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### **Expressive arts in music education: A creative and integrative curriculum**

Nicholas P. Quigley

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# Expressive Arts in Music Education

A Creative and Integrative Curriculum

Nicholas Patrick Quigley, MM

## Abstract

Despite the National Coalition for Arts Standards (2014) providing a framework for creative and integrative music education, relatively few opportunities for students to express their creativity and connect with music in their lives and culture exist due to a fixation on competitive performance (Hendricks, 2018; Talbot, 2017; Smith, 2014). Such a disproportionate reliance on performance-based music education ignores students' creative potential and severs their connection to more-than-human musics (Smith, 2022). Meanwhile, during a student mental health crisis (American Academy of Pediatrics, 2021), competition not only ignores the health and wellness needs of students and teachers but leads to unhealthy and unsustainable life practices causing stress and anxiety (McGrath et al., 2016). The expressive and creative arts offer dramatic alternatives, actively engaging senses and creating embodied experiences that can foster curiosity (Jenson, 2001), wellness (Ganim, 2013), positive development (Rogers, 1993), and social emotional learning (Edgar, 2017). Anchored in poiesis (Levine & Levine, 1999), person-centered psychotherapy (Rogers, 1993), intermodal arts integration (Donahue & Stuart, 2010), eco-consciousness (Shevock, 2018), and health and wellness (McNiff, 1992), this curriculum helps educators facilitate expressive and creative arts experiences in the context of standards-based music learning.

**Keywords:** expressive arts, creative music education, curriculum, well-being, eco-consciousness

## Introduction

In July 2020, I was enrolled in my first expressive arts course at Salve Regina University. I was attending the class over Zoom, logging in from the woods outside my partner's family cottage. It felt like the perfect environment to participate in a class called The Arts, Nature, and Eco-consciousness, which was taught by Susan Fox and Christopher Carbone. I remember logging on the first time and being warmly greeted. After graduating from music school twice, I was taken aback by the friendly, inclusive, welcoming atmosphere of the online classroom. I remember nervously picking up a crayon for the first time in years. I remember wanting to move away from the camera's view as I first started to stretch and move with the group.

But as I followed along with the gentle guidance from Susan and Christopher, my initial hesitations melted away. "Oh, look at that, I made a mark!" "Oh, my arms are moving!" When I experienced a re-connection with the Earth through movement, it was proven to me that my instincts were right all along. There was something in and beyond me that I could sense, but I was not fully tapped into.

Eager to share my feelings and experiences from class, I immediately incorporated their teachings and inspirations into my work with elementary students. Now in April 2023, at the end of this chapter of my studies, I have compiled the activities and lessons I think best represent my accumulated curricula and instructional practices developed over my course of study. **This is a final project for HLC611, Group and Individual Applications of the Expressive and Creative Arts, taught by Christopher and Katherine Carbone, and Andrea Epstein. It was completed in partial fulfillment for the CAGS in Professional Applications of the Expressive and Creative Arts, in the Department of Counseling, Leadership, and Expressive Arts at Salve Regina University in Newport, RI.**

After reflecting on my teaching and editing these documents to suit a wider audience than myself alone, I offer them to you here with the hope they empower you to witness, feel, and hear some of the beautiful things I have experienced with my students. I hope they permit you to soften where you want to. I hope they lead students who have yet to hear their song, to sing them proudly.

I know your journey will be different from mine, as we are different people with different students, and changing class rosters. But the broad strokes remain, celebrating your creativity and providing care through the arts will be beautiful every time, in unique ways. In these lessons and activities, the beauty is not in the song itself, but in how and why it is sung.

## Biography



Nicholas Patrick Quigley (they/he) is an educator, musician, and expressive arts facilitator. They have self-produced multiple records of original compositions, soundscapes, and electronic music. A professionally licensed educator in Massachusetts, Quigley currently serves the Randolph Public Schools as an elementary general music specialist. Their dedicated service extends beyond the classroom as a Play On Music Festival Co-Organizer.

Nicholas has presented research and professional development for educators in school district settings and multiple academic conferences. Their research on DIY musicking and pedagogies centering on expressive arts integrations and trauma-informed teaching have appeared in the *Journal of Popular Music Education*, *Massachusetts Music Educators Journal*, and *Teaching Music*, respectively.

Quigley is a graduate of the University of Massachusetts Lowell (BM, Music Business) and Boston University (MM, Music Education), where they were inducted into Pi Kappa Lambda. They are currently studying in the Professional Applications of the Expressive and Creative Arts CAGS program at Salve Regina University. Their critical praxis is rooted in soil, leisure, and an understanding that sustainable, transformative, life-giving musicking is a universal birthright.

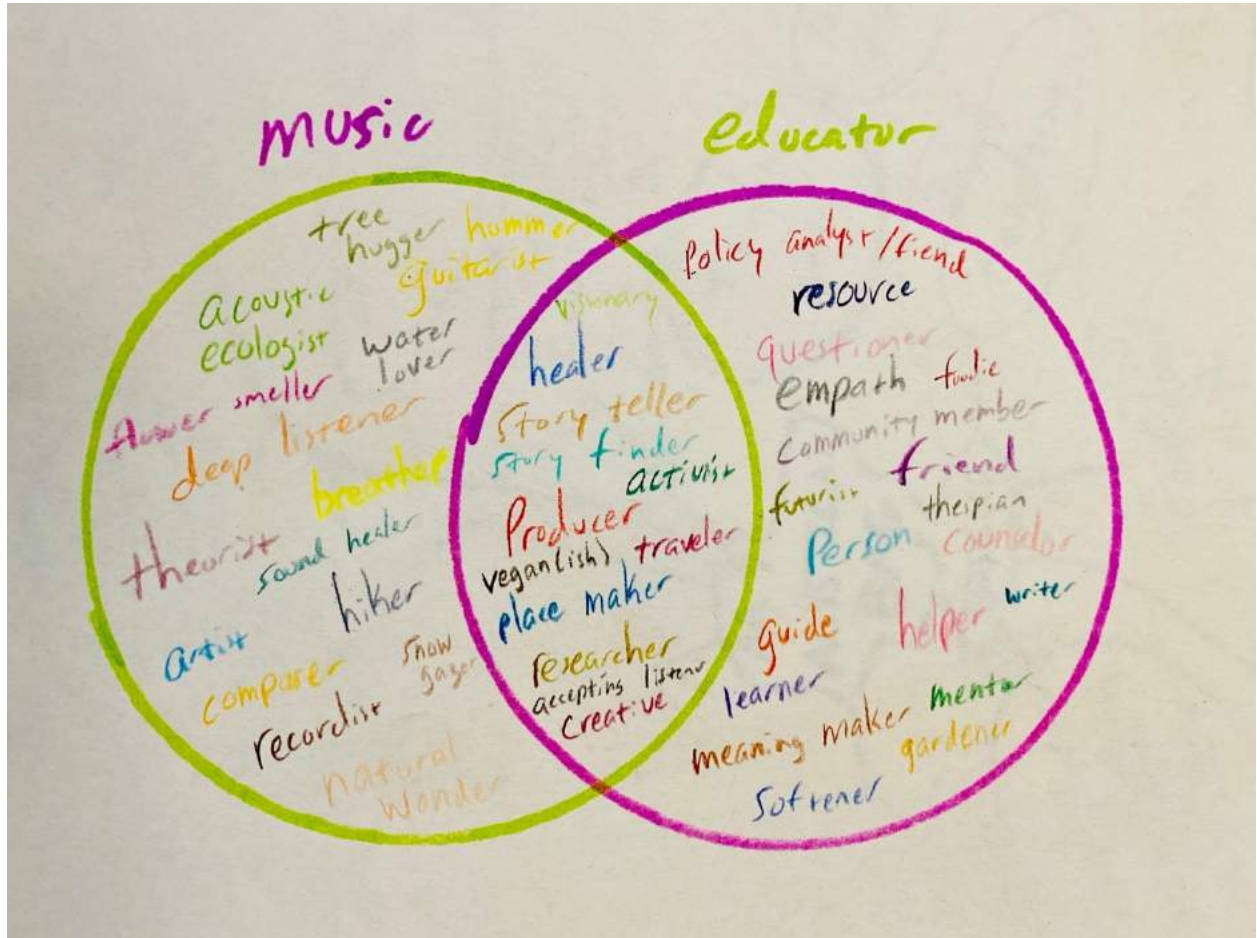


Figure 1: A Venn Diagram of my (Selected) Professional and Personal Identities

## Mission and values

With sound, music, nature, and other expressive arts modalities, I aim to facilitate care, acceptance, creativity, and holistic well-being to foster sustainable teaching practices. I am a queer, neurodivergent individual, and trauma and culturally responsive professional who celebrates pluralities of learning and communication styles. I am conscious of intersectional systems of oppression and dedicated to undermining and abolishing them however I can. I value environmental sustainability and being connected to the earth and universe. I center fun, leisure, and joy in the making, learning, and healing practice. Healing is not a process that results in an end goal, but a *practice*, a way of being that must be cultivated and adapted as we grow. I welcome educators, wherever they are on their journey, to join me in this practice.





Figure 2: An Expressive Image of My Facilitator Self

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## Bridging the Expressive Arts and Music Education

I became a teacher because I wanted to have meaningful connections with people and make music. I wanted not only to create but collaborate and play a supportive role in the musical lives of my students. Meanwhile, I struggled to authentically connect with many others and sensed there was something I was not yet tapping into. I could sense there was another world out there, perhaps bubbling under the surface.

I now understand that traditional forms of music education did not serve me properly, and they continue to exclude many students in various ways (Quigley & Smith, 2021; Talbot, 2017). As I became a teacher and learned about the world of expressive arts from Dr. Tawnya Smith (2014, 2021, 2022), I felt safe and inspired—that a key was about to unlock that other world. With the right intentionality, music education could be so much more and serve people in the ways they need.

A lot of what we already do as music educators can empower people to find their voice, explore new worlds, express who they are, and connect with others. This is why social emotional learning is a natural fit. Making music and participating in group musical activities can lead to self-awareness, self-management, responsible decision-making, relationship skills, and social awareness—core competencies in social emotional learning (Edgar, 2017). But without explicit intentionality for these humanistic goals, many students get left behind, and music education plays only a shallow, hollow role in the lives of students. The shine of a trophy fades (Hendricks, 2018).

These resources include 12 lesson plans that can be integrated with your existing curricula and easily adapted to fit any student age range. There are also 12 activity descriptions to practice eco-conscious musicking, and a sample "check-out" activity to assess what students

learned or took away from a lesson. For teacher leaders, there are three additional activities to help teachers reconnect with their passion, critically reflect on instructional practices, and celebrate successes at the end of the year. Even if you are new to expressive arts or social emotional learning, these lessons will allow you to safely dip your toes or dive right in. And while you are a professional musician, you do not have to be a trained visual artist, writer, or thespian to lead the intermodal connections outlined in the activities. Sensitivity is much more important than skill for the benefits of expressive arts to be realized.

You may desire further professional development in expressive arts facilitation as your journey unfolds. I encourage you to visit the references to dig your roots into the soil my exercises grew from. And by "my," I do not claim to offer any completely original activities in these lesson plans, as they have all stemmed from those readings and my expressive arts experiences at Salve Regina University. I offer distillations for classroom applications from those theories and lived experiences.

