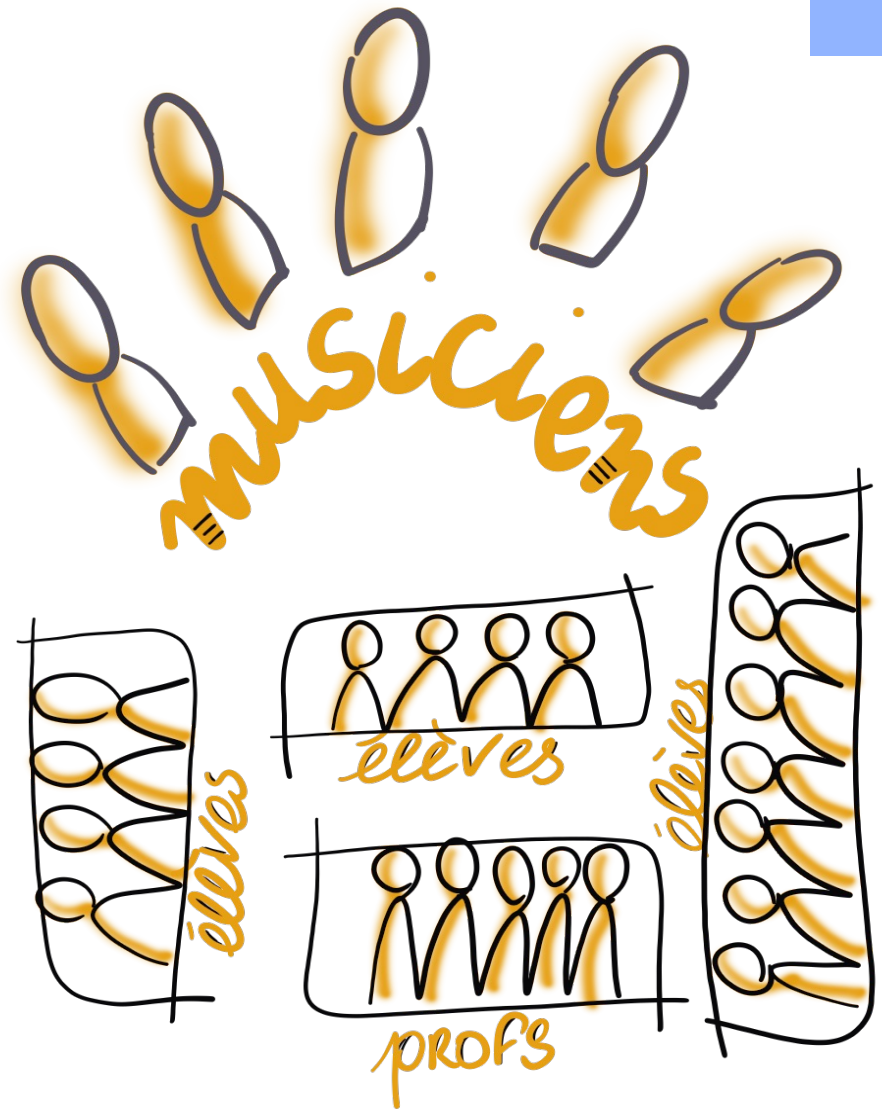
Then comes a time of presentation. The musicians above all, their instruments too. The languages follow one another, along with the countries of origin, the ages and the migratory routes, the arrival in France, and their life in France. The team of musicians is a "multicultural team". The day's programme is based on learning Albanian music about exile. The subject speaks, evokes and echoes the children's stories. One of the musicians asks the children "who comes from another country? And for this class group, the answer is simple: "everyone" comes from somewhere else. So, despite their shy hesitations, the 32 pupils in the room gradually raise their hands.

What does this hesitation represent? What does it mark in each person's life? What does it tell about their history? About the acceptance of it? Are these memories too distant? Or memories to be kept silent?

And why not?

⇒ Create movement in the room, so that the different groups present (musicians, children and school professionals) interact differently. Why not scatter the musicians around the room, in "safari" mode, introduce themselves in small groups, let each participant speak. Basically, to change the usual "concert" mode, which nevertheless works.

⇒ Find a space for the presentation of children to break down the adult/children barrier, to equalise relationships



# Agreeing, recognising each other

After the introduction, it was time for questions from the pupils. They are diverse, and they are curious, these students who are usually "very withdrawn". The questions were on different themes: the background, the music, the instruments, the communication between musicians, the relationship to the language, to their country, to fame. The subjects turn and bounce around, from the music to the musician, to the man and the connective tissue.

The musicians' migratory route makes the students very curious. Some ask the musicians one by one "How did you get here? There is not a story that is forgotten, not a musician that the students do not listen to carefully. All the stories lead to new questions, and leave some pensive.

