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# "PLATFORM 9 3/4 RIGOR AND CREATIVITY"




## EUROPEAN REPORT

**STATE OF THE ART ON THE CONCEPTS OF INCLUSIVE EDUCATION, NON-FORMAL LEARNING, SOFT SKILLS, CREATIVITY. BEHAVIORAL INDICATORS, METHODOLOGIES TO BE ADOPTED IN THE NEW MODEL OF NON-FORMAL INCLUSIVE EDUCATION (Italy, Romania and Turkey)**

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# INTRODUCTION

The project "Platform 9 ¾ - Rigor and Creativity" is the result of the common desire of the four partners from three European countries to develop innovative teaching, training, and learning methods, the promotion of non-formal learning and the creation of new relationships between institutions in the fields of education, training, and sport.

The innovative model that the project will develop is a non-formal learning model based on the implementation of soft skills through the fusion of the fundamental principles of the 9 arts and the added value of sports (¾), such as fair play, mutual respect, cooperation and acceptance of results. The aim of the Partners, through the creation of the new digital educational and experiential model, is to promote conscious, active and reflective participation in students through the reorganisation of knowledge, knowledge and skills through the development of soft skills derived from the world of sport and the arts with an approach of understanding the specific needs of students to provide appropriate educational solutions.

The ultimate goal is to create a programme that can provide all students and teachers with the tools to develop and make visible to them skills and competences that they themselves did not think they had; competences that will be indispensable for the educational success of each student with a view to inclusion, participation and active citizenship, as well as education.



To realise the core of the new model, the Partners' researchers conducted an in-depth analysis of the state of the art in the three countries regarding the use of arts and sports disciplines in education. The resulting reports enabled them to devise a reflection on the added value of art, sport and creativity.

With the aim of preparing the content tools of the model, this report intends to provide a picture of the situation of inclusive, non-formal teaching and the values of art and sport for the development of soft skills in formal and non-formal educational institutions in Italy, Romania and Turkey.

From these practices and tools, it is intended to highlight the close connection between the theoretical and operational aspects of the educational process with the socio-historical framework characterised, on the other hand, by a dynamic multidisciplinary approach.

It is starting from this perspective that the research intends to illustrate how creativity and the values of the arts and sports can act as a stimulus for the study and development of transversal skills and to propose, therefore, theoretical-operational lines suitable for the redefinition of didactic intervention plans based on scientific and methodological rigour.

The research will support the entire project and, together with the analysis of the target groups' needs, will support the creation and experimentation of methodological and didactic innovations that favour the enjoyment of the right to study by all and, at the same time, guarantee the raising of students' competence levels, in line with European Union guidelines.

The first chapter will introduce the state of the art in relation to inclusive education, non-formal learning and soft skills in Italy, Romania and Turkey. The exposition will be developed through the analysis of the existence of existing regulations and good practices to be taken as a model, to be improved or to be bridged; this will be possible thanks to the comparison of the reference operational models in the three countries, identifying the common points and the structural and applicative dissimilarities.

The second chapter will focus the research attention on inclusive education as an important part of ensuring that all students receive the best possible education in the school environment. The study will examine how the different strategies implemented by the three states can be adapted or modified according to different contexts so that everyone has access to the same educational resources and opportunities. This is also the main reason why the "Platform 9 ¾ - Rigor and Creativity" model will include training and online workshops to meet the needs of all students.



The third chapter will analyse traditional and innovative methods of investigating the needs of young people, the use of the arts and sport to develop and implement soft skills. It will focus on the aims and objectives in the field of observation for evaluating school success rates and the quality of educational provision, thus contributing to the promotion of targeted and punctual experimentation processes in education.

The last chapter is dedicated to the strategic role of soft skills, the arts and sport in education. The topic of skills and multidisciplinary gained undoubted consideration in Europe in recent years. At the same time, however, a radical change of perspective is needed on the part of schools and teachers. As education is increasingly linked to the changed socio-economic and cultural conditions that postulate the decisive role

of context and the individual and interactive dimension in learning, it becomes necessary to stimulate students to integrate new information with their own experience to transform it into concrete and spendable actions throughout life.

Art and sport are therefore no longer seen merely as auxiliary activities, but as tools for renewing traditional educational action, in an original and flexible way. Alongside the tools for the acquisition of durable knowledge, educational institutions must actively participate in the change that society is experiencing, to provide the transversal competences and skills necessary to deal with it advantageously.

To fully understand the commonalities and criticalities of the educational contexts of Italy, Romania, and Turkey, it was sometimes necessary to make a comparison with a broader European context.

In conclusion, the practical changes that schools will have to face when integrating the values of arts and sports, creativity and new technologies into their environment will be highlighted: which competences to develop, which means to use and how to shorten the distance between formal and informal spheres, between students and teachers, between school and everyday life.



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# THE STATE OF THE ART IN RELATION TO INCLUSIVE TEACHING, NON-FORMAL LEARNING, SOFT SKILLS

The inclusive didactics, the non-formal learning and the acquisition of transversal competences are the new challenges of educational and training institutions, primarily schools, involving teachers and students who will be the adults of the future. Starting from the results of national research from Italy, Romania and Turkey, an analysis of the theoretical framework supporting the new innovative educational model will be presented.

The development model we have grown up with, based solely on economic growth, has created profound inequalities. It is necessary to find new ways to allow each person, regardless of age, background, physical or other impediments, to feel included, able to play an active role in society, because all energies, knowledge, experience, and resources are needed to make a difference at the national and community level, but first and foremost at the territorial level.

To promote real change, it is necessary to start from the school, combining elements of the past with innovative principles, such as the use of technology, cooperative work, environmental awareness, culture, values, transversal skills and interest in other real needs that might otherwise be overlooked.



The ways in which people learn new things are increasingly linked to contexts outside school. Non-formal learning originates in contexts related to work, family and leisure. It is still considered subordinate to formal education and training, but this area has started to gain importance and visibility with the development of the concept of lifelong learning. The launch of European policies emphasising non-formal learning and its centrality has allowed knowledge to be identified alongside individual competences and skills.

Several current trends suggest that the evolution of the socio-economic framework has become increasingly unpredictable and that we must be prepared to respond flexibly to critical issues and innovations. The answer to this situation of uncertainty is the ability to find new solutions, to adopt new perspectives and visions, relying on continuous learning. This does not mean doing without formal learning, but rather that we need to combine it with non-formal learning.

The educational experience based on inclusion, non-formal learning and the acquisition of transversal skills, alongside formal training, makes it possible to cover various aspects that are lacking in formal educational programmes. It is a flexible experience that allows for personalised and targeted learning.

Frequently, the individual possesses solid skills, but lacks motivation, resources, courage, respect or cooperation. Through non-formal learning, transversal competences can be strengthened and thus the ability to react to new and unexpected situations can be consolidated.

The development of transversal competences is nowadays a central issue in defining the quality of training provision. In the current knowledge-based society, characterised by the increasing availability of new information and communication technologies, teaching action cannot be framed solely on frontal theoretical lectures, but must necessarily respond to the multiple constraints and complexity of the phenomena that typify present-day reality.

The contaminations among formal, non-formal and informal educational actions, together with the inclusion of new technologies, practices and values of a multidisciplinary nature, can be a good opportunity for the development of transversal competences and transferable skills from school to life.



The 2018 updating of the Recommendation of the Council of the European Union on key competences for lifelong learning highlights the need to strengthen entrepreneurial, social and civic competences. Problem solving skills, critical thinking, cooperation, creativity and self-regulation are mentioned in the document as tools for using what has been learned in real time and being able to produce new knowledge. There is also an emphasis on the need to invest in new ways of learning, through the creation of more flexible learning environments and an increasing fusion of formal and non-formal learning.

To confirm the extent to which inclusion, non-formal learning and transversal competences are central in an innovative community-based teaching methodology, the results of the research conducted at national level by the partners of the “Platform 9 ¾ - Rigor and Creativity” project in Italy, Romania and Turkey are reported, as elements of reflection that indicate a progressive, albeit initial, transition of schools towards open learning environments.

## Italy

In the Italian school system, there is an important innovation process underway that affects the various operational areas of educational institutions, from didactics to digitalisation. In order to implement full innovation in didactics, learning paths must provide for the acquisition of skills preparatory to accessing the professions of the future in the fields of art, culture, communication and sustainability. The activities that complete the educational plan must be aimed at promoting social inclusion and culture through the interaction of art, sport and technology.

The artistic dimension on several occasions comes to meet, confront and integrate with different and multiple thematic areas, as if art is revealed not as an activity in its own right, but as a means or instrument supporting other functions, in the direction of social and cultural promotion and also increasingly linked to economic growth. In this sense, the artistic dimension can clothe itself with strong pedagogical responsibilities, support educational techniques and methodologies or prove to be a device capable of generating social and economic value, as when, by declining creative mentality and realising spirit, it produces wealth or job prospects.



Attention to the educational, promotional, and productive value of art is expressed in the emergence and dissemination of teaching and educational methodologies that use the artistic approach as a pedagogical strategy, in school and out-of-school contexts and in formal, non-formal or informal educational dimensions.

In this regard, artistic activities that advance pedagogical intentionality as the goal and educational activities that make use of art as a means are increasingly common.

The Ministry of Education and Merit, with d.lgs. 60/2017 guarantees all students at Italian schools of all levels access to culture and artistic heritage through the promotion of theoretical and practical activities, also with laboratory methods, related to the “themes of creativity”. The instrument to promote the themes of creativity is the Plan of the Arts, adopted every three years by decree of the President of the Council of Ministers.

Simplifying, it can therefore be said that the propensity in Italy is to free art from its hours of formal humanistic teaching to take advantage of its benefits in setting up new learning methodologies, just as in the spirit of “Platform 9 ¾”.

Since prehistoric times, human have felt the need to represent their world and to express their feelings through images and gestures, unconsciously feeling the need to “make art”.

But what does art mean? Art is nothing more than the vision, the sensation, the perception that individuals have of art in a given period, historical, cultural and scientific context.

The German philosopher Immanuel Kant believed that art is characterized by a series of perceptible and formal properties identified by particular human mental faculties, such as taste and aesthetics, which generate pleasure.

There are various areas of art, from visual art to the art of music; from the performing arts to those of new media, but always linked to the ability to convey emotions.

Art can therefore be defined as a universal language, capable of speaking to anyone.

The main art forms are traditionally seven and each of them is associated with a Muse.

- Painting
- Sculpture
- Architecture
- Literature
- Music
- Dance
- Cinema



Nowadays, comics, photography and video art can also be considered as art forms.

Italian **painting** is characterised by a centuries-old tradition of excellence, from the 13th century to the present day, from the Middle Ages to the contemporary. The Italian model has inspired and trained many foreign artists who have spent entire years in Italy studying the great masters of the past.

Today, there are several projects in which Italian schools participate to promote art, such as the PON project *“PORTA l’Arte a scuola”* (Bring Art to School) of the I.C. Pietro Vanni in Viterbo. The project was created with the intention of creating an artistic space in the environment in which students live every day and to see them involved in the reproduction of some pictorial masterpieces on the doors of classrooms.

The methodology promoted is that of "learning by doing", or in this case "learning art from art", through practical and playful feedback that can involve and at the same time fascinate the students.





Another initiative aimed at promoting cultural experience in multidimensional learning contexts is the project developed in 2018 by Fondazione per la Scuola and Sanoma Italia as part of Riconnessioni. *"L'arte si fa qui!"* involves the cultural institutions of the city of Turin in a path that, using technology, allows children to discover the value of artistic languages as a tool for understanding the world and being its protagonists.



Sculpture also has deep roots in Italy, but the Renaissance was certainly the most flourishing period in art history. One only has to look at Florence, the Renaissance city par excellence, Rome and the rest of Tuscany with their great 15th and 16th century churches, embellished by the work of great Italian sculptors.

The Renaissance, in fact, showed its most impressive side in architecture, but it was also able to give us memorable works in terms of sculpture, now fully recognised among the masterpieces of humanity.

The Italian tradition in this field, however, did not stop only in the 15$^{th}$ and 16$^{th}$ centuries, but has continued to the present day with sculptors striving to carry on this precious legacy.

As far as Italian architecture is concerned, the first traits of homogeneity can be observed under the Roman Empire. It was influenced by Greek and Etruscan architecture. Important examples can be found in thermal structures, amphitheatres, theatres, basilicas, temples and civil architecture.

Contemporary Italian architecture usually originates in areas and places in cities in need of redevelopment. Renzo Piano is certainly the most authoritative signature of contemporary architecture in Italy. In 1981, Renzo Piano founded the Renzo Piano Building Workshop, with offices in Genoa, Paris and New York. Among his most famous works are the Auditorium Parco della Musica in Rome and MUSE, the new Science Museum in Trento.

It is essential to open a focus on architecture and the world of school. There was a competition in Italy for the design of innovative schools to be built with the resources of the National Plan for Recovery and Resilience (PNRR). The reference is to the Plan for the construction of new schools to replace the old buildings. The aim is to create architecturally and structurally innovative schools, highly sustainable and with maximum energy efficiency. Among the calls to design buildings with minimal environmental impact and the use of sustainable materials, the document considers both the most recent experiences, such as the forced recourse to DAD, which is reflected in the need to have advanced technologies everywhere, and the chronic difficulties of our country in terms of school buildings. For example, a focus is reserved for the "basic unit" of each school structure: the classroom, to be rethought and transformed "from a rigid and stereotyped space to the fulcrum of a system capable of hosting different configurations and expanding to neighbouring spaces". In addition, designers are invited to prepare the architectural conditions to explore a road still little travelled by the Italian school, namely teaching en plein air. "The external environment is the place of choice to acquire experience not only linked to the natural context, but also as an extension of the internal environments", specifies point 5, then listing a plurality of spaces (internal courtyards, terraces, patios, hanging gardens, loggias, verandas, pergolas, pavilions) for laboratory, community activities or meals.



Among the arts, Italian literature is certainly one of the most difficult to summarize in a few lines. From poetry to novels, Italian literature has produced many works of inestimable beauty.

Italian literature is linked to national identity. The historical discourse on literature has been intertwined since its origins with the perspective of the birth of a community, which from a literary community has progressively become a national community.

The transmission of Italian literature, however, has to respond to the progressive downsizing of the value of the forms and contents of literature and its teaching. The school has changed radically in recent years:

computers, Internet connections, interactive whiteboards, tablets are gradually becoming part of daily teaching, alongside traditional tools, modifying the physical space of the classroom itself.

Very often the hours of Italian, and literature, are experienced by students as boring; at the same time, however, these young people spend whole days listening to music, watching streaming movies, television series, reading operas, writing on blogs and social networks, conversing and sharing thoughts on the Web.

Literature like any art, without pleasure and the recreational dimension, dies, at school as outside: the preliminary purpose of the teacher is to arouse pleasure and feed the motivation of his class to follow him in the most fascinating meanders of literature.

On Italian music it can be said that it has traditionally been one of the cultural markers of national and national identity and occupies an important position in society and politics. Italian musical innovation, in musical scale, harmony, notation and musical theatre, allowed the development of opera, at the end of the sixteenth century, and much of modern European classical music, such as the symphony, concerto and sonata, covering a wide spectrum of operas and classical instrumental music and folk music drawn from local and imported sources.



Italian folk music is an important part of the country's musical heritage and includes a wide range of regional styles, instruments and dances. Instrumental and vocal classical music is an iconic part of Italian identity, ranging from experimental classical music and international fusions to symphonic music and opera. Italy has a strong national identity expressed through its own distinctive culture, marked by a lively appreciation for beauty and emotion, and this is strongly highlighted in its music.

In Italy, the National Committee for the practical learning of music for all was established by Decree of the Minister of Education and is chaired by Prof. Luigi Berlinguer. The main objective of the Committee is that music is learned, experienced and welcomed by all students, starting from kindergarten, with learning methods that take into account the overall development of the person and the formation of the citizen.