I am particularly grateful for the deep care and guidance Christopher and Katherine Carbone, and Dr. Tawnya Smith have given me throughout my journey to become an expressive arts facilitator. I aspire to offer others what you have afforded me! This collection of resources is just the beginning of my pursuit.

## Integrating the expressive arts

Education traditionally only offers students access to external knowledge, tuning them out from their inner awareness, and ignoring the gifts they bring into the classroom—if not actively dissuading students from celebrating their heritage and identities, to assimilate into the dominant culture (Freire, 2018; Smith, 2021, 2022; Talbot, 2017). The expressive arts can provide methods to access inner knowledge—some may refer to this as psyche, spirit, physical

self, energy levels, thoughts, or emotions—and celebrate the richly diverse backgrounds and dreams our students have (Ganim, 2013; Ganim & Fox, 1999).

## The origin of these resources

I primarily developed these activities as an elementary general music teacher (Quigley, 2021). Therefore, they focus on sound and musical elements, situated in intermodal processes including drama, movement, visual arts, and writing. But try not to let the "elementary" modifier dissuade you. You know your students and teaching context, and you know your comforts and abilities as an educator or group facilitator. Trust your instincts and abilities to adapt and interpret the suggestions in the lesson plans in your way.

## Standards-based learning

The expressive arts serve a plurality of purposes that education has historically ignored (Smith, 2014). We can use the arts to heal from emotional and physical pain (Friedman 2000; Ganim, 2013; Gaynor, 2002; McNiff, 1992). We can use the arts to make meaning and create connections that foster understanding (Allen, 1995; Appalachian Expressive Arts Collective, 2003; Rogers, 1993). We can find inner strength or release painful feelings in healthy ways (Baker, 2015; Carol, 2012; Darley & Heath, 2008; Ganim & Fox, 1999; Pennebaker & Smyth, 2016). The myriad of other benefits from the expressive arts cannot be fully described and quantified here, nor can they be measured and assessed in meaningful ways that can appear on report cards. Nonetheless, teachers are expected to prepare students to meet standards and prove they are doing so effectively. This too can be accomplished—along with all the other benefits—through the expressive arts (Smith, 2014).

Thus, here in the lesson plans I have included the corresponding National Core Arts Standards (National Coalition for Arts Standards, 2014) for music, and for selected lessons,

dance, theatre, and visual arts too. Similar standards for other disciplines can be applied as well, but as a music educator, these are what I must regularly prove I am teaching and evaluating. I hope their inclusion is helpful to you as you incorporate these activities into your curriculum.

Additionally, to help convey the deeper value of these lessons, I included correlations to the Collaborative for Academic, Social, and Emotional Learning's (n.d.) Core Competencies with each activity. If you, your school, or your district have the initiative to teach social and emotional skills, this alignment can help you communicate those connections.

## Ways of being with the arts

Fostering a safe learning environment is essential. When exploring through the expressive arts, some additional considerations are necessary.

### Structure

Expressive arts practices require one's sensitivity rather than artistic skills, so the focus is not on aesthetics, but on feelings and experiences (Levine & Levine, 1999). But to help students feel comfortable, it is important to start with warm-ups to explore materials, movement, instruments, and voices, or to warm up to ideas. Then a main activity can be more deeply meaningful because students will have fewer technical hurdles. And finally, when these important moments are over, closing in a way that honors the experience and allows students to feel a sense of comfort with leaving the activity or group can help them further integrate what they have learned, and successfully transition (Ganim & Fox, 1999). Ganim (2013, p. 58) describes this process as "ART," to access, release, and transform.

### Facilitation vs. teaching

Traditional education is teacher-centric and assumes students are to enter without information and leave with new information (Freire, 2018; Hendricks, 2018). The expectation is

that everybody learns homogenously in the same ways, or at least experiences the same activity together. The expressive arts can provide opportunities for students to make decisions, and voice their thoughts. These activities are student-centered and will empower them to self-direct their expressive work going forward. Not everyone has to do the same thing, and everyone will hopefully walk away with their own personal treasures.

## Non-judgment

Teachers are expected to grade student work based on standards, examples, and rubrics, and help students refine their work (Freire, 2018). To open up through the expressive arts, an environment of non-judgment is essential. Furthermore, as educators, we are not prepared, credentialed, or expected to meet the complete mental health needs of our students or to help them solve the big problems they face (Carey, 2006; Hendricks, 2018; Liebmann, 2004; Smith, 2014). Thus, teachers and students using the expressive arts should strive to avoid:

- Judging others and their work
- Fixing or critiquing aesthetic work
- Making assumptions
- Criticizing others

*Simply witnessing others with acceptance and compassion is extremely powerful.*

## Management

When you envision these activities playing out, what is the environment like? What does it sound like? What does it look like? When is it silent? When are people still? When is it loud? When are people moving freely? To empower everybody's successful participation and access to the gifts that can be received through the expressive arts, it is important to clearly state and demonstrate how you envision the environment and share with students why you think that is



necessary. Younger students may need specific guidelines to safely move or dance and know when touch may be unwanted while working with others. And while we want to focus on processes rather than products, clearly demonstrating how to use or safely treat instruments, utensils, or other materials can help remove barriers to engagement and prevent physical damage. Assuming that all students know how they are expected to behave can lead to confusion, exclusion, withdrawal, or otherwise unsuccessful participation.

## Warming up

To access, release, and transform through the arts requires safety, trust, and gentle guidance. Getting to know materials, preparing the body for movement, preparing the voice to sing, and checking in with our feelings are essential scaffolds for successful artistic experiences—even though the purpose of the expressive arts is not to create something aesthetically pleasing. Feeling ready, well-prepared, and comfortable with materials can allow us to journey inward, release to the world, and eventually integrate what has been learned into our lives.

Regardless of your teaching context, warming up is probably already part of your routine. As you bring these expressive lessons to life, be aware of what you will ask students to do. Warm-ups and grounding experiences have been written into all the plans presented here, but knowing your students and your teaching context, consider what else your students might need to feel comfortable. What I wrote might not be complete or true for your students. Furthermore, considering how these lessons fit into your curricula can help ease students into their zone of expression. For example, if you are teaching a composition unit, the Graphic Score lesson might be a natural extension for your students.

## Sample warm-ups

- Breathing
- Body scanning
- Stretching and movement
- Vocalizing
- Theater games
- Exploring visual arts materials
- Exploring instruments
- Writing with prompts

## Eco-consciousness

As we heighten our sensitivities through expressive and creative arts practices, we become more attuned to our inner world and external environment (Allen, 1995; Carol, 2012; Ganim & Fox, 1999; Rogers, 1993). What we can sense, we can understand. This heightened consciousness extends beyond our physical self, teaching us about how we are not only *connected* to the Earth and universe but how we literally *are* Earth (Shevock, 2018; Smith, 2021, 2022; Snyder, 1990). This radical reconnection can help us unload the burdens of self-reliance, find beauty in nature, and self-acceptance in recognizing our own beautiful and wild nature. It can also help us notice how our life practices impact ourselves, our communities, and our ecosystems (Shevock, 2018; Smith, 2021, 2022).

This shift in thinking calls for a broader conceptualization of what "music" is. If we only consider music to be a human-centric activity, we tune out the symphony playing around us, all the time (Shevock, 2018; Smith, 2022). Attuning to more-than-human music lets us hear beautiful melodies, but it also informs us when something in our ecosystem might need attention

(Krause, 2015, 2016). This is how music education can lead to positive social change that impacts individuals and the Earth.

## Handle with care

The lessons and activities provided here were designed to help you start dabbling with the expressive arts. As you continue this journey, you may start to incorporate themes with greater emotional depth into the work. This powerful work is a vital form of self-healing and community care (Samuels & Rockwood Lane, 2013). However, I must provide a gentle word of caution before you start.

Accessing deeply held thoughts, feelings, and experiences that may be challenging sources of trauma is the first step in healing with the expressive arts. Some students may require more assistance than you or their peers can provide them. Referrals to school social workers or other administrators may be necessary. Furthermore, your status as a mandated reporter should be shared with students, so they may monitor their level of disclosure throughout the process.

(listen)

a moment of growth

surrender

sunlight - radiance

the web of life

how am I meant to play?

in this vast

glorious

terrifying

muddled

harsh

ever-changing

forever-expanding

*including me*

mandatory symphony?

listen 'till you can play it by ear

Blissful new beginnings

Strong: confidence to hold others and be held

Trusting, growing vulnerability to welcome radiant energy

Flowering: delight

Bright, heavenly electricity

Sun, ancient Mother Earth

Blooming, flowering vine

Happy connection beyond body

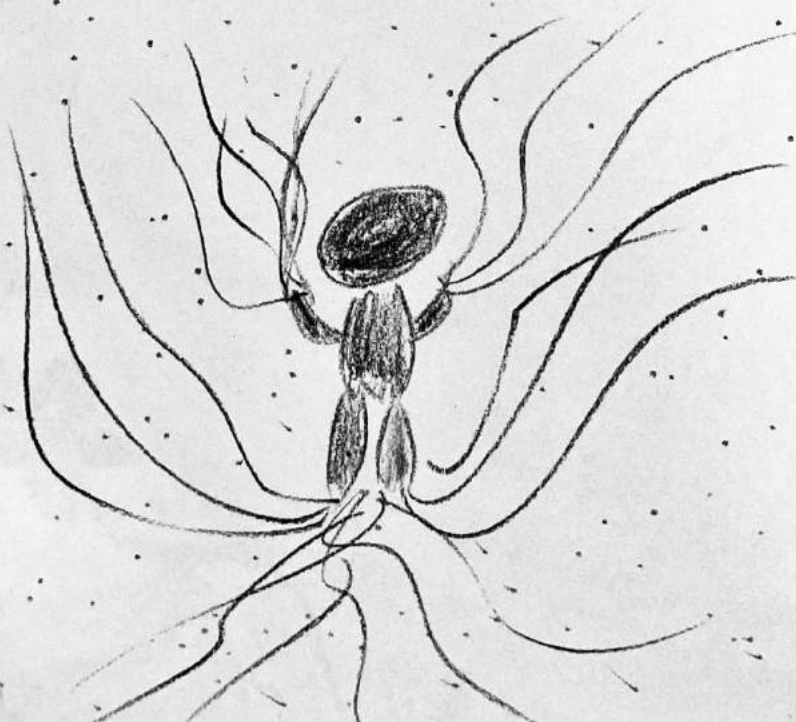


Figure 3: "Blissful New Beginnings" Poem and Image

Professional Development Activities  
for Music Educators

# The Child Inside: Listening to a Quintessential Moment in Your Music Education

## Objectives

Reflection is critical for development as an educator. It helps us determine what is most important in serving our students. Another crucial element of teaching is authenticity; knowing oneself and connecting with students on a "human level." This activity is designed to help music educators reconnect with an element of how or why they became musicians and/or teachers. The self-connection, integration, and inspiration that is possible through this activity can reinvigorate praxis and empower creative development in curricula and instruction. It is designed to help teachers start a new year or another long-term academic period.

## Materials

- Paper
- Writing utensils
- Drawing utensils
- Instruments

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the educators you are working with.*

1. Start by sitting in a circle and taking three breaths to arrive.
2. Provide a brief introduction to the activity, stating the goal of reconnecting with a meaningful moment from K–12 music education (school, home, lessons, other musicking).