These stories, which they listen to attentively, sometimes have the tinge of their family history. Indeed, these stories carry aloud the notes of their own individual mysteries, sometimes secret and hushed up, where we also know the existence of family and/or individual struggles carried out in the complexity of movements between countries, the firmness of symbolic and real borders. Then there is what the children themselves experience at school, around the more or less easy inclusion in the country of arrival. These more or less intimate accounts offered between children and musicians become spaces for sharing, spaces of links, differences and similarities.

This intimate presentation of the musicians' migratory journeys is played like an orchestra tuning up, one after the other, in a gentle and listening manner.

During their presentation, the musicians do not all speak French, and the children bounce around live, "But how do you do it? How do you speak to each other? How do you understand each other when you don't all speak French? The questions come and go, from children who are going through and/or have gone through similar difficulties of connection and communication, or their families.

Language is golden in exile, far from home. And these men in front of them, linked by music, by complicity, reveal other possibilities, other ways of connecting to the other, to others than by the words of the same language. Music, whose "notes are the same in all languages", connects people to each other.

This transmission of the accessible finally opens up the field of possibilities and makes it possible to consider the link to the other from a more inclusive, more supportive angle. It also says something about the communication that exists outside of words, about this possibility to be explored.

And why not?

⇒ A large map of the world on the floor or wall to stand on, where do we all come from?

⇒ Working on the testimonies of children, families?



## REPETITIONS

Acting on pragmatism through a three-step process

# Learning the intangible

## Rehearsal in small groups.

Either way, the lyrics are learned through an accompanied process. First, the lyrics are written on the board, phonetically, for all to see, and verse by verse is reviewed. The words and the text are said together. Children and adults get involved in the game of diction, we articulate. We discover new sounds, we force the shapes of the mouth to create vowels and consonants.

And then the music starts, live, so we don't talk any more, but everyone sings now. Then comes the time for the rhythm, with its accelerations and slowing down.

One of the children speaks the language, so we try to translate this refrain into French, the common language of the class. The pride is there, to understand, to have this asset of understanding in one's pocket. To understand what seems incomprehensible, what is only a stream of sound for others.

## In a small group, it turns.

The musicians swap and the learning now shifts to the key and beats: singing right and at the right time. The lyrics are removed from the board, and a blind test begins. Some of the children stand out and already know the lyrics inside out. One of them goes over to the musicians' side, he sets an example, he sings loudly, he is concentrated, and he glances at the musicians, who coach him and praise him, complicit. The other students are caught up in this momentum. Barely more than an hour after starting, the children know the song and are singing it right.

We thank each other, and the day goes on in ritornello.



# An approach to simplicity

## Dress rehearsal.

It is time for the whole group. In a new, larger room, the students are grouped together and as concentrated and attentive as ever. Like a choir, they stand in the middle of the musicians.

Ready to start. You can already feel the thrill of an osmosis created at high speed.

The musicians do not give up on the demands of the music, the rhythm and the tones. The children are guided by one of the musicians, who sets the tone and reminds them of the rules and instructions.

Children and musicians repeat several times. The music encourages joy, it is rhythmic and lively. For once, the learning and the demands are combined with joy and pleasure.

## END.

In a few hours, strangers have been transformed into an intergenerational, intercultural, cross-border choir that is about to perform their common song on a stage made for the occasion. The rhythm of the morning was marked by the simplicity and modulation of the groups and spaces. The "simple" and therefore effective organisation and the sustained rhythm allowed everyone to be particularly present in the given time and space.

And why not?

⇒ Consider the big rehearsal in the real place of the passage on stage, in order to appropriate the space

⇒ Suggest that the children try out the instruments, and/or bring along some rhythm instruments so that they can also add their own creativity to this musical time, and combine rote learning with some freedom and appropriation