Worthy of mention is the project "Music is School" which was born from the meeting between educational institutions and the MIUR - National Committee for the practical learning of music for all students and intends to enhance the transversal and complementary value of music at school, which interacts with the word, the body dimension, sensoriality, creativity, art, technology and innovation. The path aims to

activate a medium-long term process that triggers cultural changes, with the ambition to become an exemplary model in Italy.

The sixth art that will be discussed is **dance**, which has an educational value regardless of the choreographic representations intended for the show and offers a unique opportunity to represent, to express, to communicate.

The language of dance is a personal exploration of one's way of being and communicating. In inclusive dance, the perfect body is what each student sees reflected in the mirror: it is his own unrepeatable body, and, through this, he knows how to marvel at the prodigious process of knowledge and representation brought into play by methodological proposals.

The art of **theater** and **cinema** also becomes part of the educational paths. Theatrical education at school is resolved not only in the acquisition by students of artistic skills or competences, but also and above all in the use of theater as a transversal pedagogical tool, capable of profoundly affecting the growth of the person in his cognitive and emotional entirety.



In this context, the Ministry of Education and Merit has started a long and fruitful process of promotion, support, and enhancement of theatrical practice in schools of all levels.

In Italy, ITI and Miur collaborate to stimulate artistic creation among young people with courses dedicated to writing and inspired by peace among peoples. Every year, on 27 March, on World Theatre Day, a single message resounds, entrusted to a personality of world culture to witness the lively reflections on the theme of theatre and the culture of peace.

CiPS is the National Cinema and Images Plan for Schools promoted by the Ministry of Cultural Heritage and Activities and Merit for organizational planning, innovation of administrative processes, communication and contracts. The initiatives of the Plan are aimed at introducing cinematographic and audiovisual language in schools of all levels, as an educational tool able to facilitate learning and to be used transversally in curricular paths.

After this overview of the nine arts and how Italy supports and promotes the involvement of young people in projects to enhance the artistic heritage, as well as interventions to integrate them into an inclusive and

integrated multidisciplinary training mechanism, we will see how sport can make a difference as an active part.

Sport and school have an important bond. Sport educates through the learning of social rules and discipline: in particular team sports and martial arts, help to provide the child and adolescent with an educational model that, once acquired, the child also uses at school and in sociability in general. Sporting activity helps to develop a sense of belonging and avoid social discomfort; Team sports in particular, but also individual sports within a sports club, help to make the subject feel part of a group. If athletes are well directed by coaches, sport can also have a deterrent effect against bullying and social exclusion.

The activity increases the psychophysical well-being of the boys; In addition to being stimulating and encouraging children to move while having fun, it releases endorphins, the so-called hormone of good mood, establishing a virtuous circle that will lead them to have an even greater desire to do sports.

Sport stimulates competitiveness and educates to the concept of sportsmanship: constructive comparison with other athletes is an important stimulus to grow and improve in one's personal results.



If the children are addressed correctly, they can learn a healthy comparison within the limits of sporting fairness and fair play.

Among the projects active in Italy, *"Sport di Classe",* promoted by the Ministry of Education, University and Research and the Italian National Olympic Committee, is proposed to the world of school as a concrete and coordinated response to the need to spread physical education from primary school, so as to promote the educational and training processes of the younger generations.

## Romania

The education system is a means of preparing children for active life, which inevitably also concerns art and culture as significant components of everyday existence. Education means not only the acquisition of knowledge, but also the formation of skills and attitudes, developing imagination, creativity and interest in utility and beauty. Education must ensure, among other things, openness to knowledge and recognition, appreciation and cultivation of artistic values.

Arts and education work together by their very nature, and concern about the systematic capitalization of the potential benefits of putting them together is ongoing, both worldwide and in Romania.

At the moment there are a large number of Romanian activities and initiatives that maintain an open and direct link between the formal education system and the field of arts, both in curricular and extracurricular contexts.

In terms of inclusive education, the teacher is the one who must draw up personalized intervention plans, with specific objectives and individual assessment methods, in relation to the individual progress of each child, depending on his real learning possibilities and rhythms. The teacher can create a learning strategy that includes relaxation activities, outdoor ecological activities, movement therapy, melotherapy, occupational therapy activities, inter-knowledge games, creation of musical instruments, dance therapy, exercises to identify emotions using various images, stories, games, physical exercises, which contribute to the development of communication skills, awareness and expression of emotions, to increase self-esteem, to the formation and development of individual and group adaptive behaviors. In addition, group therapies, sports activities, movement games carried out in the form of cooperation and competition actions offer participants the opportunity to learn through play, the rules of behavior within the group, practical motor and musical skills, facilitating the identification of some properties of the materials used, the recognition and naming of the different perceptual motor structures of color, the shape and size with which they came into contact.



Art is education. The artistic approach in education uses the arts as a way to teach general subjects and as a way to deepen the understanding of these topics. For example, using colors, shapes and objects derived from the visual arts and architecture, subjects such as physics, biology, geometry can be taught, or by introducing theater or music foreign languages can be taught.

In the structure of Romanian pre-university education, only two subjects in the artistic field have a compulsory, individualized status. Throughout compulsory school, art is taught during the hours of Music Education and Plastic Education, while already in high school the subjects of Music Education and Visual Education have assigned one hour a week, sometimes even every two weeks. In primary education, the way of organizing art education involves connections between different curricular areas. The approach of the artistic field in the structure of the primary level of education is transversal and involves the connection between the curricular area of art and the curricular area Physical education, sport and health, through the discipline of Music and Movement and the discipline visual arts and practical skills represents a bridge between the curricular areas Art and Technologies. In addition to the existence of independent disciplinary structures, the artistic field is also integrated within other disciplines. For example, literature is studied in the disciplines of native languages and literatures, modern languages, classical languages. Elements of cultural and heritage education are part of the study of history, the curriculum of which also includes sociocultural content. The structure of pre-university education also offers the possibility of developing an individualized training path, building curricula according to the interests of students, parents and other members of the local community. The curricula that are part of the central curricular offer at the discretion of the school are approved by order of the Minister of Education and can be used by all teachers who deem the topic appropriate, in relation to the learning interests of the students. This offer includes education for architecture and built environment, play and movement, education for landscape, drawing in everyday life, education for heritage, body and social harmony. Primary school students in Romania have the opportunity to take an optional course in architecture and artificial environments, while high school music students have the opportunity to take a course in the history of jazz.



Also, through the Ministry of Education of Romania is managed the annual calendar of national educational activities, in which activities in the artistic and cultural fields, sections visual arts, literature, music, dance, theater, folklore, traditions, customs, cultures and civilizations, sports-tourism sector can be selected and financed. Most of the educational projects formulated include competitions and festivals. Among these practices of extracurricular activities there are: drawing competitions, reading weeks, non-fiction competitions, the "World of stories" competition, the decoration competition, interdisciplinary competitions, intercultural competitions, creative competitions and recitations, painting workshop with works inspired by literary texts read, literary creation workshops, viewing of theatrical performances, musical auditions, choral group activities, exhibitions of drawings, drawings on asphalt.

All these activities showed a correlation between student participation and changes both at the inner level (dexterity, competences, regulation of emotions, attitudes) and at the social level (emancipation of marginalized groups, change in their public image). Therefore, those who participated in several of these projects had superior performance results, unlike students who were involved in few of these activities or did not participate at all. In addition, a causal relationship has been highlighted, for example: training in the field of music or playing an instrument develops phonological and language perception skills and, in addition, leads to an increase in IQ, school performance and facilitates language learning; theatrical training, staging stories at the class level, contributes to the development of verbal skills and, as an activity involving character analysis, helps to better understand others; Studies on the effects of dance indicate the improvement of visual-spatial skills.

In this regard, the following directions of action have been targeted in Romania: awareness-raising, recognition and promotion of the role of arts education, development of cooperation and partnerships in order to support, promote, implement and disseminate results, initiation, evaluation and sharing of good practices in the sector, development of policies and programmes for implementation and evaluation of its impact, training of teachers and artists involved in the development of art education, supporting and developing research on art education and promoting its results, financial and political support for implementation measures, ensuring material resources for implementation, linking content to existing culture at local level, attracting cultural operators in the promotion and implementation of art education.



Non-formal education includes all instructive-educational actions structured and organized in an institutionalized framework, but outside the educational system. Non-formal education includes activities such as recycling, guided tours, excursions, scientific circles and so on. Non-formal education includes any educational activity, intentional and systematic, usually carried out outside the traditional school, the content of which is adapted to the needs of the individual and special situations, to maximize learning and knowledge and to minimize the problems he faces in the formal system. The activities carried out in the area of non-formal education are optional, being exercised through institutions or environments, such as: children's clubs, libraries, museums, theatres, cinemas, houses of culture, non-governmental organizations. This type of education covers the learning needs of children, young people, while presenting the advantage of an instructive-educational space more flexible than the scholastic one, offering them greater freedom of action, a differentiation of the educational offer in relation to their interests, a broader motivational field and more open to the process of personality formation.

The reporting of teaching activities to the student's educational profile, deriving from the legislative assumption of the eight European key competences, helps the teacher to build a coherent approach in the classroom. To regulate their own action, the teacher can resort to a context analysis in which the key competence descriptors "cultural awareness and expression" can be relevant indicators to observe the potential for the development of artistic activities through the school. The descriptors can be developed and integrated with resources from extra-curricular contexts or schedules: activities provided in non-formal education contexts, extracurricular activities organized with school resources or in collaboration with providers of arts education programs and projects.

Thus, a simple analysis of the situation can offer, both to teachers and to providers of activities in the field of non-formal education, solutions for the coherent and intentional articulation of students' artistic and cultural education.

A positive surprise that constitutes good practice was achieved by the students of Radio Romania Music Channel, who signed a protocol with the Ministry of Education as part of a project called "5 minutes of listening to classical music". This programme was to become a national school choice programme. The initiative, which first appeared in 2010, was initially a biennial event, organised in unconventional spaces where large audiences could gather, but unusual for classical music: hypermarkets, shopping centres, company premises. However, the main objective was to make this type of music accessible to young Romanians. Thanks to the cooperation with the Ministry of Education, the audio files with the five minutes of music could be sent via the Internet to all schools in the country and become available to any class, not only during music lessons. These music tracks have become teaching tools for music lessons, but can also be used as background music for other activities, such as art. Through a centralised system, audio files were sent to key persons, usually inspectors. The latter, in turn, forwarded them to the schools, which is how the programme was implemented nationwide. It was a single package; the same tracks could also be heard in public spaces. These were works in all musical styles, from baroque to modern, from what we call the greatest hits of classical music.



The arts can be used in technology education or history, in any classroom, because they stimulate children and encourage them to learn and be creative. The classroom becomes more dynamic, not limited to a teacher reciting the lesson. The approach to art gives children access to a broader range of areas beyond school. Through art, children can build social skills, overcoming emotional barriers. Some Romanian

schools have collaborated with artists who have travelled to disadvantaged communities to work with children.

There are such projects in Azuga, in the village of Contesti in Teleorman, where a contemporary and a traditional dance choreographer work with summer School students.

In addition, icon painting camps are organised in the summer near Brasov; this too is an excellent opportunity for children and families to broaden their horizons in terms of attitudes, knowledge, and skills.

## Turkey

The expression Turkish art refers to all works of visual art from the geographical area of what is now Turkey, from the Middle Ages to the contemporary age.

The dominant element of "modern" Turkish art is the cultural influence of the Ottoman Empire, although the Seljuks and other earlier Turkish state companies contributed. The sixteenth and seventeenth centuries are generally recognized as the best period for art in the Ottoman Empire, largely associated with the long reign of Suleiman the Magnificent, from 1520 to 1566, which brought a combination, rare in any ruling dynasty, of political and military success with a strong encouragement of the arts.



The Seljuk period is considered a period of artistic revival. Seljuk architecture involves the building traditions of the Seljuk dynasty when it ruled most of the Middle East and Anatolia between the eleventh and thirteenth centuries. Buildings of the period were generally constructed of brick, with decorations created using brick, tile, and carved stucco.

Most Anatolian Seljuk works are of clothed stone, with bricks reserved for minarets. The use of stone in Anatolia is the biggest difference with Seljuk buildings in Iran, which are made of brick. This has also led to preserving more of their monuments until modern times. In their construction of caravanserais, madrasas and mosques, the Anatolian Seljuks translated Iranian Seljuk architecture of brick and plaster into the use of stone.

The architects that the Seljuks built during this period were of great importance in art. Seljuk structures built during the Golden Age of Islam often include geometric motifs in moles and depictions of male and female chivalry in decorative ceramics whose frequent use of turquoise color is a unique feature.

In the Ottoman *Empaire* period, Ottoman architecture developed traditional Islamic styles, with some technical influences from Europe, in a highly sophisticated style, with interiors richly decorated with colorful tiles, seen in palaces, mosques and murky mausoleums.

Other art forms represented developments of earlier Islamic art, particularly those of Persia, but with a distinct Turkish character. As in Persia, Chinese porcelain was eagerly collected from the Ottoman court and represented another important influence, mainly on decoration.

Ottoman miniature and Ottoman lighting cover the figurative and non-figurative elements of manuscript decoration, which tend to be treated as distinct genres, although often united in the same manuscript.





The reign of the Ottomans in the sixteenth and early seventeenth centuries introduced the Turkish form of Islamic calligraphy. This art form, both decorative and communicative, reached the height of its popularity during the reign of Suleiman the Magnificent.

Other artistic forms were pottery, especially *İznik* pottery, jewelry, hard stone carvings, Turkish carpets, embroidered silk fabrics and fabrics, all produced to extremely high standards, and carpets in particular,

were widely exported. Other Turkish artworks range from metalwork, carved wood and furniture with elaborate inlays to traditional Ebru or paper marbling.

In the eighteenth and nineteenth centuries Turkish art and architecture were greatly influenced by contemporary European styles. European-style painting, on the other hand, was slow to be adopted, with Osman Hamdi Bey for a long time as the sole spokesman.

Modern Turkish painters, after the twentieth century, strive to find their own art forms, free from Western influence. The sculpture is less developed and public monuments are usually heroic representations *of Atatürk* and the events of the War of Independence. Literature is considered the most advanced of contemporary Turkish arts.

Turkish painting, in the Western sense, developed actively from the mid-nineteenth century and had as exponents painters such as Ferik İbrahim Paşa and Hoca Ali Riza.

The first painting lessons were scheduled at the *Mühendishane-i Berri-i Humayun* (Military School of Engineering) in 1793, mainly for technical purposes. Nineteenth-century artists often came from Ottoman military schools, or were local Christian artists, "Levantines" or foreign painters living in Istanbul and other parts of the Ottoman Empire.



Contemporary trends emphasizing the figure began to appear gradually in Turkey with the "1914 generation". The figure and composition entered Turkish painting for the first time in the Western sense with the "1914 generation".

A few years later, the young Turkish artists sent to Europe in 1926 returned inspired by contemporary trends such as Fauvism, Cubism and even Expressionism, still very influential in Europe, and took a stand against the members of the "Generation 1914". The important goals of this new group were, although not very absolute, the pictorial structure of design and the linear foundation rather than impressionist colorism. The activities of the group, under the name of "Association of Independent Painters and Sculptors", expanded with the participation of new artists in 1928.

While the *Müstakiller* (the "Independents2) opened the doors to contemporary trends in Turkey, "Group D", a group that lasted from 1933 to 1950, was not representative of a single point of view but was open to anything new except Impressionism.

Between 1947 and 1955 “The Group Ten” was founded with the aim of bringing a unique style to Turkish painting and encouraging the public to art by fusing Western art with Turkish motifs. Founded with the encouragement of Bedri Rahmi, it was the first group in Turkish painting to gather around some artistic understanding and try to create a common artistic style, going far beyond a student movement and gaining an important place in the history of Turkish painting.

Turkish painting has continued to flourish from the 1960s to the present day with an increasing rate of development, as evidenced by the large number of new artists in many different styles.