3. Breathing and body scan for comfort, awakening the senses, and settling into the activity.
4. Remember a moment from your childhood or adolescence when you were making music.  
Remember a moment that you think was essential to you becoming a musician, or even a music teacher. Or just a favorite musical moment. This could be a music class, a private lesson, making music at home, with friends, singing at church, or somewhere else out in the community. The "teacher" doesn't necessarily have to be a teacher, nor do other people have to be involved in this memory. (Pause). What is the setting, what do you see? Are you in a classroom? Are you on a rug, in a corner, in an ensemble, or elsewhere? Look around the space. What is on the walls, on the floor, or what is around you outside? (Pause). Now, what are you doing here? Are you playing an instrument? Singing? How does it feel to hold or touch the object? Feel around the room or notice the details of the object. (Pause). Now start to notice the smells, what does it smell like? (Pause). What do you hear? (Pause). Take a moment to notice the sound or silence of the environment. Are the sounds quiet or loud? Do they stay the same or change over time? Notice all the details of what you hear for a moment. (Pause). How does it feel physically to be there? (Pause). How are you feeling there? (Pause).
5. As you return to the present moment, keep listening to the memory.
6. In your own working area around the space, take a moment to use any of the instruments laid out, or other objects around the room, to sonically represent what you heard. You can make the sounds as exactly or abstractly as you would like. You can embellish, change, or just express the feelings you had.



7. After starting with the sound/music, begin to physically recreate the memory in our space. You can walk around, dance, stand, or otherwise move how you were in the memory. Keep playing/making your sounds.
8. Now return to your working area, and using the paper and coloring supplies, begin to represent your memory visually. This can either be a picture of the environment, of an object, or something abstract to show the feelings you had. This can also be a free draw in response to what you have been remembering and doing so far in the activity.
9. Think for a moment about what you “learned” or took away with you in this memory and begin to title your drawing with that in mind. Again, this can be exact, or more abstract.
10. Take a moment to journal about this experience; how it felt to be in the memory, to recall the memory, and to playfully enact this quintessential moment in your musical development. What did that moment mean to you then? What does this mean to you now? What does this mean for your teaching style, lessons, curricula, broader philosophy of education, or philosophy of music?
11. Sharing with a partner about the experience: responding to the guiding questions above and/or sharing “gems of discovery.”
12. Returning to the circle for voluntary sharing and conversation.
13. Wrap-up: thanking our past selves, friends, teachers, or others involved in the memories; showing gratitude for where we are now, our present colleagues, friends, and teachers; our capacity to grow.
14. Closing musicking: brief ensemble performance of the musical memories.

# Sounds of Change

## Objectives

Critical reflection is the first step in growing as educators and serving all our students. During a lesson or a school year, a myriad of challenges can rise and prevent educators from reaching their goals or aligning with their beliefs or desires as an educator. How we meet those challenges can—at least partially—determine whether we successfully enact our mission or burnout. This check-in is designed to help educators reflect on challenges and successes and to help them meet the diverse and evolving needs of their students and themselves.

## Materials

- Paper
- Writing utensils
- Drawing utensils
- Simple instruments

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the educators you are working with.*

1. At your own workstation, start by taking three deep breaths. With each breath, allow your body to become softer and more relaxed. Feel free to let a sound out with each exhalation.
2. Take a couple of minutes to free draw and become reacquainted with your drawing utensils. This can be a simple doodle, a scribble, or a picture of something. Remember this is just a warm-up, and welcome anything that comes onto the page with a smile,

befriending any "mistakes." In the end, take another minute to give your warm-up image a title.

3. With your eyes closed, open with a soft gaze, or fixed on something static, imagine a "perfect class" for you. There are no limits. You can change the physical classroom in your imagination, you can change policies you may not normally have control over. You can change your class size. Take these next five minutes to imagine your dreams, goals, and mission as an educator being fully realized, without any challenges, interruptions, or other barriers. (Pause). In this daydream, what do you see? (Pause). What are you doing, as the teacher? Are you singing, playing instruments, conducting, or interacting with your students? Are you just stepping back and witnessing their beautiful musicking? (Pause). What do you hear? (Pause). How do you feel? Sense your imagined physical self, emotional state, or energy. As you sense this, allow your daydream to positively unfold or develop in some way. (Pause).
4. After gently emerging from the daydream, take five minutes to free write about what you witnessed, felt, or audiated. You can also write about how you are thinking or feeling now, after visiting that imagined educational utopia.
5. Take another few minutes to make a list of things from your daydream that differ from your reality—even the things you have little or no influence over (e.g., class sizes and state-wide policies). In the end, circle the items that you could realistically influence or change.
6. Somewhere in the shared space, make two whole-group lists; one for the things you all can realistically change, and another for the things you may not be able to change.

7. Once you have added your list items, start to make a collaborative image with the group, consisting of various elements from the list of things you could potentially influence or change.
8. What would this big, collaborative image sound like? Using some of the simple, provided instruments, how could you work together to realize the sound of change? Your role here in the ensemble might differ from your imagined classroom role in the daydream, and that is ok. Remember there are times to shine, and times to support, and your ability to do both makes you a dynamic, effective educator. Allow this experience to gently unfold, then come to a natural close when the group feels satisfied.
9. After returning to your individual workstation, take another few minutes to write about this whole experience. What did you hear? How did you feel? How did you work with your colleagues during the activity? How can such collaboration continue outside of this experience?
10. Voluntary whole-group discussion: responding to the guiding questions above and/or sharing “gems of discovery.”
11. To close, take a collective moment to listen to the reverberations of the activity. You can do this with eyes closed, open with a soft gaze, or fixed on something static. If you want to let out any sounds during this listening, feel free. After a few minutes, re-orient your attention to the group, and offer your colleagues a gesture of appreciation.

# The Campfire: A Summer Send-off for Music Educators

## Objectives

Closure at the end of a journey helps us successfully transition to what is next. Rest and recovery during breaks are essential for educators to live healthy, full lives, and to generate fresh energy for the next academic period. But without recognizing and celebrating achievements, and beginning to release secondary trauma, a break's healing and regeneration may take time to start. This activity is designed to bring a team together to let go of built-up negativity, celebrate successes, and smoothly transition away from the classroom toward other areas of life.

## Materials

- Paper
- Writing utensils
- Drawing utensils
- Speaker (for pre-recorded sound/music)
- *Optional:* "campfire ambiance," (e.g., soundscape recording including a crackling fire and imagery evoking a campfire scene)

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the educators you are working with.*

1. Starting in a circle, standing around something representing a campfire (preferably with campfire-themed ambiance in the room), take three grounding breaths. Take a moment to scan your body, feeling how your body is in the present moment. Are there any messages your body is telling you, after this whole school year?

2. Now, before we go into the activities, take a moment to acknowledge what you have brought with you into the room, the “baggage” you might have. Acknowledge that everyone else, regardless of their academic discipline, instruction level, experience, and so on, is carrying their own baggage too. Take a moment to just look around the circle and give everyone some kind of gesture of greeting, appreciation, or acknowledgment.
3. Guideline: before celebrating the highs from this school year, we are going to explore the lows, to help us recover from them and leave them behind. You have total control over your level of participation throughout this process. If you are feeling particularly worried about this part of the workshop, please feel free to sit back and observe the process. Or just follow along as it is comfortable for you, knowing that you can change the suggestions for the activity as much as you need. You may also leave the room and/or request a private meeting after.
4. At your individual workstations with basic art supplies, start to think about the baggage you might have from the year. Were there activities or initiatives you wanted to try, but did not come to fruition? Policy decisions that negatively impacted you and your students? Scheduling conflicts? Administrative bureaucracy? Challenging behaviors? Confrontations with guardians? Anything else—from national politicians’ decisions, to how a brief interaction may have made you feel?
5. With your art supplies, start to represent these challenges in some way. These can be marks on the page, or something else visual. You can also just list or cluster them. Or you can convey the feelings that are arising in you as you recall these challenges. Feel free to use the materials creatively—like a child experiencing a meltdown might. You can crumple the papers, cross things out, and get a little rough with holding the crayons and

making your marks. Try to hold space and reserve judgment if someone makes noise or moves around while doing this. This time is for “letting it out.”

6. After completing your representations, take a moment to write about your experience.
7. Gather your representations and return to the circle. One by one, we will throw these into the campfire—and even if this is not a real fire, we will somehow destroy the papers (shredding, etc.). If you would like to name any of your challenges or say anything about them, your feelings, or the process of letting them out, feel free to say a few words before you throw your representation in. Perhaps your short story could begin with “once upon a time” (“once upon a time there was XYZ challenge, and the teacher released that challenge into the bonfire of change”). You can also make a gesture, sound, or movement, or say nothing at all. Simply tossing them in will be powerful.
8. Voluntary discussion about the challenges and/or process.
9. De-roling: affirmations for this include “I am more than those problems” and “I am more than that teacher’s problems.” Shake out your left arm as you repeat an affirmation, feeling those challenges and tensions leave your body. Repeat for your right arm, the middle of your body, and both legs.

**10. —Break—**

11. This part of the activity will probably be more enjoyable! Here we will fondly look back on all the great things we did this year. Big wins that may have already been celebrated and awarded, and all the other things that rarely receive external acknowledgments.
12. Starting in the circle, sitting as comfortably as possible, with eyes closed or with a soft gaze or otherwise, think of moments that were joyful, positive, or “wins.” These memories can be from any point in the school year. Big or small. When did you feel like

a “good teacher,” that you were fulfilling your purpose, or making a difference? How did you impact your students? How did it physically feel in those moments, and how does it feel now to put yourself back in those memories? What were the sounds? Sights? Smells? Textures?

13. Bring these memories back to your workstation and start to represent them visually. Again, these can be pictures, simple marks, lists, or clusters, and you can represent individual memories, multiple memories, or feelings that are coming through now.
14. After visually representing your highs, take a moment to write in reflection, or sound or move your visual.
15. Now back in the circle, we are going to share and celebrate the wins that were likely held onto until this moment. Now we will all finally hear about all the wonderful things you accomplished this year! In the spirit of the campfire, try on starting with “once upon a time,” before sharing your story. If this gets in the way of sharing, leave this part out and just share how it feels right for you.
16. Time for sharing, discussion, and celebration.
17. At the end of our workshop, before we go away for the summer—whether you are staying, traveling, teaching in a summer program, or anything else—we are going to get ready to rest and recover in some way. Our de-roling affirmations before were “I am more than those problems” and “I am more than that teacher’s problems.” Now our affirmation is “I am more than a teacher.” Because being a teacher is great, but to help us relax before returning, we need to remind ourselves that it is ok to put that identity to the side for a moment. There might be other parts of us that need attention.



18. Shake out your left arm as you repeat the affirmation, feeling those challenges and tensions leave your body. Repeat for your right arm, the middle of your body, and both legs.
19. For a final time in the circle, give yourself some recognition/gesture of appreciation or gratitude. And look around the circle and give the same to your colleagues.