## RE-PRESENTATION

Enhancing performance and performing  
in front of an audience on the day

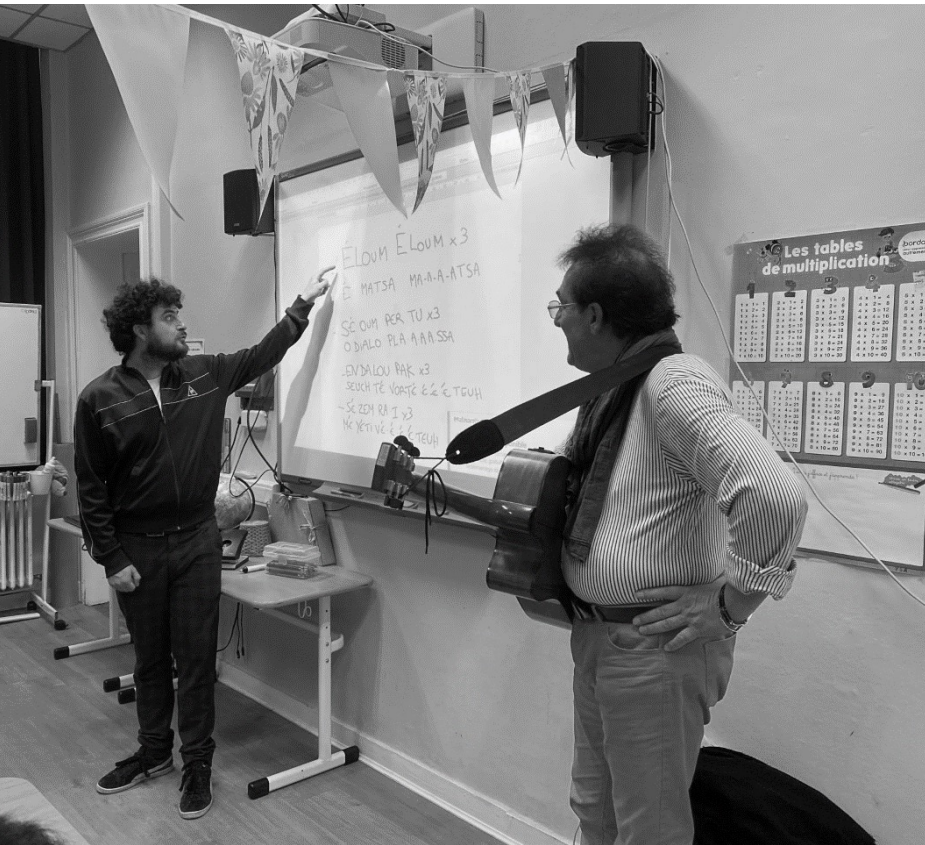
## On the other side of the stage



On the other side, this time on the stage, the students are hugging each other. Are they aware that they are going to start singing in a few minutes? It's hard to tell, but they are looking straight ahead, concentrated. Sometimes they look for the musicians. Opposite them are the other pupils of the school, older and younger, and some parents, all looking at them. There is a hubbub in the schoolyard, excitement, and a certain surprise at being there.

A quick reminder of what to do at a concert is given. "At a concert", these words set a new, formal framework, that of a precise space where we are. It is true that we are in a schoolyard, but at this moment, this place is transformed into a musical performance space. The school opens its doors for this precise moment. These words are accentuated by the musicians speaking... Ladies and Gentlemen, we are MIKSI". The children who have been following the band all day are now also part of the group. They too will be MIKSI for the next few minutes, during this performance for the public. They too will be this group at the international performance, they too come from elsewhere, and will sing in other languages, in an unknown language, rocked by the music. This new space of belonging is symbolic, and yet offers these children new possibilities of recognition and identification.

*"Eloum  
Eloum"*



## REFLEXIVITY and VISION

Taking stock to regenerate European momentum

## Connection

*110 Music  
makes  
everyone  
equal*

During this day, and therefore in a very short time, a connection is created: to art as well as to each other.

First of all, the shared account of the musicians' individual trajectories provides a framework for bringing the children together. Indeed, the life story offered by each musician allows the children to symbolically understand the bridges and links with their own stories. The awareness that one is living similar experiences allows each one to connect with the other, to feel that they belong to each other, to the same life system. This method of sharing allows children to retain ownership of their own story, not to have to reveal it if they do not wish to. By valuing the life paths of the musicians, by valuing their "human stories", it is also a non-intrusive way of understanding and valuing the path of these children and giving them the possibility to accept their stories.

Secondly, the difficulty of some musicians in expressing themselves (in French) accentuates this closeness. Indeed, the acceptance of these musicians to express their difficulties in an unknown language makes the relationship with communication less dramatic. A new path and therefore new ways of giving voice are opening up to these young people. Trying is the key word of the day, both in music and in communication. And in the end, both are very close. Moreover, the choice of a song whose language is unknown to almost everyone offers everyone the opportunity to be "at the same place" of inclusion. Indeed, everyone is part of the connection that takes place through music, through meaning-making and learning.

The children then identify with these musicians, with these people who were previously strangers, but who in a few more intimate words of their life journey have made it possible to create closeness, and finally recall the fundamentality of the human right to expression.

Finally, connecting with people outside the school has a real enhancement impact, especially as they are adults. These adults are not only people from outside the school, they are also their instruments, which are not the ones we are used to meeting "accordion, cello, clarinet..." instruments with a "wow" effect. Recognised as interesting, these children are valued in their learning posture. Finally, it is the parents' turn to finalise this valorisation, by entering the school and desacralising it in the process. This place becomes a place of openness, a place for all, a third place where parents, children and professionals can discover a different perspective.