It can be observed that art education is an educational field not only related to school, but also directly to life outside school and culture. A cultural environment that forms its residents with the help of common art education imparted during pre-school, school and post-school processes not only forms individuals and society, but also develops culture. In this sense, art education is important for the formation of knowledgeable art consumers who will develop and make appropriate use of culture and art. Individuals who become conscious art consumers can better follow and value their culture, past and social productions and pass them on to subsequent generations.



The teaching of a variety of educational courses or disciplines with the help of art education could lead to more lifelong learning. In the related literature, the number of studies on educational applications in art education and other disciplines is rather limited and the results of these studies show that art education is used as a teaching method in the fields of history, mathematics and languages and that it has a positive influence on student learning. For example, there are studies that report that in history teaching, students’ awareness of traditional history can be increased with the help of art education; that lifelong learning can be achieved through storytelling; that democratic learning can be achieved with the help of seeing different aspects in contradictory cases; that art education helps to develop language and literacy skills; that it can lead to cultural awareness through art criticism; that it can be used to examine artistic objects in the environment; and that it develops mathematical thinking skills.

Cultural heritage is what enables a society to transfer its historical experiences and traditions to subsequent generations and strengthens unity and solidarity between members of society; it is like a mirror reflecting the cultural richness of a society and its knowledge. To form, process, present and make cultural heritage and memory survive, certain organisations and regulations in the field of education are needed.

As Akurgal said, because Anatolia and Thrace are in a place of great variety in terms of conflict and unity for many cultures and civilisations throughout history, and are among the rare lands that pass on a rich cultural heritage, the applications made in Turkey for the transfer of cultural heritage and memory with the help of education are vital.

The visual arts curriculum, one of the application areas of arts education in primary schools, places special emphasis on the topic of cultural heritage. In this way, students will be able to transfer the various cultural values they have learnt to the next generation as informed consumers of art. The advice is to include museum activities in the school curriculum, as museums can teach outcomes that are difficult to achieve in the classroom. The museums can provide the atmosphere and excitement that enhance understanding. In a museum, students can see, touch, smell and feel, as well as use different tools.

According to Hooper Greenhill, learning is not always intentional. Learning can be experiential or real, deep or superficial. If culture is seen as a process of creating meanings or forming worldviews, learning in museums or other cultural contexts becomes potentially dynamic and provides deep learning.

Like museums, historical places, as real remnants of the past, not only establish a link to the past, but also arouse curiosity, lead to excitement, open new doors in minds, encourage questions and help understand events and people in history. Visiting historical places and works is an important application that offers students the opportunity to make a connection between the past and the present and to learn by touching, seeing, and concretising abstract information.



As part of the unity of the EU accession process, Turkey conducted some studies, particularly in the field of educational reforms. The studies conducted between the EU and Turkey helped to test and implement innovations in the field of education, to adopt a modern educational approach.

Turkey shares the objectives and priorities of the Union's policies in the fields of education and culture. In this spirit, it continues to take important steps in terms of infrastructure, capacity building and improving the quality of education.

Turkey continues to reform the education system to improve the quality of education at primary, secondary and higher levels, including lifelong learning and vocational education, and to enable everyone to access and complete quality education, as part of the Education Vision 2023 document. As investments

in education have increased, schooling rates and participation in education have risen. Especially in primary education, significant progress has been made in closing the gender gap and increasing enrolment rates. In addition, progress is being made in strengthening employment and the relationship between education and training.

The Vocational Qualifications Authority (VQA), established by Act No. 5544 of 21 November 2006, conducts audit, measurement and evaluation, certification and certification studies to determine the principles of national technical and vocational qualifications, based on professional standards. Studies on the "Turkish Qualifications Framework for Higher Education (TYYÇ)" in line with the European Qualifications Framework (EQF) have been completed. The number of higher education institutions continued to increase as part of policies to increase the proportion of young people with higher education qualifications. Turkey's referencing report was assessed by the EQF Advisory Group as an open, transparent and reliable study.

Significant improvements in participation in higher education and the promotion of gender equality have been observed in Turkey. While the number of academics in Turkey was 74.134 in 2003, it will reach 180.065 in 2020, of which 98.404 are male and 81.661 female. The ratio of female academics to total academics is over 45 per cent, of which 10.011 are female professors, 7. 190 associate professors, 18.736 medical professors and 45 thousand 724 female professors. Turkey ranks first among the Bologna countries in terms of student population.



Regarding the collaboration between art, sport, formal non-formal learning, it is noted that in Turkish schools there is a good integration of these practices with the school curriculum, especially in primary and secondary schools. Sports education is offered up to five times a week up to grade four and twice a week for middle and high school students, with the intention of developing skills such as endurance, quickness, flexibility, mobility, coordination, strength and rhythm. If designed and implemented correctly, these courses can improve students' health through movement education that aims to promote competence in motor skills.

In Turkey it is also possible to subscribe to an elective course called "Sports and Physical Activities", available to secondary school students twice a week, in addition to the regular physical education sports offered to high school students twice a week.

Every day there is an opportunity to learn something new. It is mainly the everyday experiences and social or spatial environments around us, not just formal settings, that teach us how to build lifelong learning. Beyond what schools can teach by the traditional method, the arts and sports can teach children to recognize what is learned, increasing the value of knowledge, and enhancing the individual's potential contribution to society. However, it has been seen that in both Italy and Romania and Turkey, but especially in Turkey, traditional forms of learning still prevail and nonformal and informal learning is often ignored or undervalued. The efforts of individual governments to align with European guidelines are considerable, but these forms of learning are not necessarily given due recognition.

A positive and comforting note of encouragement and a good hope for the future is the many examples of initiatives, projects, good practices, and intentions that are gradually being implemented, disseminated and replicated in schools in the three countries. The results to be achieved will layer a process of positive experiences and a corollary of tools to develop functional ways of large-scale replication. Therefore, to give visibility and value to the results achieved, it is necessary for stakeholders to intensify their efforts in this area, especially at the transmission level, up to institutional decision makers.



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## INCLUSIVE EDUCATION

School education, vocational training and, more generally, lifelong learning are the real test of combating discrimination.

Inclusive education means ensuring that every student feels valued and respected and can enjoy an authentic sense of belonging. It means eliminating with every effort all possible obstacles to inclusion: discrimination based on gender, sexual orientation, ethnicity, wealth, disability, language, migration, religion, or other beliefs. But also, the exclusion due to the lack of means, the distance from school facilities, the lack of technological tools.

Inclusive education also means avoiding forcing children into pre-established schemes, limiting their potential. This means considering diversity as a value and understanding that a diverse approach to teaching can benefit all students.

In the 2009 Guidelines on Inclusive Education, UNESCO states that "*education is essential for building inclusive and democratic societies, in which differences of opinion can be freely expressed and a wide range of different voices can be heard".*



Inclusive education is, therefore, a prerequisite for democracies based on equity and justice. It promotes intercultural dialogue and combats early school leaving, bullying and all forms of abuse, conveying values of social justice and respect for human rights and diversity.

In December 2017, the European Council, the European Parliament and the Commission supported the adoption of the European Pillar of Social Rights, stressing the importance of the educational and cultural dimension of EU policies to build a European future.

The first principle of the European Pillar of Social Rights stresses that: *"Everyone has the right to quality and inclusive education, training and lifelong learning in order to maintain and acquire skills that enable them to participate fully in society and successfully manage transitions in the labour market".*

The promotion of equity, social cohesion and active citizenship is therefore one of the strategic objectives of cooperation in education and training at European level.

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Inclusive education, equality, equity, non-discrimination and the promotion of civic competences are priority areas for collaboration at European level.

Goal 4 of the UN 2030 Agenda for Sustainable Development also explicitly refers to achieving quality, equitable and inclusive education for all.

Although education is a fundamental right and inclusive education a moral imperative, unfortunately it is not yet a reality, but rather a process that the various countries in Europe are trying to implement, not without difficulty.

To improve the inclusive character of education and training, the promotion of common values and the development of key competences in a European dimension, we propose a study on the current situation in Italy, Romania and Turkey to assess the progress made by these states in achieving inclusive education systems and identify areas to be filled.

Such important themes, such as those of integration and inclusion, which cross the experience and the most vivid interests of a people, deserve an in-depth study that allows us to reflectively perceive strengths and critical aspects of the system, providing useful food for thought to strengthen the original model.



## Italy

Over the years, the development of the Italian school system has made much progress towards the inclusion and integration of people with disabilities and learning or language difficulties. An inclusive approach to education strives to create a welcoming and supportive environment for all students by encouraging them to reach their full potential.

Inclusion is a resource that can guarantee every student equal access to educational opportunities and resources. It also aims to create a school culture where all differences are embraced and respected.

Talking about inclusive education, therefore, means dealing with differences, understanding how to deal with them in school, in the classroom and in programming. Inclusive education promotes the idea of equal access to education, regardless of race, gender, religion or any other factor. It seeks to provide an environment where everyone has the opportunity to learn and develop their skills. It also encourages

people to work together and promote mutual respect for differences. By creating an inclusive learning environment, students can benefit from diverse perspectives and gain valuable skills that will help them succeed in the future.

The inclusive proposal aims to show the school the correct way to manage differences and disabilities.

The idea that quality schools should focus on the diversified needs of all students, respecting the principles of equal opportunities and active participation of all students, has spread in Europe since the 1990s, increasing, through international documents and studies, the search for an Inclusive education.

In Italy, the history of integration and educational inclusion is linked to legislation that aims to remove and eliminate any type of discrimination against diversity and to promote a school model that can accommodate all students.

At the beginning of the evolution of the school model, the exclusive schooling of disabled children was envisaged, characterized, until the end of the 1960s, by a predominantly medical approach. Depending on the type and severity of the deficit, students were then assigned to special school or differential classes.



The limits of this choice, at the end of the 70s, led to a crisis of separate institutions and promoted the first experiences of inclusion of students with disabilities in ordinary schools starting from Law 118 / 1971 which recognized the right to education in the common classroom with the exclusion of subjects suffering from serious intellectual deficits or physical impairments such as to compromise learning in common situations.

At the end of 1974 a commission of experts was set up to study the inclusion of children in difficult situations in ordinary school that led to the birth of the Falcucci document (1975), followed by the CM. 8 August 1975, n.227, which reaffirmed the importance of adapting the school to the educational needs of each individual student to promote personal development.

Law no. 517/1977 represented, from a legal point of view, a turning point for the Italian school because it sanctioned the abolition of differential classes and special schools.

After 1977, a series of laws and circulars of the Ministry of Education attempted to fill some gaps and improve the integration process.

Subsequently, L.104/1992 for assistance, integration and the rights of people with disabilities focused on aspects that had been neglected until then such as family support, school, work, health, leisure, social integration of people with disabilities.

Other subsequent regulatory provisions have enhanced the role of the school for social inclusion and proposed actions for an ever-greater dialogue between all public and private realities to support the development and inclusion of disabled minors in training and educational paths, such as the framework law n. 328/2000.

Subsequently, Law 53/2003, underlined the importance of personalization, understood as the creation of different paths within the curriculum of the class, paths that must respond to specific training needs of the individual, focusing on the school program the disciplines, but the student.

The fundamental step towards inclusion is found in Law 170/2010, which protects the right to learning of people with specific learning disabilities (SLD). This law definitively establishes the right to personalization, obliging schools to adopt compensatory and dispensative measures based on the specific characteristics of the pupil.



With the Ministerial Directive of 27/12/2012 and the C.M. 6 March 2013 on BES and subsequent circulars, the Ministry of Education, University and Research (MIUR) outlines and specifies the inclusive strategy in Italian schools to fully realize the right to learn for all pupils and students in difficult situations.

With “The guidelines for the right to study of pupils and students with learning disabilities” attached to the implementing decree of Law 170/2010, some operational paths for the development of inclusive teaching are specified. In particular, we talk about formalizing all the activities in a single document, called Personalized Educational Plan (PEP). In the SEN area, in addition to the subcategory of pupils with disabilities, two major conditions of academic difficulties deriving from different causes are included: specific developmental disorders (SLD), language deficit, motor coordination, dyspraxia, non-verbal dysfunction, attention deficit hyperactivity disorder, borderline intellectual functioning) and socio-cultural and linguistic disadvantage.

All this led the school to draw up a specific annual plan for inclusivity (PAI), to be included in the PTOF, which demonstrates the institution’s commitment to ensuring inclusive education. Legislative Decree no. 96 of 7 August 2019 represents the last step in the path towards achieving school inclusion. With this decree, the government has introduced important changes, consolidating the personalization of teaching.

In particular, greater weight is given to the role of families, territorial inclusion groups and operational working groups for inclusion are created. The core of the reform is certainly concentrated in the Individualized Educational Plans (IEP), a fundamental tool to develop a specific educational plan for each disabled student.

Finally, the Interministerial Decree n.182 of 29 December 2020, aims to clarify the composition and action of the operational working groups for inclusion (WGO) and to standardize at national level the methods of drafting Individualized Educational Plans (IEP).

Considering the Italian regulatory path on the issue of inclusion, the current debate must focus on useful paths to promote it in practice.

With a view to an inclusive perspective, to build **environments** that can accommodate everyone, it is necessary to identify, personalize and diversify teaching-learning processes. To achieve this, the school should renew and adapt the educational proposals to the specific needs of each student.

About the **paths** useful to promote inclusion, it is necessary to underline how the inclusive perspective is pursued through the individualization, personalization and diversification of teaching-learning processes. To achieve this, the school should renew and adapt the educational proposals to the specific needs of each student.



According to the expert in Didactics and Special Pedagogy Lucio Cottini, three lines of work can be identified to promote a truly inclusive school. These three ways refer to the following factors:

1. The organization of the context as a favorable, motivating and welcoming learning environment;
2. The use of a didactic approach that promotes inclusion during all normal training activities;
3. The attention to be paid to the particular needs of some students, with reference to the area of disability, specific learning disabilities and other special educational needs.

Starting from thirty years of experience for the realization of inclusive teaching in Italy, Erikson has developed seven key points, to help teachers to set up their work in order to encourage the active participation of each student. The seven key points are:

1. cooperative learning;
2. the adaptation and simplification of teaching material;
3. logical-visual strategies, maps, diagrams and visual aids;

4. enhancement of cognitive processes and learning styles;
5. metacognition and method of study;
6. emotions, self-esteem and motivation in learning;
7. enhancement of feedback on results to act on positive reinforcement in itinere.

Inclusion requires the coexistence of several factors aimed at helping to achieve this goal. The **context**, for example, understood not only as a physical environment, plays a fundamental role; in fact, the creation of an adequate climate in the classroom is necessary for the pursuit of educational success for all. The classroom climate has an important impact on the quality of learning for all students.

In addition to the organization of the context, it is important to find teaching strategies that promote the active participation of each student, fostering interactive relationships and mutual support. Among these strategies, a major role is played by collaborative teaching where peer interactions foster meaningful learning, including with students with special educational needs. The main strategies that are based on these principles are peer mentoring and cooperative learning.



Instead, **cognitive and metacognitive** strategies, which include all those didactic approaches aimed at teaching how to learn, are based on the enhancement of cognitive functions and awareness of the student, for example: self-regulation, memorization strategies, mutual teaching, metacognitive teaching, education of executive functions, the flipped classroom. The need to ensure a serene school environment for the achievement of educational success underlines the importance of educating pupils to manage their emotions.

An important role in promoting inclusive education is played by new information and communication technologies (ICT), which can be beneficial in schools.

Moreover, the inclusive perspective can only be achieved if it is based on integrated planning processes. Integrated **programming** benefits all students, not just those with challenges. The best choice requires adapting the objectives and thus bringing individualized programming closer to that of the classroom. This does not exclude that activities designed for students with learning difficulties may be proposed to the whole class.

In many situations it is not possible to find points of contact between curricular and individualized programming. In this case, students with disabilities may be offered activities that have a certain resemblance to those of their classmates. The work of approaching the objectives requires an action on the educational contents, which can be modified, reduced or translated to make them suitable for the needs of the student with disabilities. The use of drawings and images is one of the most effective means of making tasks easier and more understandable. Technological innovations also play an important role in achieving this goal. In addition, the teacher may decide to modify the textbook, facilitating it for his pupil or adapting it to his needs.