## **The Curriculum:**

### **Sample Activities and Lesson Plans**

Creative Musicking for Eco-consciousness:

Sample Activities for Getting Started



*Figure 4: Second Grade Outdoor Composer-Performers*

## Guided meditations: The four elements

*Objective: Ground into an expressive arts experience integrating with ecology.*

Sitting comfortably, with eyes open, closed, or with a soft gaze (letting the eyelids rest, without closing fully all the time), breathe naturally at first. Start to bring attention to the breath, noticing the depth and rate of inhalations, the length of rests, and the depth and rate of exhalations. Then allow breathing to return to normal. Guide students in creating mental settings and sensations by narrating descriptions based on one of the following themes, “the safe support of the ground beneath me,” “wading in the water,” “warm sunlight,” or “like a tiny feather in a gentle breeze.”

## “Four elements” chant\*

*Objectives: Feel and perform a steady beat, move in sync with a rhythmic chant, and create original movements to accompany a given text and rhythm.*

Growing in the soil,  
planted in the Earth,  
I am natural too.

Flowing like a river,  
there’s water in me,  
I go and never stop.

I am a fire,  
illuminate,  
shining bright and giving heat.

I am a tree,  
my roots, my branches,  
they flow in the wind.

*\*What movements can be added throughout the chant?*

## Listening to Earth's musics

*Objectives: Attune to the ecosystem through sound and categorize sounds by their source (non-human living beings, Earth and Earth's systems, and humans).*

Materials: paper and writing utensils.

Find a place to listen and note the sounds you hear by writing them down or drawing them. What does the quantity of different sounds tell you about the ecosystem? What do the kinds of sounds tell you about the ecosystem?

# Handout for Fieldnotes: Listening to Earth's Musics

Find a place to listen and note the sounds you hear by writing them down or drawing them. What does the quantity of different sounds tell you about the ecosystem? What do the kinds of sounds tell you about the ecosystem?

## **Biophony**

*Natural sounds from non-human living beings (e.g., birds, bugs, and plants).*

## **Geophony**

*Natural sounds of the Earth (e.g., wind and waves).*

## **Anthropophony**

*Sounds made by humans (e.g., planes, air conditioners, and voices).*





*Figure 5: Second Graders Listening to Earth's Musics*

## Waves and lines

*Objectives: Attune to and demonstrate comprehension of dynamic levels and changes.*

Materials: paper and writing utensils.

While listening to a (preferably local) soundscape recording of a seashore, draw a meandering line all over a blank piece of paper. This can be done with your dominant or non-dominant hand. It helps to hold the pencil like a paintbrush. As you listen and continue with your meandering line, draw lighter and slower when the waves recede, and faster and darker as the waves crash. Aesthetically, this activity helps develop awareness and understanding of volume dynamics. But this is also a mindful response to the soundscape while making a connection to the water, the Earth's oceans, and the celestial rhythm of the tide.

## Marking crickets

*Objectives: Attune to rhythmic patterns, demonstrate comprehension of patterns, and awareness of pattern changes.*

Materials: paper and writing utensils.

While listening to a (preferably local) soundscape recording including a cricket, draw small, short dashes with a pencil on a piece of paper whenever you hear the cricket chirp. This can be done with your dominant or non-dominant hand, and you may hold the pencil like a paintbrush or with a traditional grip. Notice the rhythmic patterns of the chirping, and notice when there are moments of extended rests. Notice when there are slight changes in the rhythmic patterns—usually from groupings of two chirps to groupings of three.

## Transcribing birdsongs

*Objectives: Attune to and demonstrate comprehension of pitch, melodic contour, rhythm, dynamics, timbre, and intentions connected to musical choices, and the effects conveyed through musical choices.*

Materials: paper, writing utensils, and drawing utensils.

While listening to a (preferably local) soundscape recording including birdsong, draw lines on a blank paper corresponding to what you hear. This can be done with your dominant or non-dominant hand, and you may hold the pencil like a paintbrush or with a traditional grip. You may draw all over the paper, as needed—you do not need to draw from left to right like a traditional musical score. Draw with the following elements in mind: pitch (low pitches lower on the paper, high pitches higher up), rhythm (short dashes or dots for shorter notes and lines for longer notes), dynamics (quiet, loud, crescendo, and decrescendo marked by darkness of the marking), timbre (smooth, crunchy, singing, clicking, etc., in the texture of the marking), and perceived mood (joy, longing, sorrow, ferocity, etc., how you would like to notate this). It is important to know that it will likely be impossible to capture everything and that having fun with the activity is more important than being totally accurate. *Optional extension:* play the recording a second time and add color or additional details to what you have already drawn.

## Thunderstorm performance

*Objectives: Imagine and perform sounds using body percussion, following the cues of a conductor, and in consideration of the ensemble context; identify the various natural sounds and sound sources related to a thunderstorm, deepening our understanding of weather and the natural world.*

You are a conductor. As you move your arm across the ensemble, the players make noises comparable to those heard in a thunderstorm (e.g., hand rubbing, finger-snapping, desk tapping, body patting, and foot-stomping). The players can either be assigned a specific sound, or they can be given options. As you move your arm in the opposite direction, the noises end. As you move your arms up and down, the volume increases and decreases accordingly. To diversify the sounds that are made throughout the process, different hand shapes can signal different sounds (e.g., two fingers for finger-snapping and a closed fist for foot-stomping). *Optional variation:* after leading the group in this activity, invite students to conduct.

## Collaborative soundscape

*Objectives: Select, arrange, and refine found sounds, create original sounds and music using various sound sources, and attune to the differences and changes in sound throughout an environment.*

Materials: computers/tablets, speakers, and internet access.

This activity using computers allows individuals to contribute to a larger work created collectively. Students play sounds from their computer (preferably from local settings) and listen around the room to what their peers are producing. Allow students to walk around the room to hear how the soundscape changes when they get closer to different students.

## Composing with soundscapes

*Objectives: Select, arrange, and refine found sounds, create original sounds and music using various sound sources; identify how listening and environments impact thinking and feeling, and relate musical elements and expressions to personal thoughts and feelings.*

Materials: computers/tablets, speakers, and internet access.

In separate browsing tabs, the students can open music-making websites (e.g., Chrome Music Lab, Soundtrap), and in another tab, a website with soundscapes or individual natural sounds (e.g., Xeno-Canto, YouTube). The composition can be approached in multiple ways, such as choosing a “favorite soundscape,” then composing a song or sound that accompanies the soundscape, or one that “sounds like it belongs there.” Another option is to compose the music first, then find a soundscape that fits in some way. The great thing about this is that students may begin to link concepts of anthropocentric and ecocentric musics. The broader theme is “How can we live in harmony with our world, or gain a better sense of placement and connection within our ecology?”

## Composing and teaching “bird songs”

*Objectives: Listen to local soundscapes; differentiate between various sound sources; deepen understanding of sound/music in ecosystems; generate and refine original musical ideas; identify and visually represent qualities of music including pitch, melodic contour, rhythm, tempo, articulation, and dynamics; sing/sound as an ensemble.*

Materials: local soundscape recordings, speakers, paper, writing utensils, and drawing utensils.

This is essentially an exercise in using a novel notation system and assigning sounds to certain symbols. Listen to lots of recordings of (preferably local) birds, and with students, start to name the sounds heard, or describe differences in sounds with students (providing sentence starters and reviewing vocabulary before starting will be helpful). Next, introduce how birds teach each other their songs (TED-Ed, 2018), and explicitly name how this is comparable to how humans use and disseminate music. Then allow time for students to compose their songs, making them short and memorable so they can easily teach the song to their peers (allowing the use of drawing utensils can help students more easily differentiate between symbols, and it can be another method of creating and being expressive without leading to a composition that is too lengthy or complicated for the goal of the activity). Finally, allow students to perform and teach their “bird song” to the class, so they can all sing the composition together. I recommend making the last step voluntary, as leading vocally can be intimidating for students even in a safe and long-prepared classroom environment.



## Composing and evolving “whale songs”

*Objectives: Deepen understanding of sound/music in ecosystems; generate and refine original musical ideas; identify and visually represent qualities of music including pitch, melodic contour, rhythm, tempo, articulation, and dynamics; sing/sound and improvise as an ensemble.*

Materials: paper, writing utensils, and drawing utensils.

This activity is a lot like the “bird song” exercise described above, but it works best with students working in groups, and there is a different participatory outcome in the end. Follow the procedure above, but describe how and why whales sing, how whales change their songs over time, and how noises caused by human activities are degrading whale populations throughout the world (TED-Ed, 2016). Group the students. Together, the groups will compose short and simple “whale” songs, using a novel notation system and sounds like the ones identified in the recordings. Each group will then teach the class their song. Then, each group will make a slight change to the original song and perform it for the class. The original group will then determine what changes were made. This whole process might take more than one class period, but the group singing can sometimes make vocalizing less intimidating. With both activities, the focus should not be on clear and beautiful vocalization, but on being playful and creative.

## Audio production project

*Objectives: Deepen understanding of sound/music in ecosystems; select, arrange, and refine found sounds; generate and refine original musical ideas using a variety of sound sources; develop technical and creative music production skills; develop storytelling abilities and techniques; connect sound/music with other academic disciplines; use sound/music to convey thoughts, feelings, and information.*

Materials: computers/tablets, internet access, and a digital audio workstation (DAW).

Using a DAW of your choice, create either a musical composition, podcast, or an audio collage that brings together various sounds, including recordings you make, digital instruments, your voice, and soundscape recordings. Your project may consist of more than one audio file, and you may combine media types (e.g., making a song and a podcast). When using your voice, you do not have to limit yourself to speaking or singing. Your voice can be used as creatively as you would like, either to make beautiful sounds or to make sounds that are “wild” and “weird.”

Some questions to consider when composing your music, planning your podcast, or designing and constructing your audio collage include:

- How can a soundscape be used like an instrument?
- How can instruments and voices musically interact with soundscapes?
- How can soundscapes be used to provide background, foreground, or a “setting” for instruments and voices?
- What should I say explicitly with my words, and what should I leave up to my use of instruments, soundscapes, and/or editing?

- How can I use audio effects to express, highlight, or manipulate sounds in expressive ways?
- How can I use effects to help tell the story I have written, by changing my use of them over time?
- How can the DAW be used as a canvas for collage-making?

Not all these questions must be answered, and you do not have to “answer” any of the questions directly. Pondering questions like these can help us get started or work around issues and “creative blocks.”

Lesson Plans for Expressive Arts  
in Music Education

# Drumming Up Community

## Objectives

As we begin our new school year, it is important to build community and welcome each other into our lives. In this drum circle, we will learn each other's names and express something about our personalities. As the year unfolds, we can continue to use drum circles to communicate and learn from each other.

## Materials

- Chairs
- Drums

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Arrange into a circle.
2. Disseminate drums.
3. Say "hello, drum" and get to know the different sounds you can make with your drum.
4. Practice saying and playing "wel-come" together.
5. As we go around the circle, each person will tell us their name (the name-specific steps can be skipped in subsequent gatherings).
6. All respond by saying and playing "wel-come, (name)!" in rhythm.
7. Once everyone has been introduced, test the knowledge gained by going around the circle again without introductions: "wel-come (name 1), wel-come (name 2)...."