# Impregnation

*110 You  
prepare  
and you  
perform*

This day has an important impact on the pedagogy, if it is not a new global learning for these professionals involved in the Day One device, it is a reminder, a way to re-imbibe its fundamentals, its values, and to observe the beneficial effects.

Indeed, the general observation is that "you can learn simply and quickly". The immersive and rhythmic method shows this: one day and a concert at the end of that day.

More precisely, this method encourages, poses or even imposes being in the here and now. Its fast pace leaves little or no room for mentalization. Children, musicians and professionals have no time to get lost in the "how to", "will I make it? "Am I doing the right thing? Each one then leaves his ego, his thoughts to be totally present to what is happening. These children, who are usually rather silent, or even withdrawn, turned out to be very present during this day. Their teachers described them as "curious" and "very attentive".

Thus, this absolutely pragmatic methodology: "we do what we said we would do", is also effective and inclusive. Explanations, rehearsals, adjustments and performance. In the end "you prepare and you perform".

This "one shot" in the day therefore gives both rhythm and victory. It gives a tone of success to the day, and above all offers the project a beginning and an end, where the result is accessible to all, and does not get lost in time or complexity. A one-shot that provides a direct "reward" for the effort and work put in.

In this way, this form of pedagogy gives professionals a glimpse of other ways of doing things, other positive ways of learning.

The impact will have to be seen in the long term, for example how to keep the fruits of this rapid learning? How, in the long term, can they be used again? And what remains for the pupils one month later? Six months later?

# Inspiration

*"It is applicable directly in the classroom"*

The methods proposed during this day can be used and transposed to other contexts. Two specific forms emerged: the "preparation, performance" format on the one hand, and the "musical core" format on the other.

The learning and realisation model of this day's project is applicable and adaptable regardless of the art form chosen: music, reading, cooking, etc. The "make and then show" process therefore seems to be adaptable both in terms of its effective form, which can be implemented quickly, and in terms of its content, as its values of valuing the children's achievements are strong and immediately palpable.

Moreover, this model of rote learning through music can be inspiring for other subjects: putting music to use when rote learning alone is not enough. "Music is a rich and fast way to learn. Everyone remembers the alphabet by singing, so while setting a grammar lesson to rhythm can be a challenge, the challenge for this playful learning can also be met.

Finally, this day, as already mentioned, was synonymous with connecting with the musicians. The rebound made then by the professionals is the importance of the connection to people outside the school. Other diverse relationships are worth creating in order to allow students to apprehend new formats of connection, egalitarian when there are similarities in stories for example, or to position them in other positions, as in Bordeaux when they were teaching the recipe to adults.

Finally, this day was also an opportunity to be inspired and to bounce around to new ideas for experimentation. The professionals envisaged, among other things, the introduction of a singing ritual in their class, the creation of a link with the music box, the creation of a video in music with other countries, to create more of a link, and thus finally to "use the new technologies to link the whole world more and more".

# TO CONCLUDE



We can assume that "Eloum Eloum", the refrain of the song learnt that day, will remain engraved for a long time in the heads of the various participants of the day. The first day of this new cycle of the DAY 1 in Europe scheme was marked by external speakers, true connoisseurs and music experts. Just like the time proposed in Bordeaux, this new time allowed the students and professionals to test new learning and teaching methods, this time also focused on the efficient production of a "rendering".

Indeed, this method of production and experimentation is reminiscent of the success of the cooking workshop. In both cases, the production is direct, while during the cooking workshop the pupils taste their creation, during this time of music, they have performed their learning of the day in front of an audience. Thus, in both cases, the immediate success is observed by the different stakeholders in the project and valued. However, during this session, the pedagogical option was not to put the children at the heart of knowledge and position them as knowers, but to offer them a connection with external speakers whose life stories are close to them in order to favour a new form of learning.

This new proposal within the framework of DAY 1 once again highlights the value of the actions carried out for the inclusion of allophone children. Developing the children's musical abilities, while enabling the connection, understanding and acceptance of collective and individual migratory and communicative histories. This new proposal has a direct impact on the children, who clearly engage with adults and try out languages other than their own, thus trying to communicate with each other with less embarrassment and more confidence than in their usual class, where teachers describe them as more silent and shy.

Once again, these collective times (re)give a breath of energy to this European common. These working times lay the foundations for the connection between the professionals involved in the project. Indeed, allowing these encounters creates the collective energy to regenerate the desire to do things together, beyond borders, beyond languages and why not thanks to new technologies... New human bridges were created and crossed during this day by modes of identification with the other, via stories and music in particular, and by new possibilities to create together.