The educational challenge, therefore, remains that of combining curricular teaching with the prospects of inclusion. The UDL (Universal Design for Learning) model is a psycho-pedagogical model that offers a valid support to achieve this goal, to promote an open and flexible teaching organization, capable of considering the diversified characteristics of students and pursuing educational success for each and every one. The expression "educational success" refers to the result of a virtuous process of teaching-learning. One can speak of educational success for a student if he has managed to fully exploit his potential by expressing the best of himself. UDL emphasizes the importance of providing multiple means of representation, expression and involvement in order to meet the needs of all students. By using UDL principles, educators can create more inclusive and equitable learning experiences. This allows them to reach a wider audience and provide more meaningful learning experiences for all students.



One of the most important challenges for teachers today is precisely that of inclusive teaching, which should adapt to all students in a personalized way. Teachers should have clear objectives and targets for inclusive teaching to create a school climate that allows all students to feel accepted, understood and valued.

To have an even more defined picture of the situation in Italy, the report continues with the strategies that the Italian school is already implementing in the classroom, through the possibility of greater comparison also guaranteed by technological innovations to support teaching. Here are some techniques and strategies useful to ensure conscious and responsible learning as well as harmonious development of students:

- Cooperative learning is an educational approach that involves students working together in small groups to achieve a common goal. It is based on the idea that by working together, students can

learn more effectively than they would if they worked alone. The benefits of cooperative learning include improved academic performance, increased motivation and increased social skills. It also encourages problem-solving and critical thinking skills that can be useful in the workplace. Cooperative learning also helps foster a sense of community within the classroom as students are encouraged to work together towards a shared goal.

- Mentoring is an important part of inclusive education. It allows students to receive the individualized attention they need to understand concepts and succeed in their academic activities. Tutoring also provides a safe and supportive learning environment that encourages students to take risks and explore new ideas. By providing personalized support, tutors can help students build confidence and develop the skills necessary for success in the classroom and outside.
- Problem solving is an essential skill in today's world that involves the use of analytical skills, creative thinking, and critical thinking to find solutions to complex problems. Problem solving requires an individual to be able to think outside the box and find innovative solutions.
- Inclusive education is an important part of ensuring that all students receive the best possible education. This case study will explore the methodology used to promote inclusive education in a school environment. It will examine how different strategies can be implemented to create an environment where all students are respected and valued for their unique perspectives, training, and skills. It will also examine how these strategies could be adapted or modified to suit different contexts and settings. Finally, it will discuss the challenges associated with implementing inclusive educational practices and how they can be addressed.
- Flipped classrooms are gaining popularity as an inclusive educational model. This model provides a more equitable learning experience by allowing students to learn at their own pace, while providing teachers with the opportunity to give individualized attention and instruction. Flipped classrooms also provide more opportunities for collaboration and involvement among students, creating an environment that encourages the exchange of ideas and perspectives. By turning the traditional classroom structure upside down, teachers can create an environment where all students have access to resources, regardless of their background or skill level.

1. Debates, an integral part of education, teach students to think critically and hone their argumentative skills. It also helps them understand different perspectives on a particular issue.



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- Role play is an effective methodology for teaching and learning that allows students to explore different perspectives, practice problem-solving techniques, and gain a deeper understanding of the topic. Through role play, students can also develop communication skills, critical thinking skills, and social-emotional skills that are essential for success in today's world.
- The Authentic Assignment is an inclusive teaching strategy aimed at solving a similar problem-situation in real life, which offers the opportunity to examine problems from different theoretical and practical perspectives, preparing students for social interactions outside of school, and which also offers the opportunity to collaborate by reflecting on their own behaviour.
- Metacognitive teaching is an approach to teaching that emphasizes the development of students' metacognitive abilities, such as monitoring their own comprehension and learning processes. Encourage students to become more aware of their own thinking and learning strategies, which can lead to better performance in the classroom and beyond. Metacognitive teaching strategies can help teachers create an environment that encourages self-reflection, promotes a deeper understanding of concepts and ideas, and helps students take ownership of their learning. By helping students develop metacognitive skills, teachers can ensure that they are better equipped to learn independently and succeed in their studies.



- The use of technology: technology has become an integral part of the school experience for students. It helps them stay connected, collaborate better, and have easier access to learning materials. With these technological devices, students can access online resources, communicate with their colleagues and teachers, and even complete assignments remotely. As a result, technology is playing an increasingly important role in the way schools operate and the way students learn. The use of different educational strategies facilitates the teaching-learning process and ensures compliance with the needs of each student.

In Italy, as well as in Romania, Turkey and the rest of Europe, the crucial element to renew and make inclusive education and training systems is the quality of **teacher training**; therefore, it should be a priority for all national policies. To cope with the strong social changes that have affected the school both in legislative terms, such as autonomy, and in terms of the role and value of the professional figure itself, it is legitimate to ask what are the priority skills that a teacher should possess.

La parola chiave è formazione iniziale e continua per tutti sui temi della pedagogia inclusiva e della didattica.

In 2018, the European Agency for Special Needs and Inclusive Education (Agency) started its *Teacher Professional Learning for Inclusion* (TPL4I) project, exploring professional learning for inclusive education. The Inclusive Teachers Profile is one of the main results of the "*Teacher Professional Learning for Inclusion"* project. This document identifies four core values related to teaching and learning as the basis for the work of all teachers in inclusive education. These core values are associated with eight areas of expertise, each consisting of three elements: suggested attitudes, knowledge and skills. A certain attitude or belief requires a certain knowledge or level of understanding and skill to implement this knowledge in practice.

The creation of a fairer school system requires teachers to have the necessary skills to meet the different needs of students in ordinary classes and not just knowledge of the subject.

The core of the problem does not lie in the difficulty or disorder of the student but is determined by the obstacles to learning and participation in the situations he faces in his learning path. To guarantee the same training opportunities, it is necessary to refine didactic, relational, social and communicative skills by proposing, for example, didactic individualization paths, collaborations with institutions and bodies, use of linguistic support devices.



Finally, Legislative Decree 66/2017, "Regulation for the promotion of school inclusion of students with disabilities", underlines the theme of the **evaluation of the inclusive quality of** the school in Italy: "knowledge and skills, both at a theoretical and methodological level, therefore become indispensable, useful for identifying, monitoring and understanding the inclusiveness of educational processes and identifying the means to remove obstacles to participation and to the learning of all learners".

In the last twenty years, several tools aimed at analyzing and evaluating the inclusion of school contexts have spread in Italy and The Index for inclusion has been very successful, in the third edition in Italian in 2014. The Index is the practical handbook by Tony Booth and Mel Ainscow, first published in the UK in 2000, which shows what inclusion can mean for all aspects of planning. It provides a self-review and development support process, which is based on the knowledge and opinions of professionals, children and young people and parents/carers, other members of surrounding communities and those who manage or advise those working in the setting. Index promotes the development of play, learning and participation by encouraging the best use of available resources, minimizing barriers in the environment itself and building a culture of collaboration.

*figure 3* **The three dimensions of the *Index***

**DIMENSION A Creating inclusive cultures**

This dimension is about creating a secure, accepting, collaborating, stimulating community, in which everyone is valued. Shared inclusive values are developed and conveyed to all new practitioners, children, management committee/governors and parents/carers. The principles and values in inclusive cultures guide decisions about policies and moment-to-moment practice, so that development becomes a continuous process.

**DIMENSION B Producing inclusive policies**

On this dimension inclusion permeates all plans for the setting. Policies encourage the participation of children and practitioners from the moment they join the setting, are concerned with reaching out to all children in the locality and minimise exclusionary pressures. All policies involve clear strategies for inclusive change. Support is considered to be all activities which increase the capacity of a setting to respond to diversity. All forms of support are brought together within a single framework.

**DIMENSION C Evolving inclusive practices**

This dimension is about developing activities that reflect inclusive cultures and policies. Activities are made responsive to the diversity of children and young people in the setting and in the surrounding community. Children are encouraged to be actively involved, drawing on their knowledge and experience outside of the setting. Practitioners identify material resources and resources within each other, management committee/governors, children and young people, parents/carers, and local communities which can be mobilised to support play, learning and participation.



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## Romania

Inclusive education in Romania, as in other national realities, emerged as a natural reaction of society to its obligation to ensure the necessary framework and conditions imposed by the specificities of the education of people with special educational needs.

Inclusive education is a concept that is based on the principle of the equal right to education for all children, regardless of the cultural or social environment from which they come, regardless of religion, ethnicity, language spoken or economic conditions in which they live. This concept involves achieving the goal of "education for all" which requires the reform of public schools and the education system, thus better responding to the needs, potentials and aspirations of all children, including those with special educational needs.

Developed from the concept of integration, inclusive education focuses on a wide range of children who may be marginalized or excluded from the education system due to the apparent difficulties they face. In this perspective, the beneficiaries of inclusive education are all children, regardless of the material state of the family, the environment of residence, ethnicity, language spoken, age, religious affiliation, state of health, learning characteristics, including orphaned children, abandoned children, without parental care or from disadvantaged families, institutionalized children.



Inclusion should not be treated as a particular topic, but as a new approach to the development of the school system. A primary aspect is to know how to provide each student with the optimal education according to their abilities and needs. The ability for all students to participate in classroom activities is a determining factor in planning these activities.

Inclusive education and cognitive activation can only be successful in a broad societal context that encompasses and enables collaboration between stakeholders: children, teachers and teachers, authorities, communities and legislators. A change in the law without changing the attitude of teachers does not bring anything new and, without an adequate legislative basis, changing the attitude of teachers will not lead to an adequate change.

Inclusive school refers strictly to the integration/inclusion of all children, regardless of the ability and competence to adapt and therefore to learn, in a form of education.

For the Romanian school to be defined as inclusive, it should:

- educating children with special needs in ordinary schools, together with ordinary children;
- provide specialized services (recovery, educational therapy, school counseling, medical and social assistance, etc.);
- provide support to teaching staff and school leaders in the process of designing and applying curricula;
- allow effective access for children with special needs to the curriculum and resources of the usual school (library, sports fields, etc.);
- encourage friendly relationships and communication between all children in the classroom;
- educate and help all children understand and accept their differences;
- take into account the problems and opinions of parents, encouraging them to participate in school life;
- provide personalized support programs for children with special needs;
- accept changes in the organization of instructive-educational activities.



A trend towards the modernization of education is aimed at the **flexibility** of education and education in order to ensure the development of the skills and attitudes of each student, in relation to his or her possibilities. The school is called to organize the teaching-learning-evaluation process in such a way as to put the student as soon as possible in possession of his own means of acquiring knowledge, of constant and creative practical application.

Inclusive education seeks to involve children with disabilities (mild or severe, hidden or obvious) in daily school activities, along with other students.

According to the legislation in force, persons with disabilities, regardless of the nature or degree of disability, have the right to free school education, adapted to their needs and desires. People with disabilities and their families are the main decision-making factor regarding the choice of form of education.

Ensuring equal opportunities in education implies that the educational needs of persons with disabilities are of equal value to that of other people. Equalisation of opportunities takes into account both the general

and individual needs of education and aims to remove obstacles that may appear in access to and participation in the educational process.

Authorities and educational institutions have the obligation to guarantee the environmental conditions and the necessary services and equipment in the school units (special or ordinary), in order to facilitate equal access opportunities, movement, communication (including specific and alternative) and effective participation in school spaces of people with disabilities. School policy for persons with disabilities encourages the gradual integration of special education services into the usual education system. Inclusion in ordinary schools is carried out according to the psycho-social potential of the child, his school performance, the benefits on the development of his personality, plenary and free.

The inclusive education has been adopted in Romania since the 1990s, respecting diversity, initiating and concretely implementing access and participation in education and social life for all categories of children.

In each county there is a centre for educational resources and assistance, which coordinates and monitors the specific educational services provided to children, pupils, teachers, parents and community members in order to ensure access to quality education for all and provides the necessary assistance in this regard.



Within each provincial centre for educational resources and assistance there are provincial centres for psycho-pedagogical assistance with offices in all educational units, interscholastic speech therapy centres and offices, and school centres for inclusive education. All these centres operate according to regulations developed by the Ministry of Education.

Furthermore, methodologies have been developed to regulate the general, institutional, conceptual, and procedural framework related to the educational and vocational orientation of children with special educational needs, the organization of educational support services for children, pupils, and youth with special educational needs integrated into mass education, home education, and the establishment of groups or classes in the hospitals.

In Romania, children with special educational needs can be enrolled in either special education, educational units called inclusive education centres, or mainstream education. Currently, about half of all students with special educational needs are enrolled in mainstream education.

School centres for inclusive education have alternative curricula, textbooks, and teaching methodologies adapted to the type and degree of disability, according to legal requirements. These centres provide specialized education to children and youth with disabilities, compensation through specific peer therapies for those with learning disabilities, developmental difficulties, adjustment difficulties, language disorders, behavioural disorders, mental, sensory, physical, neuromotor and associated disabilities, psycho-pedagogical assessment of basic skills, diagnosis, educational and vocational guidance of eighth-grade students, educational and therapeutic-rehabilitation assistance for those with special educational needs integrated into mass educational units, information and counselling for parents and teachers, psycho-pedagogical research and development of specialized studies, psychological testing and counselling.

Special and traditional schools must cooperate to ensure a continuum of educational offers to ensure the choice and combination between the two systems (special and ordinary). Under the conditions of schooling in mainstream education, education authorities and teachers have an obligation to know how to work with students with integrated disabilities, to adapt school structures and organisation, curricula and ways of examining progress in learning. Providing the specific services needed, including support teachers, is essential. It is necessary to carry out an extensive process of information and training of teachers, so that the change of attitude begins with them, and thus propagates in turn a fair and non-discriminatory attitude towards people with disabilities. It is particularly important that the process of spreading knowledge and promoting a non-discriminatory attitude towards persons with disabilities is extended to parents, to the whole community.



These centers for inclusive education include teachers who have certified theoretical and practical training in special education: preschool teachers, special education teachers for primary and secondary education, teachers with different specializations for gymnasium, higher and post-secondary education, as well as psychopedagogists, school psychologists, speech therapists, psychodiagnostic teachers, physical therapists, itinerant and support teachers, and special education teachers for home education.

Whether the schooling of children with special educational needs takes place in centers for inclusive education or in schools for mainstream education, teachers must collaborate with specialists in the field of education: psychologists, counselors, therapists and other specialists, because only together will they be able to achieve the best results. The counseling teacher for students with special educational needs will

probably be the one who will work the most with each teacher, being the one who will participate the most in the lessons.

Teachers involved in inclusive education emphasize the development of activities that involve teamwork and cooperation, respect for the cultural identity of each child and constant monitoring of the effectiveness of teaching, learning and level assessment activities of each child. At the same time, school support and correction programmes, the use of the possibilities offered by the curriculum at the school's decision and the involvement of parents in various extracurricular activities organised at the level of the educational unit represent as many steps as possible towards the academic success of each child.

Of course, the process of transforming the traditional school into an inclusive school requires time and new techniques of approach on the part of each teacher. The objectives of inclusive education are aimed at combating non-participation in school, as well as early school leaving and failure, through measures that overcome the barriers imposed by material, personal, family or social difficulties faced by children. At the same time, inclusive education aims to ensure optimal learning conditions that give everyone the possibility of an equal start in life from an educational point of view.



An inclusive school involves improving the educational system for all students. It involves changes in the curriculum, the way teachers teach, the way students learn, and the way children with special educational needs interact with their peers.

Inclusion involves not only accepting, tolerating children with special needs in a mainstream classroom, but also adapting to the needs of these children, including them in educational programs along with normal children, but also taking responsibility for providing them at the same time with specialized services, individualized support programs. It means assuming changes in the organization and development of didactic-educational activities carried out at school.

An inclusive school is flexible, a school that approaches the process of teaching, learning and assessment in a dynamic and attractive way, a school that, through the support it offers to all children, is a fundamental factor of social inclusion, contributing to the elimination of prejudices related to belonging to a given environment and to the breaking of barriers existing between the different groups within it.