8. Take it a step further by going in reverse order or switching circle spots and playing the continuous circle again!
9. How can you tell us something about yourself by drumming? Take a moment to explore making a "solo."
10. Go around the circle again with everyone saying and playing "wel-come (name)," followed by (name)'s drum solo, and continue around the circle for everyone.
11. *Optional extensions:* keep the drum circle going to learn more by adding in favorite colors, foods, ice cream flavors, songs, artists, movies, TV shows, books, sports, or anything else, then say and play "(name) likes \_\_\_\_\_."
12. At the end: "wel-come, everyone!" Followed by a collective drum-out.
13. Thank your drum, thank each other, and pack up.

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Self-management
- Responsible decision-making
- Relationship skills
- Social awareness

# Singing Intentions

## Objectives

Our intentions can be tiny, or world changing. All are important and valid, as they help us envision and more fully live the lives we want. This experience will help us explore and express our intentions for this new school year.

## Materials

- Paper
- Drawing utensils

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Take three grounding and cleansing breaths. Blow out what isn't necessary or helpful right now.
2. Gently stretch the body and massage the face to prepare for sounding. Though it doesn't have to be beautiful, our singing should feel good and resonant.
3. Take five breaths, breathing out a sound. Make your last sound "I."
4. Continue breathing and sounding out "I," beginning to land and sound a (relatively) steady tone. Your note doesn't have to match anybody else's.
5. Continue breathing and sounding "I" on your steady note for a few breaths.
6. As you continue, let your "I" evolve as you want to. Does the note want to go higher, lower, take twists and turns, or pause?



7. This is the start of a Spirit Song (Carol, 2012). As you continue breathing and singing, invite images showing your intentions to your mind's eye. What do you hope this school year brings? How do you want to contribute to your class or your school community? Is there something you want to learn about or get better at? More broadly, is there anything you want to change or bring into your life this year? Is there an impact you want to have on the world?
8. As your mental images arrive, begin adding words or phrases to your singing, such as "I want..." "I see..." "I play" or "I hear..." You can repeat or change them as you want.
9. Draw your visions to help crystallize them. Then begin writing words or phrases somewhere in the picture or give your picture a title.
10. Voluntary whole-group sharing: share your intentions, image, and/or Spirit Song with the group, and honor each other's intentions. Our community is an important resource to help us bring our intentions to life, and this sharing will help build community. How do the intentions compare and contrast? Is there anybody who shares an intention with you?

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.
- MU:Cr3.1.5a - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain the rationale for changes.

- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Responsible decision-making
- Social awareness

## Inspiration

*This activity is based on Carol's (2012) Spirit Singing practice.*



Figure 6: A Third Grader's Reflective Image After Singing Intentions

# Circles of Groove

## Objectives

Movement is a primary form of communication. We can use movement and dance to access inner knowledge, express ourselves, and connect with others. In Circles of Groove, we will listen to different styles of music, try out different forms of expressive movement, and reflect to each other what we witness. We will also be interpreting and responding to the elements of music (such as rhythm, tempo, pitch, harmony, and timbre).

## Materials

- Speaker (for pre-recorded music)
- Live or pre-recorded music selections

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Standing in a circle but facing away from the group, start by taking three deep breaths and listening to the music. With each breath, allow the energy of the music to fill you up, and release anything you do not want to carry with you during the activity.
2. As you listen, your body will probably start to move naturally. Allow your body to gently move however it wants to.
3. Once the whole group is moving in small ways, start to explore different kinds of movement with the music. How does your upper body want to move with the music? Your arms and hands? Remember that you do not have to dance or create outstanding,

original choreography. Just allow what flows through your body to move you. How does your head want to move, in gentle ways? What about the torso? The legs? Feet? Toes?

4. Continue the movement exploration with shapes. How could you move in the shape of a circle? Can your arms make circles? What size or speed does your body want to move in this shape with the music? How about other parts of your body, how can your legs move in circles? Continue this movement exploration with other named shapes, then invite students to "make up" their own shapes.
5. By this point, your movement and dancing can start to unfold however it wants to. Keep listening to the music, and let it move you. If you are ever unsure, you can return to the shapes, or you can play "air instruments" along with the music.
6. When you feel ready, turn to face the group. As you move and dance together, remember that your own style of movement is unique and precious. You do not have to conform to how others are moving or dancing.
7. Take a moment to appreciate everyone in the group. As the students continue to move or dance in their own way, start to shout out appreciations to everyone in the group. "I see you, (name)! Ooh, look at those moves, (name)! I like that creativity, (name)!"
8. Once the group feels comfortable moving and dancing together, have the students mirror your movement or dancing. Ask for a volunteer to pass the leadership role to. If the group is ready, take turns going all around the circle, so each student gets a turn leading the movement or dancing. Remind students to move safely, and to adapt the movements or dances however they need to. "We all have different bodies, and what's comfortable for someone else, might not be comfortable for you. You can make it your own."

9. Return to individual movement, and eventually, move or dance towards a partner or small group. For certain groups, you may want to determine the pairings beforehand. This can help prevent exclusion and speed up the process.
10. With your partner or small group, turn and talk about what you are feeling. How did it feel to coordinate with the music? Were there any musical selections that you really grooved with, or any that felt particularly challenging? What was it like to follow other people? What was it like to lead the group?
11. *Optional extension:* voluntary whole-group discussion.
12. In the end, take a moment to return to the circle and show a gesture of appreciation to everyone in the group.

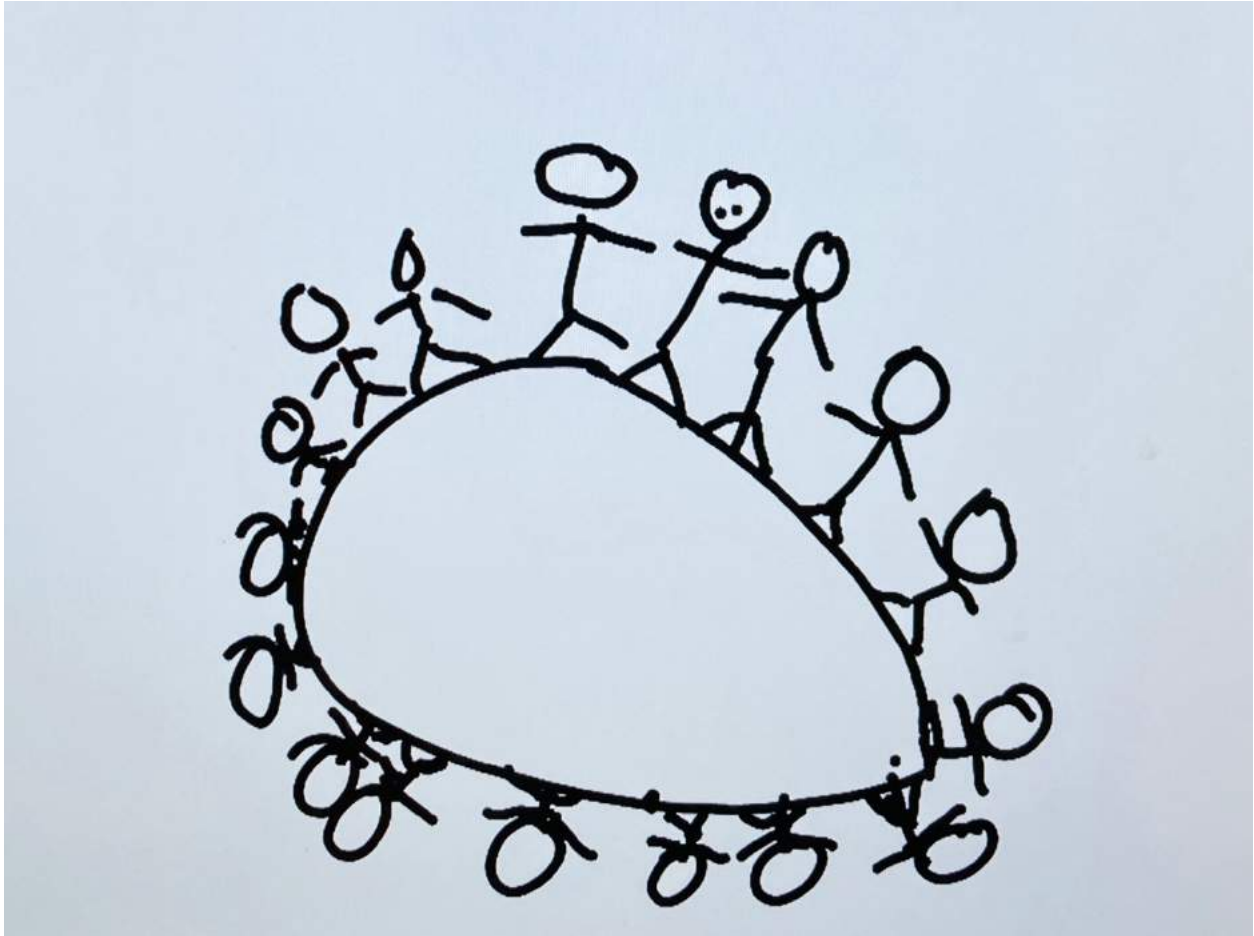
## National Core Arts Standards

- DA:Cr1.1.3.b - Explore a given movement problem. Select and demonstrate a solution.
- DA:Cr1.1.6.a - Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).
- DA:Cr2.1.3.b - Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.
- DA:Pr4.1.3.c - Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.
- DA:Pr4.1.6.a - Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.

- DA:Re.7.1.5.a - Find meaning or artistic intent from the patterns of movement in a dance work.
- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Self-management
- Relationship skills
- Social awareness



*Figure 7: A First Grade Reflective Doodle After Circles of Groove*



# Statue of Me

## Objectives

Music and movement are deeply connected. As we continue to learn about each other and build community, music and movement can help us express a little more of who we are and witness our individual and collective humanness.

## Materials

- Paper
- Drawing utensils
- Speaker (for pre-recorded music)
- Live or pre-recorded music selections

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Arrange into a circle.
2. Facing into or away from the circle, start the music and let your body move how it wants to.
3. Start to wake up to your body, by moving individual elements: arms, fingers, legs, and so on.
4. Now let your body move freely again. If the group can see each other, look around and try on some of the moves you see, in ways that are comfortable for you (you don't have to tell the person you're copying).

5. Start to think about what movements feel good, or what emotions are presenting themselves as you move. How can you emphasize this by crystalizing your movement into a still (or near-still) formation?
6. Take a moment to honor everybody by looking around and saying, “we see you, (name).”
7. Now think about something you would like to share that represents something about who you are or want to be. Is there an identity that is important to you? Do you have a favorite hobby, or is there a skill you practice? What do you love?
8. As you let your body move naturally to the music again, begin to bring that element of who you are or want to be into a formation. What movements or parts of the body want to represent this? Could you show it off literally, or is there a way to just give us an idea of what it is?
9. Again, crystallize this into a still (or near-still) formation, and take a moment to honor everybody with “we see you, (name).”
10. Thank yourselves, your bodies, and each other.
11. *Optional extensions:* share your introduction using words with a partner, or to the group.  
To take a visual approach, make a collaborative doodle showing the circle and everybody’s statue.

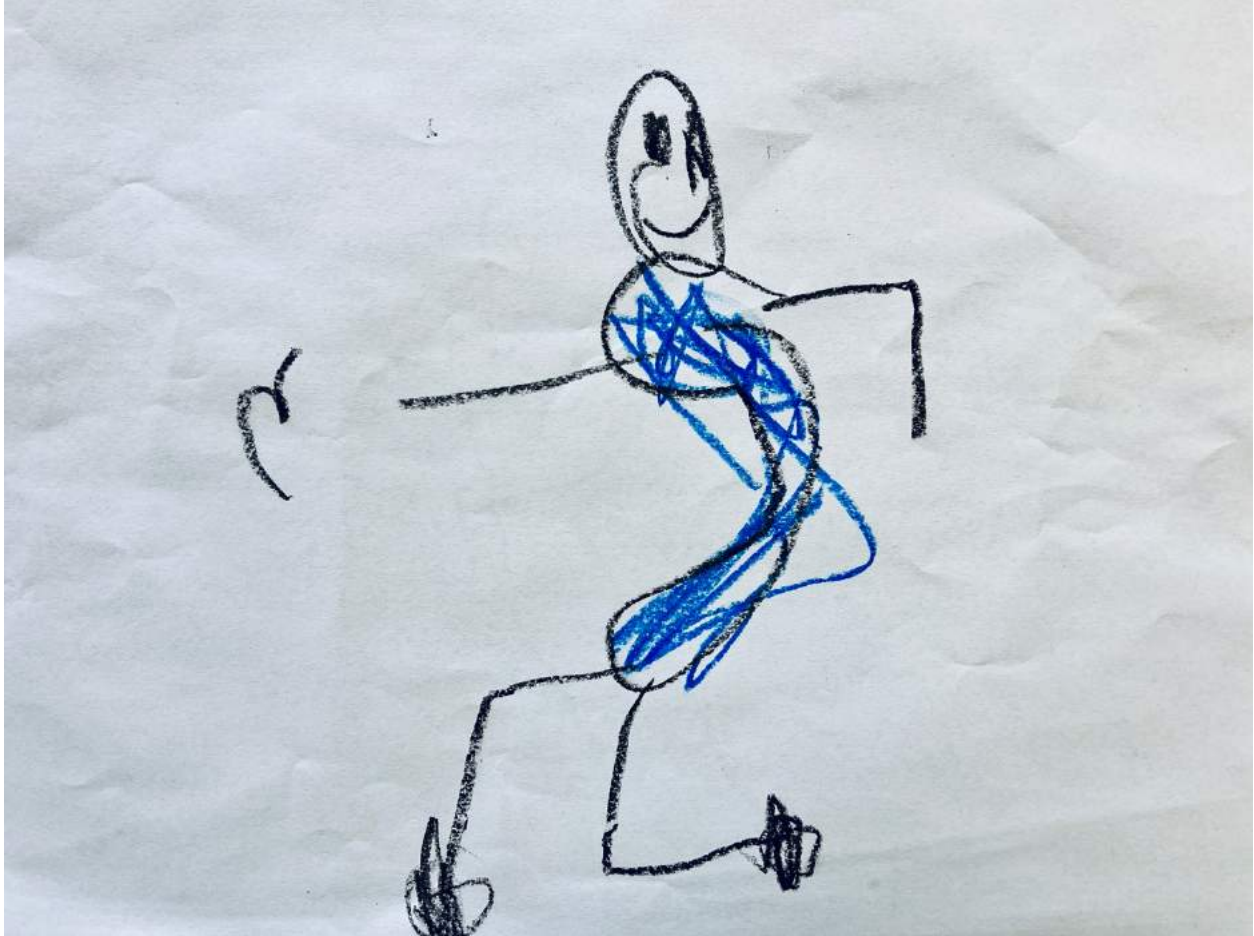
## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.

- MU:Cr3.1.5a - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain the rationale for changes.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### CASEL Core Competencies

- Self-awareness
- Social awareness



*Figure 8: A Kindergartener's Image of Their Favorite Statue*



Figure 9: A Second Grader's Image Showing Their Various Statues

# Statue Ensemble

## Objectives

As we practiced with "Statue of Me," music and movement can help us express who we are.

Now let's take it a step further by improvising and adding music to our movement. In this activity, we're going to share a little bit more about ourselves while exploring musical creativity.

## Materials

- Speaker (for pre-recorded music)
- Live or pre-recorded music selections

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Find a place in the space to call your own.
2. Look around, identify your neighbors, and orient yourself to the spot. Greet your neighbors with a friendly wave, "hello," gesture, or some other kind way to welcome each other.
3. Take three deep, cleansing breaths. Bring in fresh energy with each breath and let out what you no longer need.
4. Start playing some music and let your body wake up and move naturally. You don't have to be fancy or try to be creative.
5. What if we could add sound to some of our movements? They don't all have to be musical or use your singing voice. But considering the elements of music might help you

create sound: dynamics, rhythm, tempo, pitch, timbre, etc. How do your movements correspond to these elements?

6. How can we use these postures, movements, and sounds to show the group something important about ourselves? Maybe is there a favorite hobby you want to share? Or something about your personality, or something you would like to do with your new friends? Or maybe it is just a feeling you like to have or a vibe you want your classroom to feel like?
7. You can try on multiple poses, movements, and sounds. Aim to settle on one to share as part of the ensemble musical sculpture.
8. Once everyone has their individual musical sculpture, take a moment to settle and go around the room to introduce each one individually, layering in the sound person by person. Keep it going for as long as you would like, allowing your creation to organically change over time.
9. In the end, take a moment to honor each person's contribution. Maybe the class can mirror and echo each individual's creation, or the class can just provide an individual gesture of gratitude.

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.

- MU:Cr3.1.5a - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain the rationale for changes.
- MU:Pr5.1.5b - Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
- MU:Re7.1.5a - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Relationship skills
- Social awareness



# Listen and Doodle

## Objectives

Listening to soothing music and drawing can help calm the nervous system, access inner knowledge, and release thoughts and feelings. This can also help us attune and respond to the elements of music: rhythm, pitch, harmony, tempo, dynamics, and so on.

## Materials

- Paper
- Drawing utensils
- Speaker (for pre-recorded music)
- Live or pre-recorded music selections

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Prepare the space by tidying up or putting away anything that is not needed for the activity, then set up paper and coloring utensils.
2. Take some deep breaths to settle into the experience.
3. Warm-up the body by “doodling in the air.” Use your hands, arms, and legs. What would it be like to doodle with your head? Or to doodle with your knees?
4. Return to your seat (or standing desk) and start to listen to the music. You do not have to find the music particularly enjoyable or entertaining but tune into it and notice what you hear. What is the instrumentation? What is the mood?

5. Knowing that your drawing is not going to be judged and criticized and that you do not have to draw a picture of anything in particular, start to doodle on the page. It might be helpful to start just by identifying a color that is calling out to you or doodling with your non-dominant hand. Befriend yourself in the process and welcome any “mistakes” with acceptance and trust.
6. Continue for as long as you would like. You can use multiple papers or additional materials as needed. As the music evolves, let it inspire you or just be with you as a gentle guide.
7. *Optional extension:* in the end, write some words or phrases that come to mind on your doodle, or give it a title.
8. *Optional extension:* take a few minutes to write about the experience. What did you feel? What did you discover?
9. *Optional extension:* share with a friend about your experience. As they talk with you, remember not to judge the artistic quality of the doodles. And as you share, remember that you can disclose as much or as little as you would like to about any emotions or memories that may have arisen. Keep your partner in mind as you share (“How might my words or actions impact my partner?”).
10. To close, thank your paper(s), your drawing utensils, your partner, and the music you heard. Take a quiet moment to remember some of the music as you gaze at your doodles. If your images are something you would like to keep, store them safely. If you would like to get rid of them for any reason, feel free to do what feels right, including ripping them up, crumpling them up, or gently placing them to rest in a recycling bin.

## National Core Arts Standards

- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- VA:Cr2.1.5a - Experiment and develop skills in multiple art-making techniques and approaches through practice.
- VA:Re.7.1.1a - Select and describe works of art that illustrate daily life experiences of one's self and others.
- VA:Re.7.1.2a - Perceive and describe aesthetic characteristics of one's natural world and constructed environments.
- VA:Re.7.2.3a - Determine messages communicated by an image.
- VA:Re.7.2.4a - Analyze components in visual imagery that convey messages.
- VA:Re.7.2.1a - Analyze how one's understanding of the world is affected by experiencing visual imagery.

## CASEL Core Competencies

- Self-awareness
- Self-management



*Figure 10: Elementary Students Listening and Doodling*

# Ghost Stories

## Objectives

The sounds and sensations of a story can draw us into new worlds, and they can help us think and feel in new ways and consider new perspectives. Thinking of this as a musical opportunity, our objectives are to create original spooky stories that captivate an audience. How can different voices, instruments, and dramatic actions involve the audience in the storytelling process?

## Materials

- Paper (handout provided below)
- Writing utensils
- Drawing utensils
- Simple instruments

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Warm up the body to move, and the voice to sing/sound.
2. Group the students.
3. With your small group, start to think about what you want your story to be like. Who should the characters be? Where will the story take place (time/space)? What will happen in the story? How will the story end? How do you think this will make your audience feel? Is there anything you want to teach your audience through the story, or is there something you want your audience to think about because of your story? Take note of all these important details, so you can incorporate them into your story.

4. Using the visual plot on the handout (or if you need more boxes, you can use multiple pieces of paper/make your own alternative outline), start to draw your story. You might need to make changes to your story, so don't worry about starting over with a new paper if you need to. You can also use the opposite side of the handout to take notes and record your ideas.
5. Once the story is put together, reflect, and make sure your story has all the elements you want it to.
6. Soon you will act out the story with your partners, so to help you get started, decide who wants to play which characters. How can you give the characters different voices, to help the audience understand who they are?
7. While acting out your stories, start to think about how movements might help to tell the story. Is there a movement or dance you could teach the audience, or have them do with you to help them understand certain elements of the story?
8. Now start to think about how your story can sound, aside from the different character voices. Using the provided instruments, or finding your own sound makers, how could you provide sound/music to support your movement or otherwise tell the story?
9. Once the first draft of your story is created, perform it for the class, and follow the Critical Response Process (Lerman & Borstel, 2003) to gain constructive feedback and learn about how the audience perceived your story (the basic steps are “statements of meaning,” “artist as questioner,” “neutral questions,” and “opinion time”). Did they take away what you wanted them to? Did they feel similarly to how you intended to make them feel?
10. Incorporate the feedback and give final performances.

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.
- MU:Cr2.1.8a - Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- MU:Cr2.1.8b - Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.1.5a - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain the rationale for changes.
- MU:Cr3.2.5a - Present the final version of personally created music to others that demonstrates craftsmanship, and explain the connection to expressive intent.
- MU:Pr5.1.5b - Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
- MU:Re7.1.5a - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Self-management
- Responsible decision-making
- Relationship skills
- Social awareness



# HANDOUT FOR CREATING **GHOST STORIES**

“ \_\_\_\_\_ ”  
[Title]

By \_\_\_\_\_ in grade \_\_\_\_\_, written and composed on \_\_\_\_\_.  
[Name(s)] [Date]

**Characters:**

**Once upon a time...**

**Instruments:**

**Choreography:**

**Notes/reminders:**

# STORYBOARD


# Leaf Composition

## Objectives

As we develop sensitivities to the worlds within us by building musical skills and exploring our musicality, we can also develop our sensitivities to the world around us by integrating natural materials into our practices and making music outside. This activity will allow us to explore our natural environment and how it changes through the seasons while we musically feel steady beats, explore using our body as an instrument, and practice composing original music.