## Turkey

The concept of inclusive education in Turkey is identified as follows in the 2006 regulations on special education of the Turkish Ministry of Education: *"Inclusive education is a special educational practice based on the principle that the education of individuals with special educational needs (SEN) continues their education with their peers without disabilities in official and private schools in kindergarten, primary education, secondary education and adult education level by providing them with educational support services".*

Following the enactment of several laws and regulations in 1983, 1997, 2004 and 2006, education for children with special educational needs has improved in Turkey.

As of 2006, the basic principles of special education, in line with the general objectives and basic principles of Turkish national education, are as follows:

- all persons with special educational needs benefit from special educational services according to their needs, interests, abilities and competences;
- people with special educational needs begin their education at an early age;
- planning and execution of special education services of individuals with special educational needs, as far as possible without altering their social and physical environment;
- give preference to the education of people with special educational needs together with their peers, considering their educational performance and making adjustments to the purpose, content of the teaching process and evaluation;
- collaboration with organizations and institutions that provide rehabilitation services to people with special educational needs, to maintain their education at all levels and in all types;
- develop individualized educational plans and implement educational programs according to the needs of the individual considering their skills, characteristics in all areas of development and skills in different academic areas.



Despite the absence of a well-defined regulatory framework, early childhood education (0-36 months) is planned taking into account the importance of early intervention in achieving the desired objectives for the later stages of education. The planning and coordination of early childhood education services for special education is the responsibility of the Special Education Services Council which provides that these

services are implemented in schools together with peers without special educational needs and, if necessary, also in independent educational units or at home, but always with the involvement of families. The Ministry of Education works with member organisations and institutions to identify and identify people with BES and to provide these people with the most appropriate education. There is, for example, a monitoring program of the Ministry of Health that allows, through the observation of the child from before birth to 6 years, to detect any problems arising so as to be able to intervene promptly and appropriately.

Pre-school education (37-66months) is compulsory in Turkey for children with special educational needs. The preference is that these children continue to attend inclusive classes with their peers in mainstream schools; However, it is also possible to open dedicated classes and schools. The age for preschool education for people with special educational needs can also be extended to 78 months in the presence of the report of the Special Education Evaluation Committee and the written consent of the parents.

In primary education, the preference is always for inclusive mixed classes, however, individuals who are unable to achieve the overall objectives of traditional educational programmes may continue their education in schools and institutions with special needs where specially drawn up educational plans are prepared considering individual performance levels.



In the diagnostic process of individuals needing special education, the developmental features and educational qualifications of the individual for educational purposes are identified, after which the most suitable educational environment and special education services that will be provided to the individual are decided. Educational assessment and diagnostics of the individual are carried out in the Guidance and Research Center by the Board of Special Education Evaluation Committee with objective standardized tests and tools for measuring individual characteristics. National education authorities, formal and non-formal educational institutions, health institutions, universities, social services affiliated units and child protection agencies, and local government units share responsibility for diagnosing and assessing people with special educational needs under the guidance of Guidance and Research Centres.

Special education aims to provide education to people with special educational needs in inclusive classes in mainstream schools. The points considered in the implementation of inclusion can be explained as follows:

- it is preferable that people with special educational needs continue their training in the same institutions as their peers without disabilities;
- individuals with SEN may attend mainstream schools full-time or special classes for part-time. Part-time inclusion can be carried out through the participation of the individual with special educational needs in certain classes or extracurricular activities together with their peers without disabilities;
- students with special educational needs who continue their education through mainstreaming follow the teaching program implemented in the school. In addition, the individualized educational program for inclusion pupils is prepared according to the teaching program they follow, in line with the needs and educational performance of the students;
- schools with inclusive classrooms make physical, social and psychological environmental arrangements in line with pupils' disabilities. Special teaching materials are provided for these schools and classrooms are opened to implement effective and efficient educational services;
- in the support classrooms, teachers are appointed for the education of various special needs (i.e., visual, auditory, mental retardation), primary school teachers and subject teachers;
- in the support education rooms, individual education is provided considering the individualized educational program to ensure maximum benefit.



A maximum of two students with SEN can be placed in inclusive classes. The maximum number of students in inclusive classes in kindergartens is 10 in the presence of 2 children with special needs and 20 if there is 1; 25 if there are 2 students with special needs and 35 if there is 1 in primary school classes.

The necessary arrangements are made through the adoption of the necessary measures relating to teaching materials, teaching methods and assessment and assessment according to the type of disability and the academic performance and needs of the individual.

Reverse inclusive education can also be implemented, which is the education of individuals without special educational needs in the same classroom with students with special educational needs. This could be possible in the same classes or in open classes in special education schools. In this case the class can accommodate a maximum of 14 children in pre-school classes and 20 in primary school classes, when there are 5 students with SEN in the class.

With regard to **teacher training**, some universities have departments for teaching different types of special needs; namely visual impairments, hearing impairments, talent, mental retardation and a general department of teacher training on special education.

In nursery and primary school, teacher education departments have a special needs course as a compulsory course, while secondary education departments simply offer the course as optional vocational training.

The Turkish Institute Project Partner, although it is one of the largest education faculties in Turkey, for the training of preschool and primary teachers provides only a special education lesson and the theoretical teaching of the concept of inclusion. Special needs courses include the following course curriculum:

- Fundamentals of inclusive education: definition of inclusive education, key concepts and history of the inclusive education movement;
- Overview of children with special educational needs;
- How to create an Individual Education Plan;
- How to design and adapt activities for children with special educational needs;
- How to assess the learning outcomes of children with special educational needs.



The inclusive practices that are applied in Turkey are supported by a multiplicity of **studies** and master's theses resulting from extensive research and field investigations. In these studies, concepts and principles of inclusion, attitudes of institutions towards inclusive education and individuals with special educational needs, information and opinions on inclusive education and characteristics of students are generally examined.

What emerges, beyond the theoretical principles, is that often the collaboration between teachers and families in the implementation of individualized educational programs is not reflected and this is only one of the difficulties, together with overcrowded classes, that the teacher of students with special needs faces in the field.

The importance of having sufficient knowledge and skills in this area and of having a positive attitude towards the inclusion of students by teachers has been underlined in many studies in Turkey. Teachers'

attitudes towards inclusive education and students with special educational needs are also relevant as teachers who feel inadequate may be reluctant to apply the inclusion model.

Teacher training is an important point for improving inclusive education; because the courses that teachers take during their university years do not prepare them adequately and do not give them the practical experience to work with children with disabilities.

In conclusion, at government level, regulations and legislation are well organized but studies show that barriers to inclusion are still many, in fact most people with SEN are oriented towards special education schools, since other schools are not structurally suited to them; attitudes of reluctance to real inclusiveness persist on the part of school staff, students and parents; inadequate information and furnishings in special education; the appropriate tools and materials for the implementation of special education programmes are often lacking; Inclusion policies in special education on raising awareness of the inclusion of disabled people in society are inadequate, as well as the enhancement of teachers' professional competences for special education are currently inadequate.



The inclusive education is a process that enables students to enjoy an education that meets their needs. Everyone's right to inclusive education is now enshrined in major international documents and is surveyed by sector studies at the European level. The path to school inclusion, as observed by the study of the realities of Italy, Romania, and Turkey, takes very similar forms, but with different modes and speed of implementation. Comparison of data from the three countries reveals significant differences and commonalities. Inclusive, mixed and with distinction forms of system are identified, although the common trend is to constitute inclusive classes within the traditional school. As all three countries agree, however, in the field of inclusion, organizational formulas alone are not enough to make the system work; in fact, the added value lies in the expertise and professional experience of teachers and the entire educational community. The experiences of good inclusion clearly prove that only from the union of individual wills and knowledge can synergy be achieved such that effective results can be obtained, even in the most difficult cases.

The complexity of the inclusive school necessarily requires the application of principles of personalization of teaching, so it requires solid professional skills in all schools, of all levels.

Currently, beyond what has been said, it is possible to state that many disabled people in Europe have a low level of schooling, ranging from illiteracy to elementary school completion, with a higher incidence among females than males. In addition, there seems to be a strong correlation between the severity of the disability condition and the level of education attained: the more severe the disability condition, the less schooling attained.

These data clearly indicate that there is still a long way to go in the journey of understanding disability issues and that concrete efforts are needed in direct approaches to the integration of inclusive policies in all areas of children's lives, not only in school. As more diverse as a person's needs are, the more the community's ability to respond to them must broaden and differentiate.



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# TRADITIONAL AND INNOVATIVE METHODS OF INVESTIGATION ON THE NEEDS OF YOUNG PEOPLE, THE USE OF ARTS AND SPORT TO DEVELOP AND IMPLEMENT SOFT SKILLS

In the contemporary educational context, the pressures for an overall renewal of the system, which goes beyond the predominant educational model oriented to the transmission of knowledge, are increasingly clear. The new directions suggest a more complex work on the person, oriented to development and psycho-physical well-being, through the acquisition of skills for life.

The development of transversal skills requires the application of different educational methodologies, in the mold of participatory learning, oriented to the enhancement of the active experience of the learner. Already in the '30s, the American philosopher and pedagogue John Dewey had identified in the arts and aesthetic experience significant learning tools, for an innovative education.

After finding the current interest of international organizations such as UNESCO and the European Union Commission for multidisciplinary aimed at the development of creative and socio-emotional skills, in the following research it was chosen to verify if and how the methodologies of the arts, sport and creativity can actually be an effective educational tool for the development of soft-skills in school and training contexts.



The analysis of the scientific and regulatory literature carried out by the project partners and the results that emerged confirm the initial hypothesis of the project, according to which the methodologies of arts and sport, as well as creativity contribute favourably to the development of life-skills in education. The characteristics identified as recurring in these methodologies are the centrality of the student and the focus on the process rather than on the result, the possibility of customizing learning and objectives, an approach that includes open research questions and group results, a scenario that welcomes experimentation, error, personal initiative, showing assistance to traditional teaching. These characteristics make methodologies based on arts and sports particularly incisive for the development of transversal skills such as critical thinking, creative thinking, the ability to work in a team, effective communication, collaboration, self-awareness, self-control, initiative, adaptability, positive approach and result orientation. The experiences related to the arts and sport, if conducted in qualified contexts, allow

a complete work on the person, contributing to the creation of the essential conditions for full individual fulfillment and participation in social life.

Giving young people the tools to face real life is of paramount importance to ensure that they are highly likely to succeed in life. Traditional methods of investigating the needs of young people are gradually being replaced by more innovative experimental approaches. One of these approaches, among the most effective, involves the use of arts and sport to develop and implement transversal skills in young people.

Bringing the environment and educational methods closer to the experiential ones of everyday life contributes to the personal development of students, their social inclusion and introduces the habit of active citizenship. The teacher, through the use of inclusive and innovative teaching strategies, has the opportunity to innovate his role and become a facilitator of a process of discovery that sees students as protagonists.

Italian, Romanian and Turkish schools cannot ignore the importance of knowledge acquired in extracurricular environments, both real and virtual, and must consider the importance of direct comparison between peers. Traditional education today has the obligation to interact with other "New forms of education", for a global formation of the student. Informal teaching is constantly evolving and offers itself as a valid key to access the complexity of today's world. Students of the new generations need to learn in different ways than those of the recent past; Therefore, a fusion of the different types of learning may be the only way to meet this need.



As indicated by the European Commission's Directorate-General for Education and Culture, non-formal learning usually takes place outside the formal education curriculum and aims to promote participants' personal and social development. Informal learning takes place during daily activities and consists of learning by doing. It allows children to spontaneously increase their maturity and improve their knowledge. Informal teaching adopts participatory and learner-centred methods.

In Italy the first real formal definition of the concept of lifelong learning appears with the law n.92 / 2012 on the reform of the labor market and says, verbatim: *"for lifelong learning we mean any activity undertaken by people in a formal, non-formal and informal way, in the various stages of life, in order to enhance knowledge, skills and competences, from a personal point of view, civic, social and occupational perspective".*

According to the definition at European level given by Eurydice, “formal learning means that which takes place in the education and training system and in universities and institutions of higher education in the arts, music and dance, and which culminates in the achievement of a study qualification or a professional qualification or diploma, also obtained in apprenticeship, or a recognized certification”.

Increasing importance is given to non-formal learning in European and national policies.

Several current trends suggest that we should be ready and prepare to respond flexibly to critical issues and unpredictable innovations of the future. The answer to an uncertain and volatile economic-working situation is the mastery of new skills that have the ability to find new solutions, to adopt new perspectives and visions. Therefore, to be able to cope with this situation, it is essential to focus on continuous learning by combining formal and non-formal learning.

Even the ways in which new things are learned are increasingly linked to contexts that do not include awards or certifications. Non-formal and informal learning is related to work, family and leisure. Although still considered subordinate to formal education and training, this sector has started to gain importance and visibility with the birth of the concept of lifelong learning and the launch of European policy actions.



Among the reasons why it is worth stressing the importance of non-formal educational experiences, the following are certainly worth mentioning:

- they can cover various aspects that are missing in regulated institutions, along with formal learning;
- they are voluntary learning, and their goal is often learning itself rather than obtaining a qualification;
- They are flexible and allow for more personalized and targeted learning.

Students of the Liceul Teoretic Stefan Odobleja, for example, have access, within the school, through extracurricular activities, both to the artistic and sports field. However, the institute has taken some steps to ensure that the focus on each area corresponds to the interests of the students.

Artistic, cultural, sporting activities developed through or outside the school curriculum are subject to evaluation from the point of view of the quality of education, in relation to the school development plan. This evaluation is carried out on a continuous basis within the Commission for Quality Evaluation and

Assurance in the School and may highlight favourable factors or restrictions in the development of certain school curricula, whether in the artistic, sporting or other fields.

The choice of curricular programs is determined by the expectations of parents and the real educational interests of students, and the offer proposed by the school is influenced by the size of the school and its human and material resources. The assessment of students' interests in one field or another can be carried out according to traditional methods, with questionnaires in paper or electronic format, using, for example, Google Forms, an application that is part of the G. Suite for Education toolkit.

## The arts for the implementation of transversal skills and inclusion

The inclusive school is a school capable of considering the differences of the individuals who are part of it: gender, ability, type of intelligence, ethnicity, culture, language, development, physical condition. A school that knows how to transform them into potential, wealth, variety of possibilities, to offer everyone the same opportunity to participate with their own, personal, contribution. Faced with the many difficulties that every student encounters in his formation, it is necessary to undertake alternative paths. Art can truly be an inclusive experience, as we can all enjoy its beauty and its ability to arouse emotions. In art, diversity is transformed into an opportunity for sharing and mutual knowledge.



Art and creativity are effective tools for the development of communication and physical/cognitive/emotional skills of everyone, as Vygotsky argued. Music, visual arts, theater, dance are expressive languages that involve all the senses and strengthen the cognitive, social and emotional abilities of each individual, especially in children. To achieve this, the school must give importance to artistic subjects.

In Maria Montessori's studies, art and creativity play a key role in the evolution of childhood even though both seem to be of little interest to institutions.

John Dewey states that art is the most useful means to develop observation skills, mnemonics and imagination finally facilitate problem solving. Children usually use the arts to express their worldview and to communicate their emotions and feelings. If artistic expression is eliminated from children's lives, the

possibility of discovering and expressing a talent is denied, but also the ability to use new languages that simplify multicultural dialogue, favoring inclusive approaches.

## The dance

*"Practicing dance at school could become a key element to help preserve both the physical and mental health of students, as it intervenes simultaneously on a physical, emotional, social and cognitive level. The knowledge and practice of this art represent an opportunity for growth for children, as it would allow them to familiarize themselves with their body, to use movement as a means of communication, to rediscover their creative potential and to be able to recognize both their strengths and weaknesses. In this way, learning to dance should not simply be compared to the correct execution of a sequence of steps or the understanding of particular dance techniques, but should be recognized as a valuable learning tool for children's personal development"* (Sanchi, 2022).