## Materials

- Leaves (and additional small treasures found outside)
- Paper
- Glue
- *Optional*: simple instruments

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Take three grounding breaths to settle into the experience of musicking.
2. With some music playing, practice feeling the steady beat with your body. How do different parts of your body sound and feel when you play them like drums or other percussion instruments? Can you use your voice to do this?
3. Practice making short patterns with these different sounds (e.g., four foot-stomps, four hand claps, two finger snaps with pauses in between them, then repeating). How many patterns can you make? Do your patterns want to change at any point?

4. To record these patterns, we need something to keep track of what sounds happen and when. Go outside and gather some leaves of various colors. If you feel called, you can also incorporate other materials such as twigs, stones, feathers, or other little treasures you find outside.
5. Inside or outside, and with or without a partner or small group, start to decide which sounds you like most (body percussion, voices), and which natural item should represent each sound (e.g., yellow leaves for foot stomps, red leaves for hand claps).
6. Experiment with placing the items into various patterns, then performing based on the arrangement. Are there any changes you want to make? Are new sounds wanting to come through, and do you need to gather more materials?
7. When you think you have your song ready, fix your materials onto a piece of paper using glue or other binding materials.
8. In the end, give volunteer performances and follow the Critical Response Process (Lerman & Borstel, 2003) to discuss the work (the basic steps are “statements of meaning,” “artist as questioner,” “neutral questions,” and “opinion time”).
9. Take time to show gratitude to yourself, your collaborators and classmates, your materials, and the environment they came from.
10. *Optional extension:* how can you make sections that repeat in the song? How can revisiting sections, or making changes to the sections throughout the song affect the impact of the composition?

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).

- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cr2.1.8b - Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.2.5a - Present the final version of personally created music to others that demonstrates craftsmanship, and explain the connection to expressive intent.
- MU:Pr5.1.5b - Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Relationship skills
- Social awareness



*Figure 11: A Kindergartener's Leaf Composition*

# Graphic Score

## Objectives

In music, a score is a visual representation of how to perform something. There can be specific notes, rhythms, and instructions for performers, or the information on the page can leave a lot of decisions up to the performers. Rather than relying on a specific musical notation system or written text, we are going to connect the composer-performer-listener trifecta via visual arts. How can musical ideas be represented visually? How can visual marks be sounded?

## Materials

- Paper
- Drawing utensils
- Speaker (for pre-recorded music)
- Live or pre-recorded music selections

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Take three grounding breaths to settle into the experience of musicking.
2. Look at some examples of graphic scores and listen to some examples of performers sounding the pieces of music.
3. What did you find interesting or meaningful about the graphic scores and different performances?
4. Gather your visual mark-making materials (e.g., paper, pencils, erasers, crayons, markers, paints, brushes, and water).

5. *Optional*: gather your instruments (traditional instruments or other found objects that can be used to make sound).
6. *Optional*: warm-up your voices for singing/sounding.
7. Take a moment to familiarize yourselves with the instruments and/or voice. Begin to find as many sounds as you can with each item, or as many different sounds as your voice can make.
8. Now as an ensemble, take another look at one of the example graphic scores from earlier, and perform it. This might be your first time performing a graphic score, so be gentle with yourself! Try to reserve your judgment, and welcome “wrong notes,” “weird sounds,” or otherwise unexpected occurrences. In the end, show some appreciation to yourself and your fellow performers.
9. Working alone, with a partner, small group, or as a larger ensemble, start to generate some visual ideas for the graphic score. What colors do you want to use? Patterns? Lines? Shapes? Textures?
10. On a new piece of paper, visualize your graphic score. What marks do you think would be interesting or exciting to sound?
11. Perform!
12. *Optional extensions*: what would happen if the ensemble traded instruments? Or, if the score rotated? After performing, do you think the graphic score needs additions or alterations?
13. Title your composition.



## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.
- MU:Cr2.1.8a - Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- MU:Cr2.1.8b - Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.
- MU:Cr3.1.5a - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain the rationale for changes.
- MU:Cr3.2.5a - Present the final version of personally created music to others that demonstrates craftsmanship, and explain the connection to expressive intent.
- MU:Pr5.1.5b - Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.

- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- VA:Cr2.1.5a - Experiment and develop skills in multiple art-making techniques and approaches through practice.
- VA:Re.7.2.3a - Determine messages communicated by an image.
- VA:Re.7.2.4a - Analyze components in visual imagery that convey messages.
- VA:Re.7.2.1a - Analyze how one's understanding of the world is affected by experiencing visual imagery.

### CASEL Core Competencies

- Self-awareness
- Self-management
- Responsible decision-making
- Relationship skills
- Social awareness

# Sounds of Wellness

## Objectives

Life is filled with challenges. But it is also filled with beauty, and we can draw from life's beautiful moments when we need help, inspiration, or change. In this activity, we will listen inward, express to the group, and hear our inner sounds and songs reflected back to us, allowing us to luxuriate in our own wellness soundscape.

## Materials

- Paper
- Writing utensils
- Drawing utensils
- Simple instruments

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Sitting in a circle, take three deep breaths to help ground yourself into the experience. Imagine that with each breath you are taking in fresh energy and releasing anything you do not want to hold during the activity.
2. Take some additional deep breaths and begin to release a sound with each exhalation. Your sounds do not have to be pretty, and you do not have to sing. Your sounds can be loud, quiet, long, short, voiced, unvoiced (e.g., beat box-esque sounds), repeating, or evolving.

3. As you continue to breathe, bring your sounds to silence and start to either close your eyes, look with a soft gaze, or fix your vision on something static. This will help you focus inward.
4. Notice your toes. Are they as comfortable as they can be? Continue the body scan all the way up to your crown, allowing your physical self to become as relaxed as possible where you are sitting.
5. Once your body is comfortable, start to remember a time and place when you felt completely well. You had not a care in the world. Everything was perfect. You felt safe, healthy, and comfortable. You had everything you needed. Your physical environment was exactly how you wanted it to be. (Pause). If it is hard to remember this now, you can feel free to alter some memories or combine multiple memories into a moment of perfect wellness. (Pause). This can be a time or place that happened a long time ago, or it could be recent. This could be a place that currently exists, might exist in the future, or no longer exists. (Pause). As you develop the image of this place of wellness in your mind, take yourself there. Immerse yourself in the senses of the setting. (Pause). Take a look around, what do you see? Notice the whole space. Is there a hallway to look down, or a window to see out of? Is there a clear line on the horizon, where the water meets the sky? (Pause). What does it feel like? Are you sitting on the carpet, lying in the grass, or snuggling under a blanket? What do the fabrics or textures feel like? Can you touch the grass or put your hand in the stream? Is the water cold or warm? Can you touch the wall, and feel the tiny grooves in the wallpaper? Is there an object, or a treasure nearby you can pick up? What material is it made of? Feel all sides of it. (Pause). How does your body feel in that place? (Pause). Now start to notice the smells. Is someone baking downstairs?

Is the campfire burning? Is the cool morning mist blending with the aroma of your fresh coffee? Do you smell the salt of the ocean in the air? (Pause). Do you taste anything? (Pause). Now, what do you hear? Listen to all the sounds in this place. (Pause). Do you hear voices? Music? Natural sounds, like birds, bugs, or crashing waves? (Pause). Notice the mixture of how the sounds blend. Do some sounds fade away, or are some constant? Do any of the sounds change or evolve over time? Are some sounds louder than others? Are there sounds close to you, or far away in the distance? (Pause). These can also be sounds that no longer exist. The voice of a passed loved one, the music of an old friend who lives far away now. The soundscape of a forest that has been developed. (Pause). Welcome these sounds as friends, hear them entirely. Appreciate them. Keep listening for another moment, and feel in your body how they comfort you, or otherwise impact your present physical self. (Pause).

6. Start to thank your memory. If you are with other people or animals in the memory, thank them, and start to say, "until next time." If you are in a particular environment in the memory, start to depart towards our room, knowing that you can return there when you need to. When you feel ready, open your eyes, and rejoin the group.
7. Pick out one or more of the provided instruments here. Which one(s) might help you sound what you heard in the memory? The sound does not have to be a perfect representation, and you do not have to recreate every sound you may have heard in the memory. You may also use your voice or body percussion.
8. Find a place in the room to make your sound. You can also make new sounds or improvise.

9. At the calling of the leader, return to the circle. We will take turns going around the circle to voluntarily offer our sound of wellness, then hear it reflected back to us. Each person will play their sound(s), then the circle will repeat them as the original performer listens. Give a gesture of appreciation after you hear the sounds repeated back to you. Also, notice that each person might have different instruments. How you perform someone's sound for them may have to be altered or adapted. What is most important is that you evoke the spirit of their sound. You might notice certain movements or gestures they make, or you might notice general music elements such as rhythm, tempo, pitch, harmony, and so on.
10. Once everyone who wanted a turn has had one, take a few minutes to free draw and/or write based on the experience.
11. In the end, thank your instruments, thank each other, and take a quiet moment to silently listen to the reverberations of the experience before packing up. To close, collectively take a deep breath, and let out sounds together as a "button ending" for the activity.

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).
- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.

- MU:Cr3.2.5a - Present the final version of personally created music to others that demonstrates craftsmanship, and explain the connection to expressive intent.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Relationship skills
- Social awareness

## Inspiration

*This lesson was adapted from a co-developed workshop presentation (Quigley & Smith, 2023).*

# Web of Life

## Objectives

Sound is always around and within us. Mindfully listening to our environment and our inner world can bring greater understanding, connection, acceptance, and appreciation for our sonic worlds. This can also connect us with others in our ecosystem and help us fit in—both to the social web of life, and the actual web of life. Here, the life skills of listening and improvisation will allow us to travel inward, express ourselves to the world, and bridge the gap between our inner and external soundscapes.

## Materials

- Paper
- Writing utensils
- Drawing utensils
- Voices
- Simple instruments

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Sitting in a circle, ground into the experience with some deep breaths, letting each one out with a vocalized sound. These sounds do not have to be “pretty,” and you do not have to sing.
2. Check-in with your body to make sure it is as comfortable as it can be. Start with the toes, through the feet, and up to the crown.



3. After the initial body scan, bring your attention back down to your toes. As you notice, feel, and potentially move them, what sound does your voice want to vocalize? It is loud or soft? Short or long? What is the emotional quality of the sound? How can the sound help your toes become even more comfortable? Allow the sound to change over time, as your toes move, and hopefully become more comfortable. Repeat this vocalization for your feet, lower legs, knees, and so on, up to the crown.
4. After warming up our voices and settling into the circle, take a moment to listen to the reverberations of your vocalizing during the warm-up (audiating). Allow sounds to repeat and develop.
5. At the cue of a group leader, start to vocalize this sound together. Listen to how your sound interacts with other individuals and the ensemble's sounds. Come to silence when everyone feels the group has reached its saturation point.
6. With your paper and writing/drawing utensils, make a collaborative doodle as a group to show how your individual sounds created the group soundscape. When you finish, title this picture to capture the essence of the group soundscape, while also naming your group (as if you were a band/musical ensemble).
7. Now take a moment to silently witness and hear the environment. You may do this by sitting, standing, quietly walking around, or lying down. Notice and accept all the layers of sound; biophony (the sounds of non-human living beings), geophony (natural sounds of the Earth such as wind and rain), and anthropophony (sounds made by humans or resulting from human activity). Notice and accept how sounds change or remain constant.