The body is the primary tool to get in touch with the world, collecting personal experiences, thoughts, emotions and the history of each one. The purpose of dance education is to gradually accompany the child to know himself, through the discovery of his own body structure (having perception, knowledge and therefore consciousness) and pay attention to concepts such as space, weight, contact, visual field and energy, and then perform more complex movements.



A creative dance program placed in a school setting has been shown to involve the development of basic motor skills and effective movement strategies to organize the body to create a well-balanced whole. Dance positively influences the construction of a harmonious personality capable of grasping the messages of others and freely expressing their own. Incorporating dance into the elementary school curriculum would be beneficial to the learning and education of all children.

## The theatre

The use of different codes and languages allows you to plan customized interventions that meet specific training needs. Especially through research, experimentation and the use of non-verbal languages, students discover their potential and develop communication skills and emotional intelligence. Theatrical education suggests an approach that allows you to externalize something that already exists, to express

your culture, your historical and personal memory, your wealth of experience, your emotional and physical experience. For this reason, there is a strong relationship between theater and disability in school, in fact theater allows disabled people to actively access the expressive universe.

Theatrical work is complex, so it requires workshops that constitute precious spaces of involvement for each individual student. In fact, the show is not only composed of actors, but includes sets, choreography, costumes, sound effects and other important elements for the inclusion of all students. Theatre allows children to express themselves in different ways and overcome their difficulties. In this way, the child with disabilities can overcome learning obstacles. The student who communicates through drawing, painting, sculpture, gestures, manages to overcome a situation of isolation and establish a relationship with others and things.

The creation of the scenography is one of the most constructive, creative and rewarding moments for the disabled child. In this way the child makes the movements more coordinated important for the development of fine motor skills and strengthening writing skills. Even the music that accompanies every theatrical event is important in education because it stimulates coordination, educates to self-discipline, educates to the precision of the gesture and balance. Rhythmic activities allow you to achieve important goals related to the development of motor, cognitive and relational affective skills. Another important aspect of the theatre course concerns the memorization of rhythmic sequences, songs, steps, movements, parts to be interpreted, all activities that manage to constantly engage even the child with serious cognitive or behavioural disorders.



The school has the task of promoting inclusion, proposing learning in all possible ways. The teacher, mediator, must therefore look for all the tools and mediation strategies that can promote learning.

In Italy, an example of good practice of inclusive theatrical approach is given by the experience of Elisabetta Totaro who in 2013 proposed a workshop aimed at children aged 6 to 8 years in which the use of different expressive languages was encouraged. The common thread of the activity was a fairy tale of your choice, from which the various topics of school disciplines were addressed, as preparatory activities for the construction and staging of the theatrical performance.

## The cinema

School and cinema are a winning combination that more and more schools adopt as a teaching and in-depth method, overcoming the boundaries of the frontal lesson. Cinema involves students, through tools close to them, and pushes them to address, selecting the right contents, current and important issues. The cinematographic language can become an indispensable tool for didactic and educational communication also as a means to sediment learning through emotions and transversal skills.

Italy promotes, in implementation of Law 107/2015, image education in schools. Cinema and audiovisual have fully entered the Plan of the educational offer of schools of all levels, no longer and not only in an instrumental way, but as specific disciplines able to combat iconic illiteracy, to contribute to the construction of a common audiovisual culture and to the formation of learning environments for skills that focus on students and their current cultural and educational needs, to arrive at the formation of an aware public, to promote critical understanding of the present and able to dialogue with the digital revolution in progress.

Subsequently, with the Cinema and Audiovisual Law no. 220/2016, the National Cinema and Images Plan for the School was born with a Memorandum of Understanding signed by the Directorate General for Cinema and Audiovisual of the Ministry of Culture and the Directorate General for organizational planning, innovation of administrative processes, communication and contracts of the Ministry of Education and Merit.



In the fulfillment of art. 27 of the "Discipline of cinema and audiovisual" and with the economic support of the two Ministries, WIDE and the San Giuseppe Artigiano Institute responded to the initiative of the "National Cinema and Images Plan for the School" 2022 by collaborating for the realization of a short film in which students were able to try their hand at the roles of actors and protagonists of multimedia content and supported experts in filming and editing, experiencing in the field and in first person all the skills acquired for the realization of filming, acting and all the other planned activities. The workshops that preceded the making of the short film were essential to succeed in making the children protagonists of the stories, involving the classes in the writing of screenplays, putting them at ease in the places and spaces chosen for filming and allowing them to interact with cameras, microphones and computers.

## The painting

By broadening the concept of literacy as an essential basis for the development of human resources and social participation, artistic literacy can contribute to building a system of reference values, also with a view to a concrete and constructive dialogue between peoples. In a panorama of differentiated teaching experiences, painting as an expressive activity can give rise to particularly significant experiences on the methodological-didactic level. Among the languages with which humans have always communicated there is art in the form of visual language. Images are a consistent component of culture, a solicitation to which children are constantly exposed and which should continue even as adults with a view to lifelong artistic learning. Through painting, students can experience the possibility of expressing themselves confidently according to their own nature, giving shape to thoughts and emotions, taking possession of culture, not only to understand it, but to produce it. School preparation can above all provide a method and a direction of work to enhance the talents of students, broaden their knowledge and improve the skills of both learners and teachers.



## The architecture

The learning of transversal skills, more than traditional skills, is strongly influenced by the context and environment in which children live and study. Some even think that architecture can fight violence in schools and promote inclusivity. What is certain is that schools must be comfortable, safe and conducive to study. The school should be a unique and integrated space, made up of flexible, habitable environments and above all designed for school life, in a word comfortable.

The combination of learning and architecture is fundamental to design schools of value and beauty towards social growth. Architecture is an expressive language, and like all other arts, it is therefore able to give life and buildings capable of evolving and making spaces for school activities harmonious, beautiful, sustainable, flexible, functional, safe and comfortable.

School today is evolving. It goes from a traditional learning place based on frontal classroom lessons to a place open to choral learning, with new and informal methods, traveling in the school space. Studying in a creative and stimulating place, in fact, can improve the child's performance and their well-being.

A virtuous example of a school with innovative architecture is “Vittra Telephonplan” in Sweden, a school without classrooms that proposes a teaching model based on open and complementary spaces. The school environments are designed with flexible spaces and furnishings able to respond to the needs of modern teaching and to support a variety of diversified student-centered activities, in an individualized way or for groups.

## The sculpture

The sculpture represents an object in space; It is different from painting and the simple image in that the object of sculpture really exists and has a weight. Sculpture as a training activity considers the pluralism of languages and innovations in techniques so that students are able to develop their individual expressiveness.

Through practical workshops, students learn to create complex projects by applying the rules of composition and visual perception for the realization of sculptural objects. With the experience of sculpture students acquire a complete knowledge of aesthetic, expressive and functional aspects; are able to understand the relationship between sculpture and other art forms; They gain awareness of the cultural, theoretical and historical scenario embedded in creative work.



## The poetry

*“To make poetry is to create a place to immerse yourself in words. To make poetry is to give yourself time to listen to your breath. Making poetry is a way to speak and feel with all the senses and in many senses”.* (Carminati, 2002)

The teaching of literature, and therefore also of poetry, provides a qualitatively high linguistic model and, at the same time, helps to develop the imagination and to refine the taste and sensitivity of the student; It also fosters the formation of the civil and cultural identity of the younger generations and the broadening of their ethical horizons.

Poetry has a great expressive power, essential to activate reflection on things, on language, on oneself and on the world in general. The poetic text uses language in a creative and unpredictable way, forcing the

reader to constantly confront his own vision of things and with the stereotyped and standardized use of language.

It is necessary to make students discover the pleasure of reading poetry and make them understand how this activity can also serve to take possession of effective tools, to improve their way of expressing themselves, of communicating. Poetry allows you to learn to talk about yourself and your experiences, the emotions aroused by life and encounters.

In fact, poetry, due to its introspective nature, offers the student the opportunity to meditate, reflect and express their interiority, which, often, is not sufficiently valued within the school. The lyric is an excellent textual form to learn to recognize one's emotions and give them shape, also acquiring the ability to express them better.

The teaching of poetry must, however, also take into account the tastes and needs of children, to allow them to approach and confront literature in a new and pleasant way.
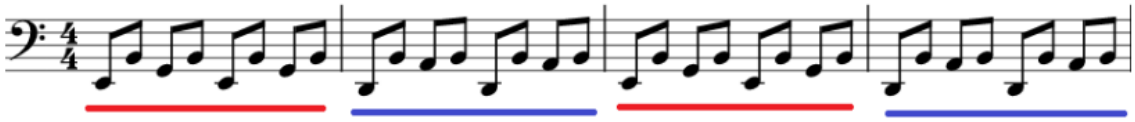


## The music

Inclusive music education can be considered as the set of approaches to training that uses the sound-music channel to promote the scholastic and social inclusion of each pupil. The musical path must aim at the balanced development of all students, both those with special educational needs and those with adequate or excellent performance.
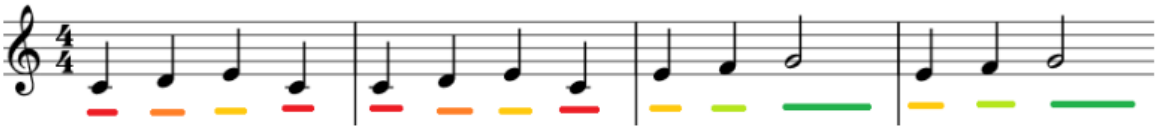
In relation to the musical parameters and the organization of sound events, students may manifest a series of single or associated difficulties, which require attention from the school and the private sphere of the same. In addition to the primary aspects related to a condition of disability or a developmental disorder, the design must also be able to consider all the associated difficulties.

A virtuous example in Italy is given by "Operational tools for inclusive music teaching", promoted by the Milan School Office, which provides guidelines for inclusive music teaching. According to this active methodology, effective planning is needed that integrates different approaches and proposes the use of compensatory tools and dispensatory measures of music, including:

- printed scores (to avoid transcription);
- electronic music is synonymous with digital scores;
- simplification of scoring and concealment of non-essential elements (i.e., dynamic signs)
- use of colours to facilitate the identification of melodic, harmonic, rhythmic, parts or repeated fragments of the same repertoires and accompaniments;



- colored notes or indication of sounds with colored dashes under the staff, the same for homophone sounds;





- accidental use of courtesy;
- separate the rhythmic reading from the reading of the name of the note;
- use of warning signals to recall complex vocal/instrumental passages or recall accidents;
- highlighting of upwards/downward trends;
- use of schemes for the ascending/descending succession of sounds, for keys, chords and modulations;
- creation of conceptual / mental maps, multimedia presentations and video viewing for the study of theoretical topics, sometimes using synthesis/speech reading software by third parties to facilitate understanding;
- use of recordings of the songs to be performed and/or analyzed;
- digital books;
- Musical Braille;
- various apps for PC/tablet;
- interactive keyboards;
- programs for the creation of mind and/or conceptual maps;

- Video notation and music editing software.

Music design can help to organize the right conditions for the enhancement, expression and encounter between the different musical identities of the students present in the school. The teacher must consider both the musical identity in all its components and belonging to a collective culture, but also and above all how it is lived and interpreted individually.

## The photography

The didactic value of photography emerges when, at school, theory and technique merge trying to convey sensitive viewing experiences into an image. Practicing education to the image and art in general, through photography, also means thinking about how and why, looking for the right way, the right method to convey photography as a language and as a technique. In this perspective, photography becomes an opportunity to help children reach and understand the language of images in a conscious way, amplifying their attention to iconic reality.



In a photography lesson everything is mixed: art, culture, history, literature, cinema, architecture, mathematics, aesthetics, culture and much more.

Photography can be used to tell stories, but also to invent narratives starting from a group of images; to document, for example, a special day, the transformations of a territory, life in the classroom, the growth of a person; to observe the world better, dwelling on details, on overall visions, on the relationships between elements; to understand a particular topic more consciously; to study the visual language and learn to consciously use compositional rules and framing, light and color, shape and space.

Photography increases attention and the ability to be contaminated by different languages and different ways of teaching with images. These are undoubtedly lengthy processes, but they can unveil new opportunities.

Edited by WIDE Srl with the collaboration of Istituto Ancelle del Sacro Cuore di Gesù Agonizzante, Liceul Teoretic “Stefan Odobleja” and Akdeniz Yukselis Spor Club Association/Akdeni z Yukselis Spor klubu Dernegi

## The comic

According to some teachers and educators, comics help students improve reading and writing skills, understand complex concepts more easily, and approach (or even get passionate about) reading. They can above all be a tool for inclusion in the school.

First, not all comics have the shape of the traditional drawn strips that we often find in newspapers and magazines. There are also more complex comics, such as the so-called graphic novels, a narrative genre in which the story does not proceed in instalments, but is self-sufficient, as in the structure of novels. In fact, "comic novels" contain all the elements of books that are traditionally assigned to reading at school: a beginning, story development, an epilogue, character development, conflict and many other typical features. For this reason, many teachers consider them a valid tool to be used in teaching, as an alternative to the usual readings.

In education they have advantages in the process of learning students. For example, they can help students who have difficulty with very long paragraphs of text and can help write in a limited space.



Comics can support not only the exercise of language skills, but also the reflection and development of critical thinking. In the history of their genre, in fact, there are many comics that have dealt with social issues such as inclusion, civil rights, gender diversity.

Teachers can show students that comic book characters are not just superheroes, but recognizable characters. In this way they can reflect on some important themes dealt with within the comic

The comic-inspired methodology does not replace traditional textbooks, but it can help teachers to engage students more, using language that is more accessible and closer to them. An opportunity to go beyond reading, experimenting with new expressive methods and giving vent to creativity.

## Students' interests

From a survey carried out by the Romanian partner on a large sample of students it emerged that among the expectations of the future about the artistic areas of interest to students, theatre, music, dance is most frequently identified. With a lower frequency, future expectations regarding the artistic fields of interest to students include activities such as painting (painting on canvas, painting on glass, painting the stone

table and chairs in the courtyard, making a painting together with the colleague), artistic photography, drawing, computer graphics, crafts and crafts, visiting museums and art galleries.

The examples extracted from the options formulated by the students can support the teacher in his intention to offer activities of interest and with a greater openness to other areas of experience: urban art, graffiti competition, metal sculpture, exhibition of ancient books, photo exhibition, jewelry, educational film, environmental design, decoration for Halloween, embroidery, architecture, "Mock-up" exhibitions, making short films, sculptures, crafts, origami, ceramic crafts, going out in museums, libraries, exhibitions, makeup classes, video editing, film workshop, photo exhibition, exhibition on favourite artists, presentation of lessons in a different way that tends towards artistic activities and exchanges of experiences with young artists.

## Sport for the implementation of transversal skills and inclusion

To cope with the social emergency of sedentariness and early abandonment of sport, it is necessary to outline a new model of dialogue and continuity between family, school, and the world of sport. There are three essential ingredients for change: teacher training, support for school teachers by graduates in sports science and a new way of involving and motivating children in sports activities.



An innovative educational path must therefore enhance and strengthen physical education, starting from kindergarten and intervening in all areas of the person, to contribute to the development of man and citizen. Movement play is a game that involves body movements, favoring the acquisition and consolidation of basic motor skills.

These games are particularly suitable for developing both physical efficiency and motor coordination because, through the playful aspect, they generate an alternation between balance and imbalance, that is, they allow the child to consolidate the movement patterns functional to his activities and to acquire new skills. Cognitive and motor development, closely connected to each other, is particularly activated through movement games.

Sport is a way of organizing social relationships, of living and understanding life. Playing different roles and swapping them encourages the development of social skills essential to achieve a good result. Sport

develops soft skills, since with movement games you acquire interpersonal life skills such as the ability to achieve goals and interpersonal life skills, such as empathy and effective communication.

The game has a profound educational function, because it touches and invests the depths of human experience, guarantees lasting learning and ensures the possibility of learning while having fun.

Motor activity must be individualized and adapted to the differences of individual students. Its educational value is extended from the moment it is considered as a tool to educate to autonomy, to enhance skills and increase self-esteem; It also represents a means of inclusion, therefore suitable for providing equal opportunities. That is why it is important to create an inclusive climate and involve all members of the group; personalize the interventions, adapt them to the child's disability by making the most of the skills he possesses, so that they can compensate for those in which he is lacking without compromising the whole.

The diversity of each individual in a group is understood as a stimulus and enrichment for the learning and development processes of the entire group. A pupil's wheelchair, for example, can take on a whole new meaning and be seen as an interesting, mobile and fast sports equipment that opens up new possibilities for mobility. The individual vision of each participant and the knowledge of the range of their different motor, cognitive and socio-emotional preconditions shows that a diverse repertoire of methodological approaches is needed to make joint active sports activities feasible for all participants.



Physical education provides a good opportunity to playfully promote social interaction, consideration, equity and competitiveness.

Qualified teachers can achieve this with relatively little help and creativity.

In Turkey, the teaching of physical education begins already in kindergarten (children aged 3 to 6 years), but it is not taught by professional instructors. In higher education (lasting 3 years following 8 years of primary education), education is focused on preparing students for the entrance exam for the University, so attending the two hours of physical education becomes optional in the second and third year. In Turkey, therefore, physical education is seen as a way to physically compensate for brain work done in other subjects.

The Turkish Partner, in deduction to the research carried out, supports the inclusive character of the sports approach to teaching where physical education is adapted to the individual needs, abilities and competences of the students. An initial analysis of the group of students can lead to the choice of the best support to be adopted based on the type of disability to be faced, after which the attention should be paid to the respective abilities and potential of the person and not to his impairment.

Inclusive physical education to be implemented in schools in a sustainable way, must consider the following recommendations at the design stage:

- Focus on students' potential and strengths: special educational diagnoses should not be the focus of attention, but strengths.
- Individual performance and performance feedback: Children should be encouraged and challenged to perform according to the limits of their abilities.
- Accompaniment of individual learning: individualized learning is a highly complex model that cannot be mapped into the grid of "normal" and "compromised" students. To properly recognize students' abilities, it is advisable to actively involve students in learning processes. To this end, open, playful and activity-oriented tasks combining self-directed and social learning should be used.
- Learning in a peer group: Learning with each other is an excellent method of promoting social skills in the learning group.
- Role of the teacher: the main goal must be to create a positive atmosphere in the classroom.



The physical education lesson should be designed in such a way that it is characterized by content-related tasks that the whole group is responsible for solving. The didactics and methodology of inclusive physical education are guided by the objective of introducing relevant teaching and learning processes, promoting autonomy and are oriented towards empowerment.

## Considerations

School continues to be the most important place where children and adolescents build their critical apparatus to understand the experiences they participate in during lessons or outside of school hours.

These experiences are structured in different dominants that can be associated with possible educational objectives related to critical thinking skills, the ability to solve problems in relation to real-life situations, collaborative skills. The benefits are found at the cognitive, attitudinal, action and relational levels.

Art and sport at school mean, for students, experiences from which they can learn new things useful and expendable in life, discover their resources and a possible career, practice imagination and creativity as a stimulus to gain experience, as well as develop skills from a professional point of view.

The image of personal life is shaped by alternatives in the direction of certain values, self-knowledge and the qualitative use of free time.

The Partners recognize the usefulness of artistic and sports education at school; the ways in which these activities facilitate lifelong learning and development, the experiences of correlation with school subjects, the degree of involvement of students and teachers, the increase of transversal skills and the many benefits that emerged during the discussion.

The educational realities of Italy, Romania and Turkey show, however, some difficulties of practical application, for example, in identifying the human capital of experience related to the organization and performance of artistic activities at school level or inclusive physical education. The training offered to teachers to support the development of these activities in the educational field is often insufficient to explore all the inclinations and potential that these forms of non-formal learning could have. In the absence of adequate resources to create attractive learning experiences, we try to make the most of transversal training courses through other subjects, exchanges of experiences with other students also from other countries and extra-curricular activities on places of art and sport.



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# SOFT SKILLS, 9 ART AND SPORT

## Soft Skills

The transversal competences represent knowledge, skills and personal qualities that characterise each person's way of being in study, work and everyday life. This is precisely why they are called 'transversal', because they do not refer to technical areas or subject-specific knowledge, but call into question all those aspects of personality and knowledge that each person uses on a daily basis in different contexts.

Transversal competences emerge when making decisions, when trying to get out of a difficult situation, when trying to change things, when participating in social life, when learning something new. These are, for example, the ability to communicate one's thoughts well to others, to relate correctly with people while respecting their different roles, to work in a team, to be flexible, to be proactive.

In general, the term competence indicates the ability of individuals to combine, autonomously, tacitly or explicitly and in a particular context, the different elements of knowledge and skills they possess.

On the other hand, a more precise definition of competence is difficult to establish, as it has many facets, and the term encompasses different meanings depending on the context and culture in which it is used. In fact, the "catalogue of transversal competences" varies greatly from one study or intervention to another and encompasses a wide range of attributes. This is the main problem with competences today, as not only do they vary in their relevance depending on the time in which one lives, but they are also named and defined in ways that are not always standard depending on the organisation, group or even nation considering them. Names, descriptors and even indicators are completely different in time and in the organisation declaring them.



The first real theorisation about competencies was due to the American David McClelland in the early 1970s in the field of organisational psychology. In 1973, McClelland introduced the term competence in connection with the appropriateness of using the assessment of candidates' competences rather than intelligence tests for personnel selection. Competence is understood as any personal characteristic (motivations, traits, self-image, knowledge and skills) that, usually combined with others, can result in generic good job performance. This first view of competence, however, does not consider context among the determinants.

In the 1980s and 1990s, an idea of competence as a complex capability also emerged, in which operativity was emphasised above all; competence presupposes action, modification of the environment and adaptation to it.

The concept of emergent situational cognition, elaborated by Resnick in 1989 and at the basis of the current understanding of competence, refers to a complex form of knowledge in which the individual, the tools and the context are simultaneously involved in a functional system of activities. Becoming an expert means, in a sense, learning to think within things and through situations. Many integrated components come into play in this system, such as:

- the knowledge system,
- the scheme of action,
- the capacity to mobilise resources,
- the metacognizione,
- affective and motivational processes.

What makes an individual competent, therefore, is not only the knowledge learned, but also how it accords with that of others, with the tools and with the context.



Students must, therefore, be able to value and apply what they have learned, they must learn to deal with different hypothetical and real situations, tasks and problems that also prove to be complex and must also demonstrate that they are available and motivated to face new conditions that may arise.

Even in the international documents of the last twenty years the person becomes central, in his uniqueness in being and acting. Transversal skills have to do with “knowing how to be” from a behavioural, communicative, social, and emotional point of view.

The European Parliament, in December 2006, issued a first Recommendation to all Member States on key competences for lifelong learning, i.e., all those competences deemed necessary to face the continuous challenges of a globalized and rapidly changing society, characterized by overwhelming interconnections.

A second Council of Europe Recommendation, of May 2018, adapted the text of the previous one in the light of developments in the labour market and society.

The key competences indicated in the 2018 Recommendation, then taken up, deepened and updated in national documents and programmes, have characteristics such as the following, which denote their importance:

- represent a combination of knowledge, skills and attitudes that help the person to manage in a flexible and appropriate way all contexts of life;
- they can be acquired and strengthened throughout life, but it is better to learn them when you are still very young and the school can and must grow these skills;
- these are skills that everyone needs for personal fulfilment and development, but also for the development of active citizenship;
- they are all equally important;
- They are closely related to each other.

Transversal skills promote the improvement of critical skills, creativity, spirit of initiative, the ability to solve problems, the ability to work in groups, to decide and manage one's emotions and feelings.

The key competences identified by the European Union are eight. Four of these skills concern areas of knowledge traditionally present in training processes:



1. the field of mother tongue communication,
2. the field of foreign language communication,
3. mathematics, basic science, technology and engineering,
4. field of digital technologies.

Four of them respond to the general characteristics of the person:

5. ability to "learn to learn", i.e., the willingness and ability to organize and regulate one's learning. Includes skills to manage one's time productively, to solve problems, to acquire, process, evaluate and assimilate new knowledge and to apply these and skills in a variety of contexts;
6. social and civic competences (active citizenship), i.e., all those forms of behaviour that allow to participate efficiently and constructively in social life and to resolve conflicts, when necessary;
7. entrepreneurial initiative, which includes both the propensity to introduce changes themselves, and to welcome, support and adapt to innovations prompted by external factors.

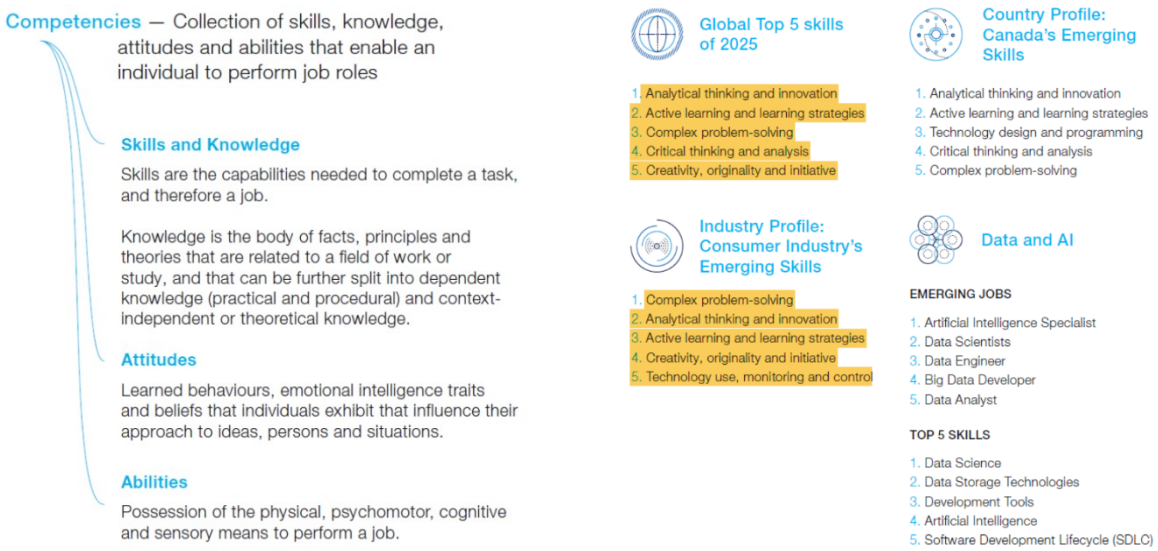
8. cultural awareness and expression, i.e. the stimulus to appreciate the importance of the creative expression of ideas, experiences and emotions according to a range of languages, which include music, dance, poetry, sculpture and other forms of art.

The Organization for Economic Co-operation and Development (OECD), of which Italy and Turkey are member countries and Romania candidate for accession, in its 2017 report entitled "*Skills for Job Indicators*" argues that each individual, as a future employee or entrepreneur, must develop not only a series of technical skills, but also certain transversal and social skills; Partly because these skills, unlike techniques, cannot yet be automated and replaced by technology. In addition, it affects the fact that such soft skills are required in all jobs, although the demand may differ significantly depending on the industry or position.

In 2020, Yuval Noah Harari, one of the ideologues of the World Economic Forum's Think Tank, offers a thought-provoking analysis of the future of work: just as mass industrialization created the working class, the AI revolution will create a new social class of jobless, "the *Useless*" and an opposing ruling class with enormous power, the "Cognitive Elite". Most jobs will no longer exist, and Artificial Intelligence will surpass human intelligence. So, what makes humans superior to machines? According to Harari, we should focus on what makes man human, namely a combination of soft skills, intuition, emotions, and creativity.



In the 2021 World Economic Forum report entitled *Building a Common Language for Skills at Work* it emerged that 50% of employees worldwide will need retraining by 2025 and that 40% of the "skill cores" of these same employees will change in the next 5 years. WEF experts define competencies as "Collection of skills, knowledge, attitudes and abilities that enable a person to perform job functions". Within these competences there are skills, knowledge, and attitudes.




Within the Europe 2020 strategy, **ESCO** (European Skills, Competences, Qualifications and Occupations) comes to light, the multilingual classification of qualifications, competences, skills and professions relevant to the EU labour market and for education and training. It is a tool promoted by the European Commission that allows you to better classify your training-professional path in terms of the European labour market, thus creating more job opportunities.



In the ESCO model, competencies are divided into four domains, much like the WEF mentioned above:

1. Attitudes and Values,
2. Knowledge
3. Language skills and knowledge of languages,
4. Skill.

Only the first point "attitudes and values" is given a definition that is reported below: *"attitudes and values are individual work styles, preferences and beliefs related to work that underlie behavior so that knowledge and skills are applied effectively".*

Therefore, according to the ESCO model, among the skills are included attitudes and values such as adapting to change, paying attention to details, controlling frustration or persevering, not linked to any

knowledge or training, but inherent in each person. However, skills such as creativity, problem solving, negotiation or management skills that are not related to specific knowledge and that seem to be related and even be part of attitudes and values such as showing curiosity, showing enthusiasm, managing quality or dealing with uncertainty are also mentioned. ESCO, in this way, does not divide the skills between hard (related to knowledge) acquired in formal or non-formal education, and soft, or the personal traits that allow a productive performance of hard skills in any context or circumstance.

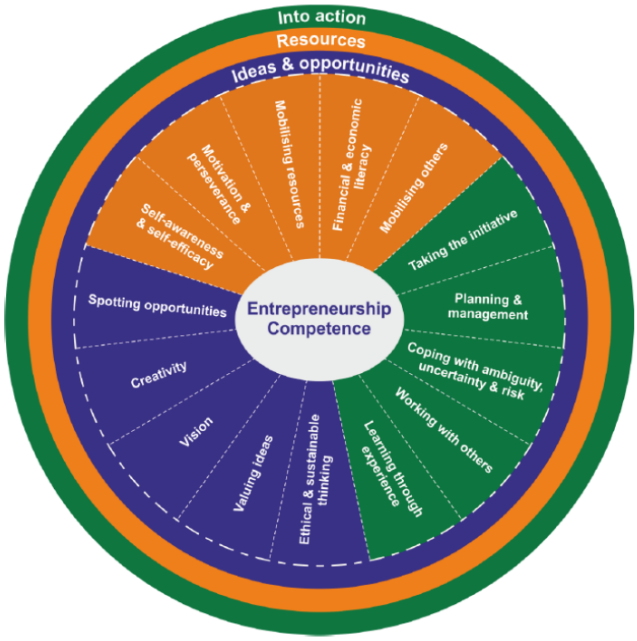
Another framework related to skills and work is the EntreComp framework, which treats entrepreneurship (not only economically, but also culturally and socially) as an essential competence to be developed in the European context. This representation attempts to build bridges between the worlds of work and education.

EntreComp divides entrepreneurial competence (or meta-competence) into other competencies that are part of three families or areas:

1. Ideas-opportunities,
2. Resources
3. Actions.



In some ways it feels like a division between mental, emotional, social, and executive skills.




As the graph shows, each area includes the following corollary of reference skills:



1. Ideas and opportunities
   - Creativity
   - Vision
   - Evaluation of ideas,
   - Identification of opportunities,
   - Ethical and sustainable thinking.
2. Resources:
   - Motivation and perseverance,
   - Mobilization of others,
   - Mobilization of resources,
   - Economic and financial literacy,
   - Self-awareness and efficiency.
3. Action:
   - Initiative
   - Planning and management,

- Cooperation
- Learning through experience,
- Management of ambivalence, uncertainty and risk.

In addition, this framework has different levels of competence: Basic, Intermediate and Advanced, each of them, with very precise descriptors of each of these levels, divided into two scales each.

The EntreComp framework is a good example of skills analysis that, in many ways, can be defined as “soft”. The methodology of the EntreComp framework proves interesting because it uses the figure of the entrepreneur to make an ex-post analysis of skills, although the skills include both knowledge and skills and attitudes.

However, knowing and studying transversal skills is not enough: what is needed is to make them your own, acquire them, take care of their improvement over time, and apply them to real life. The school plays a fundamental role in this as even the disciplines that are considered more traditional can, if transmitted with appropriate methods, contribute to the development of transversal skills.



School is one of the main learning environments in which children are placed and can facilitate or hinder the development of skills. The teacher-student relationship, for example, supports the development of social and emotional skills. Teachers are educators and have a duty to educate and prepare children for their future employment. Confirming the importance of transversal skills education beyond academic knowledge, it is necessary to reconsider the educational priorities of national education systems by improving the promotion of all those skills, abilities, mastery and talents that students have.

The only understanding of the importance they can have in everyday life and for the future, the study of subjects that are considered purely theoretical such as mathematics and literature, is already the first step towards the awareness that everything you learn and know is useful both to face any choice in a conscious and responsible way, and to learn how to manage the many changes that characterize the society of today and tomorrow.

Transversal skills cannot be taught like hard skills. Hard skills are quantifiable skills acquired through training, school. Hard skills require the acquisition of knowledge and are mainly cognitive in nature. Examples are linguistic, technological or any other type of knowledge evidenced by degrees, certificates

or apprenticeships. Although soft skills cannot be learned because they are developed naturally, the school can provide an educational environment in which students have the opportunity to develop them.

A survey conducted by the NWEA (Northwest Evaluation Association) and Gallup in 2018 found that: *"Over eight in 10 teachers (83%), parents (82%), superintendents (82%) and principals (83%) say it is equally important to assess both academic skills and non-academic skills such as teamwork, critical thinking and creativity, while only about one in 10 teachers say that the formal and informal assessments used by their schools to assess non-academic skills are sufficient"*.

What emerges is that although it seems that at the educational and family level there is a clear awareness of the need to train soft skills, there is still much progress to be made towards measuring these skills.

## 9 Arts

With a view to training innovation, the increasingly chosen path in training environments is that of hybrid learning, with alternation and mixture of methodologies. Skills teaching assumes that students learn best when they actively construct their knowledge through experience-based learning situations. The skills that can be transferred by practicing one of the 9 arts or sport are numerous.



The list of artistic fields considered for the implementation of art education includes architecture, sculpture, dance, music, literature, poetry, visual arts and film, media, photography.

Teaching art is essential to enable children to express themselves and develop imagination, empathy and curiosity. Literature (poetry and comics), for example, allows students to improve their critical thinking and self-awareness. Art in general helps them learn to communicate a message or emotion to an audience: this is essential in interpersonal relationships. This ability can be acquired through film, painting, sculpture or theatre. Theatrical performances also allow you to gain self-esteem and confidence. Speaking in front of an audience can teach you how to overcome shyness and maintain self-control. The teaching of music increases self-discipline and self-regulation and so does architecture, whose other great values are patience and precision.

The arts can also lead to increased school performance. There are articles that manage to reconsider the association between childhood artistic participation and cognitive and developmental outcomes. The

results cannot provide scientific support for causal associations between artistic participation and cognitive outcomes although, it is a fact that art education is fundamental for intellectual and cultural development in boys.

Other articles manage to show the relationship between dance training and the acquisition of transversal skills. Researchers have found that dancing can improve critical thinking skills through empathy, exploring *affordance*, changing attention and breaking habits. Empathy is an important component in critical thinking, and dance helps improve the dancer's ability to change perspective. Improvised dance teaches the dancer to shift his attention to new and less immediate actions in the environment and teaches a mode of exploration of affordance that can be transferred to the sphere of conceptual problem solving. Finally, dance training makes the student aware of their movement habits and cognitive habits, emphasizing ways to break these habits; Breaking the habit is an important skill for solving complex conceptual problems.

Therefore, it could be said that teaching the arts expands children's cognitive abilities and horizons by allowing them to find quality resolutions in unconventional and original ways. Skills that can be improved through artistic experience are problem-solving, critical thinking, communication, empathy, teamwork, networking, self-awareness, and self-confidence.



There are also benefits of students' participation in artistic activities that manifest themselves on an attitudinal and emotional level: they feel better at school and are more balanced in relation to daily activities and responsibilities. Students' ability to communicate is a strength not only in children's schoolwork, but also in relation to the skills they need outside of school and throughout their lives.

Art and art education help facilitate communication with other people, having influences on collaboration and partnership. Students who participate in group activities become more cooperative, those who have discovered that they have certain talents become more interested in school, rejoice when they are promoted, have a greater willingness to dialogue, accept differences in perspective or show empathy.

Arts education also offers adolescents the opportunity to explore their creativity, to use their imagination, through an integrated approach to the cultural-artistic phenomenon, to develop their critical thinking, through observation, discovery, analysis, reflection, to train skills to solve problems, to take risks, to self-evaluate, to identify spiritual dimensions and more complex life patterns. The roles of art from the point of view of everyday life should be emphasized, which refer to aesthetic knowledge and skills, the capacity

for social interaction and the management of interpersonal relationships, the capacity for social integration.

Art, as a way to develop social skills, also plays an important role in social integration, including for people with special educational needs and those with behavioral disorders.

Another aspect is related to the usefulness of art and art education to solve problems that have an impact in society, for example the benefits of these activities in risk situations such as lack of motivation for learning, early school leaving, geographical disadvantages and relationships between people with disabilities and other students.

Equally important is the usefulness of art in relation to personal development since it facilitates increasing self-confidence, self-expression and self-esteem.

From the social point of view, the usefulness of art lies in providing effective ways of expressing social problems, but also in the possibility of effectively solving these problems, as well as in the development of society, through the creative solutions it offers.



The impact of art on the student involves harmonious development, intellectual development, the formation of beliefs and attitudes, willingness to cooperate, awareness and motivation for participation in artistic events, the quality of leisure time. The contact with the emotional side that art facilitates is seen as an important resource in generating interest in understanding the world in general and learning in particular. People engaged in an artistic endeavor are credited with a better understanding of both their own needs and experiences, as well as with greater receptivity to the needs and feelings of those around them.

The development of creativity is also fundamental. Critical and creative thinking skills are essential for students who intend to work and excel in the twenty-first century workforce.

The arts aggregate linguistic and cognitive processes, critical thinking, creativity and metacognition, emotional profiles and affective states. The study and practice of the arts guide students to an ever-greater ability to read actively and critically reality, offer them a further possibility of knowledge and expression, put them in industrious and conscious, cooperative and non-competitive relationship with other people.

The knowledge and practical learning of the arts allow to internalize in a deep and solid way values that are the basis of the great transdisciplinary issues that invest the school, such as the development of real inclusive practices, the fight against early school leaving, the prevention of bullying actions, autonomous thinking and synergy with the development of digital skills.

Finally, studying and practicing the arts develops the social dimension in terms of exchange relationships and reciprocity and strengthens the sense of belonging and identity. In this perspective, each school contributes to the cultural and social promotion of the context in which it is located.

It is important, therefore, to build at community and national level, experiences of enhancement of the arts by providing both theoretical and practical activities of study, deepening, production, fruition and exchange in the artistic, pictorial, comics, musical, choreological, sculptural, theatrical, cinematographic and architectural fields.

## Sport



The educational value of sport, like that of the arts, is now universally recognized and has a decisive role in both childhood and adolescence. Sport is an effective vehicle for development and promotion, as well as skills training. Practicing sport correctly helps to manage stressful situations, to adapt to changes, to better understand others and integrate; Not only that, but team sports also require clear communication and organizational skills, adaptability, resilience and acceptance of fatigue.

Among the beneficial effects of sports participation are the increase in self-esteem, the construction of interpersonal and leadership skills. For example, being part of a team can be essential to learn to cooperate and communicate. Sport can create positive relationships between community members by encouraging dialogue and collaboration. Students, through sports, can also develop resilience, gain self-confidence and learn to manage emotions and control reactions. One of the values to work on, in fact, is precisely the acceptance of results. Physical education also teaches discipline since every athlete must follow the rules and be very consistent in training. The athlete should also follow a healthy and regular diet. The rules are also about the integrity and morality that are implicit in the game; From fair play the student learns to be competitive in a positive way. Competition provides motivation and awareness of one's abilities. In

conclusion, students can acquire many soft skills through sports teaching such as teamwork, communication, leadership, initiative, self-awareness, self-regulation, competitiveness and fair play.

In addition, sports education can play a fundamental and decisive role in the inclusion of disabled children. Sport has positive effects on everyone's growth: it represents a means of enhancement and expression and must aim at the active participation of all students. The effective inclusion of students with disabilities is still insufficient in the academic systems of many European countries.

Physical education courses offer students the opportunity to express and communicate through corporeality. It is necessary to involve each student and develop the transversal skills typical of sporting values, with positive influences throughout life.

Through physical education at school, the formation of knowledge, practical and intellectual skills is ensured, as well as the appropriation of ethical values, which contribute to the development of the individual's capacity for social integration. The qualitative specificity of physical education does not consist in the fact that physical effort is made, but in the objectives pursued, in the way in which this activity is carried out and, in the emphasis, placed on the formative value of the educational content. Therefore, the student who participates in the physical education lesson reacts through complex behaviour, which incorporates motor skills, physical condition, knowledge and pleasure for movement. Health, harmonious physical development are important prerequisites of children's qualities, abilities and character traits. The favorable influence of the state of health, the increase in the effort capacity of the body by practicing vital functions and adaptation to the environment, as well as the formation of their individual and collective hygienic habits, are the fundamental reasons for society and the value of physical education. Physical education also has the task of contributing to the development and formation of the same traits and personality components of the intellectual formation process and the general system of education and education. Sport conveys the development of acuteness and precision of the senses, the ability to perceive space and time, the progress of the development of the spirit of observation, initiative and imagination together with the stimulation of the development of the new social relations of the child in the conditions created by mass education and the influence of character traits. Physical education and sport develop a complex area of interests, needs, motivations.

Sport teaches ambition, courage, distributive attention, determination, firmness, perseverance, calm, modesty, honesty, multiple traits of will and character. Intellectual qualities, physical qualities and moral qualities are outlined with the greatest duration and efficiency in bodily activities.

Themes such as creativity, arts and sport are increasingly involved in non-formal training approaches and highly laboratory methodologies in close connection with the development of transversal skills.

The student's personality is fully valued through the diversification of activities, useful for discovering and orienting personal attitudes with a view to the full development of the potential of each individual and its transferability in any other context of life.



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## CONCLUSION

This report investigated the state of the art in Italy, Romania and Turkey for aspects related to the role that art, sport and creativity have and could have in inclusive processes and the enhancement of transversal competences in schools. With the aim of preparing the content tools of the "Platform 9 ¾ - Rigour and Creativity" model, this report aims to provide a snapshot of the evolution of formal and non-formal training in the values of art and sport for the development of soft skills and their educational and inclusive role in the light of the modernisation of learning.

This brief survey made it possible to compare three different European realities, highlighting similar characteristics and socio-structural differences in relation to the internal dynamics of the states and, moreover, in relation to the broader European context, with a view to strengthening the educational offer.

The main objectives of arts education are very similar in the three European countries covered by this study. Almost all the programmes indicate, among their objectives, artistic skills, knowledge and understanding, critical evaluation, cultural heritage, cultural diversity, the development of personal expression and creativity. In contrast, the development of a lifelong interest in the arts is still little considered.



Strong interdisciplinary links are established between the arts, sport and other areas of the curriculum. On the one hand, the arts and physical education curricula contain objectives for the development of key competences to be acquired and in many of them the specific objective of encouraging links between these disciplines and other subjects is defined. On the other hand, many other schools consider arts and sports competences only as a general objective of compulsory education.

The range of artistic and sporting fields covered by school curricula varies greatly depending on the cultural scenario of the country, so that although almost all curricula include music and visual arts, in Italy the offer is extended with cinema, in Romania with theatre and in Turkey with sport, among others.

These practices and tools aim to highlight the close connection between the theoretical and operational aspects of the training process with a dynamic and multidisciplinary approach.

Often the individual possesses strong skills, but lacks motivation, resources, courage, respect or cooperation. Through the non-formal learning of "Platform 9 ¾ - Rigour and Creativity", it is possible to

strengthen transversal competences and thus consolidate the ability to react when faced with new and unexpected situations.

The development of transversal competences is today a central issue in the definition of the quality of training provision. In today's knowledge-based society, characterised by the increasing availability of new information and communication technologies, teaching action cannot be framed solely on frontal theoretical lessons, but must necessarily respond to the multiple constraints and complexity of the phenomena that characterise the reality of modern times.

The educational experience based on inclusion, non-formal learning and acquisition of transversal skills, alongside formal training, allows to cover different aspects that are missing in formal educational programs. It is a flexible experience that allows personalized and targeted learning, in line with the emerging expansion of the concept of teaching methodology and the role of transversal skills for the future.

Italy, Romania and Turkey, in line with the European Union, show great interest in the binomials "youth and art" and "youth and sport" with all the positive implications on learning, transversal skills and inclusion.



Research data, however, have shown that the link between artistic education, sports and the world of education is part of a process, to date, not very widespread; Therefore, the dissymmetry between good intentions and implementation practice is evident. Although all the Partners agree in preferring a motivating teaching, close to the life and attitudes of the students to encourage knowledge and understanding of the topics, in general it emerged that schools in Italy, Romania and Turkey have a tendency to incorporate artistic and creative teaching into other humanistic teachings rather than considering it as a discipline in its own right.

The above-mentioned national contexts have also revealed a gap in teacher training in the cultural and artistic field, especially when it comes to moving towards new approaches that are more motivating, inclusive and effective than traditional ones.

The need to rethink the educational systems of Italy, Romania and Turkey in the sense of multidisciplinarity follows the logic of integrating traditional subjects with transversal skills derived from hybrid knowledge, functional to their usability even outside the training environments.

Education through art and sport assumes, in this, a key role thanks to its democratic and inclusive approach, the use of values and skills related to creativity and civil involvement of young people towards aspects of active citizenship, as well as the enhancement of diversity.

In Europe, there are several virtuous school initiatives created to strengthen the encounter of students with the world of arts and sport. Thus, in almost all countries, visits to places of art and cultural interest are organized, creative workshops are carried out, gymnastic tournaments are planned and artistic or sporting partnerships are created. The extra step that the project aims to take is to integrate the educational benefits of arts and sport into teaching in an innovative and technological non-formal training model.

School is one of the main learning environments for a child and it is precisely for this reason that it is necessary to reconsider the educational priorities of national school systems according to the new needs of socio-economic reality. Students must possess a solid academic foundation, but they must also have the opportunity to increase the skills they already possess. In this sense, from the teaching of the values of the 9 arts and sport we can draw the right method to approach the boys enriching their training in a conscious, amplified and guided way.



It was discussed that art allows children to improve a large number of skills such as communication, empathy, critical thinking, self-awareness and self-confidence overcoming the shyness of students. Sport can increase other skills such as teamwork, communication, leadership, initiative, self-awareness, self-regulation, competitiveness and fair play.

In addition, the acquisition of transversal skills in relation to inclusiveness in the teaching of sport and the arts was analysed. Children can learn a new way of communicating, acquire new points of view and intensify their moral integrity by improving aggregation, socialization and aggregation.

The work carried out by the researchers of the project has understood the urgency of providing concreteness to the process of modernization of the teaching approach using the values of the arts and sport, since although the need to develop transversal skills and inclusive attitude is a reality established for some time, it has not yet produced the harmonious fusion with traditional teaching that would be

possible thanks to the efforts of Italy, Romania and Turkey in the implementation of the project "Platform 9 ¾ - Rigor and Creativity".

Finally, at the content level, the innovative and technological experiential didactic model of "Platform 9 ¾" will accept the deductions drawn from this empirical study together with the results of the sociological survey on samples of students and teachers from Italian, Romanian and Turkish schools. The focused in-depth analysis will allow Partners to get in touch with the target groups to identify a realistic and coherent overview with their profiles based on their initial skills, actual habits, personal aspirations and future expectations. The data obtained will also allow to identify the skills and professional competences on which to work to support the teaching staff in the realization of training moments.

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