8. Now listen to your inner world again, scanning and listening from your toes to your crown again. Try not to ignore the environmental sounds and allow the two worlds to sound together.
9. After listening to the environment and your body, find a place to work where you can vocalize and use the instruments to externalize your inner soundscape and hear how it interacts with the external soundscape. You will likely hear your group mates in the distance. While this time is meant for you, do not ignore the sounds you hear them contributing to the environment.
10. At the call of a group leader, keep sounding, but drift back into the group circle space. As you are sounding, keep listening, and allow your sound to develop over time. Feel free to move or remain still as your body desires. Allow the sound to come to a silence when the group has reached its saturation point.
11. On another paper, start by writing the words “web of life” either at the top, in the center, or where the group thinks the title should go. Once the title is there, collaboratively doodle again, with any intention you would like to personally bring to the experience. Allow words or phrases to come through onto the paper as well.
12. Voluntary group discussion about the process, what was learned/gained, how you’re feeling, and so on.
13. Close by showing your group/band/ensemble a gesture of appreciation. Then do the same for the instruments and environment.

## National Core Arts Standards

- MU:Cr1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain the connection to specific purpose and context (such as social, cultural, and historical).

- MU:Cr1.1.5b - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specifically related tonalities, meters, and simple chord changes.
- MU:Cr2.1.5a - Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain the connection to purpose and context.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Self-management
- Responsible decision-making
- Social awareness



Figure 12: Adults' Collaborative Doodles from Web of Life (Warm-Up, then Reflection)

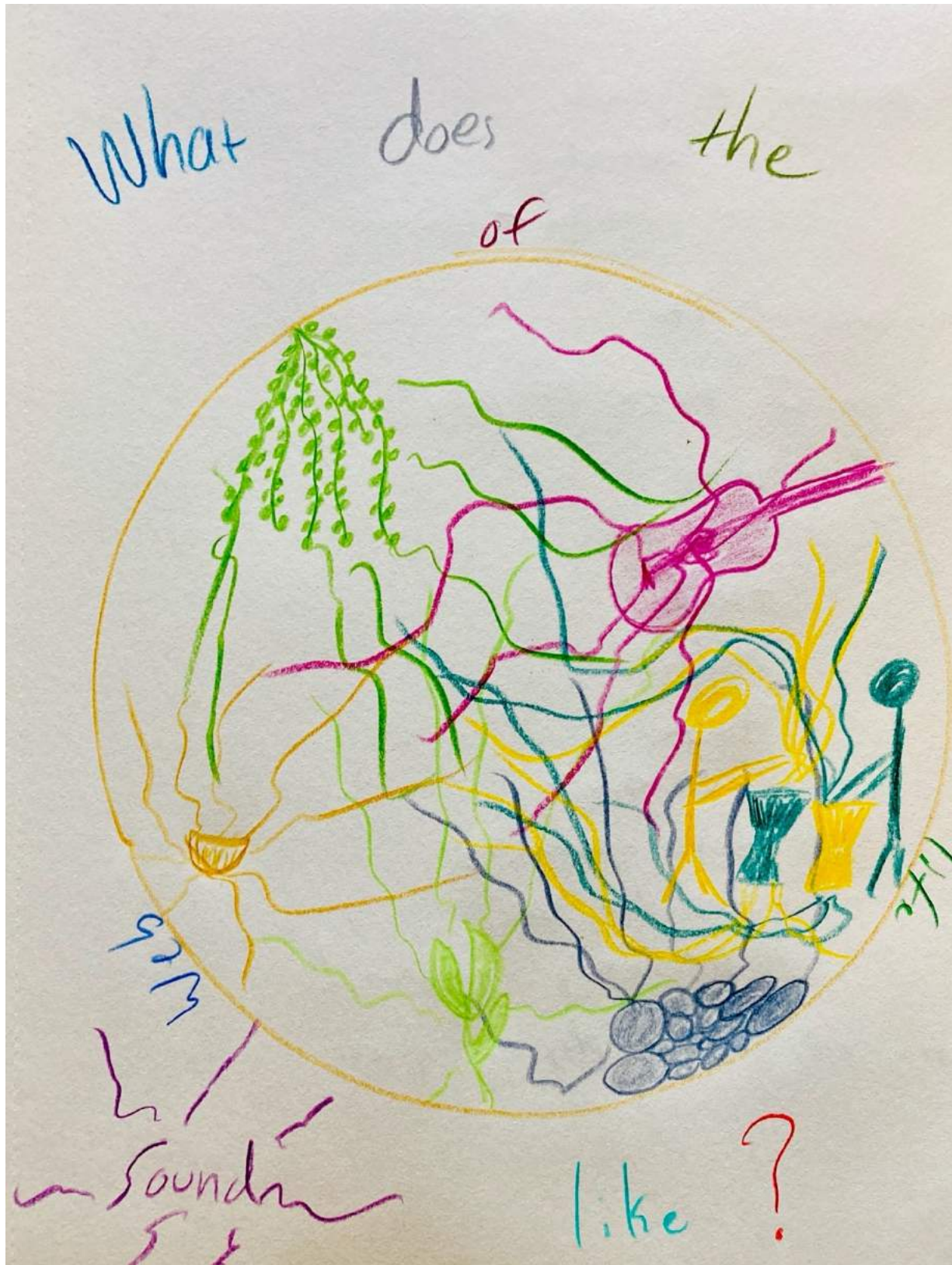


Figure 13: My Inquisitive Web of Life Mandala

# Creature/Character Dance

## Objectives

Movement is a primary form of communication. Through movement, we can access thoughts and feelings and convey what might be hard to say in an easy-to-understand way. This activity will allow us to imagine and explore different characters—different parts of who we are—and communicate with each other in fun ways. We will also listen to music and consider how the elements of music (such as rhythm, pitch, harmony, tempo, and timbre) can be expressed through movement, and empower us to communicate as a creature or character we may not usually portray. We will "try on" these characters, see what we can learn from them, and integrate that wisdom into our everyday selves.

## Materials

- Paper
- Drawing utensils
- Speaker (for pre-recorded music)
- Live or pre-recorded music selections

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Begin by taking three grounding breaths. Take three more, envisioning colorful light moving into and out of your body as you breathe. Take three more, allowing a movement or stretch to release with each exhalation.

2. Before starting the activity, warm up to the drama with a game of expressive peekaboo. As the leader, cover your face, and reveal a new expression each time you say "peekaboo," inviting the students to mirror your face. After providing a few examples, allow student volunteers to lead the group.
3. Start playing the music or playlist you have selected for the activity. Invite silent listening and movement as it feels natural.
4. What kind of creature or character does this music evoke? How would they move? Are there quiet sounds they would make? How would they interact with the other creatures and characters in the room? Your movements can be large or small, and complicated or simple. They can evolve or repeat. Stillness counts as movement when it is intentional. Are there items in the room your creature or character wants to use as "props?"
5. As the music selections change or develop, invite a new creature or character to emerge with each piece. How do the evolving creatures and characters interact? Do they dance together? Keep this process going with multiple musical selections.
6. Now, during the final musical selection, start to remember all the creatures and characters you have played. Act them out once more in the succession they want to re-emerge in. Allow them to overlap or morph together. Towards the end of the selection, return to your primary self. How do you want to move, dance, or interact with the other participants?
7. In silence or with background music, take a moment to visually journal about your experience. You can draw your creatures/characters, draw who you interacted with, or you can just free draw.

8. *Optional:* in silence or with background music, take a moment to write about your experience. How were your inner creatures/characters different or like one another, or your primary self? How did it feel to recognize them? How did it feel to interact with others in this way? Is there anything from those creatures or characters you would like to bring into your primary self's communication styles?
9. Partner sharing about the experience, feelings, and gems of discovery from the process.
10. Voluntary group discussion/sharing.
11. Closing: remember your inner creatures and characters. Thank each and every one. Show group members gestures of appreciation before departing.

## National Core Arts Standards

- DA:Cr1.1.3.b - Explore a given movement problem. Select and demonstrate a solution.
- DA:Cr1.1.6.a - Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).
- DA:Cr2.1.3.a - Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).
- DA:Cr2.1.3.b - Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.
- DA:Cr2.1.4.a - Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.



- DA:Pr4.1.3.c - Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.
- DA:Pr4.1.6.a - Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.
- DA:Pr6.1.5.b - Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.
- DA:Re.7.1.5.a - Find meaning or artistic intent from the patterns of movement in a dance work.
- TH:Cr1.1.3.a - Create roles, imagined worlds, and improvised stories in a drama/theatre work.
- TH:Cr1.1.3.b - Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.
- TH:Cr1.1.3.c - Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
- TH:Cr2.7.b - Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.
- TH:Pr4.1.4.b - Make physical choices to develop a character in a drama/theatre work.
- TH:Pr4.1.6.b - Experiment with various physical choices to communicate character in a drama/theatre work.
- MU:Cn10.0.5a - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding.

- TH:Re7.1.6.a - Describe and record personal reactions to artistic choices in a drama/theatre work.
- MU:Cn11.0.5a - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## CASEL Core Competencies

- Self-awareness
- Self-management
- Responsible decision-making
- Relationship skills
- Social awareness

# Reflective Doodle

## Objectives

At the end of a lesson or experience, reflection can help us remember new things, integrate them into our lives, and provide closure. The collaborative doodle can be a simple way for everyone to share something about what they learned, felt, or what was meaningful to them.

## Materials

- Paper/drawing surface
- Drawing utensils

## Facilitation Outline/Notes/Script

*You may read parts of this verbatim or use this as a guide for personalizing the experience for the students you are working with.*

1. Depending on the group, this can be done all at once on one surface, in smaller groupings, or individually.
2. Reflect on what the group just experienced, and how you individually lived it. What happened? What did you do? What did it feel like emotionally or physically? What sensations (touch, smell, taste, sound, sight) were a part of it? Did you work with anybody? Did you help somebody? What did you learn? Has your view on anything changed? Of all this, what is feeling most present or important to you right now?
3. Either envision how you want to portray this, or just let it out with your drawing utensil(s). If you are unsure of what to draw, you can let your hand be in charge, or start to draw with your non-dominant hand. Trust that something meaningful will come through.

4. *Optional extension:* how can the individual doodles mingle to create a cohesive representation of the whole-group experience?

## National Core Arts Standards

- VA:Cr.2.1.5a - Experiment and develop skills in multiple art-making techniques and approaches through practice.
- VA:Re.7.1.1a - Select and describe works of art that illustrate daily life experiences of one's self and others.
- VA:Re.7.1.2a - Perceive and describe aesthetic characteristics of one's natural world and constructed environments.
- VA:Re.7.2.3a - Determine messages communicated by an image.
- VA:Re.7.2.4a - Analyze components in visual imagery that convey messages.
- VA:Re.7.2.1a - Analyze how one's understanding of the world is affected by experiencing visual imagery.

## CASEL Core Competencies

- Self-awareness
- Social awareness



Figure 14: A Fourth Grade Class's Reflective Doodle

## (reverberations)

I hear cars passing outside now

but the tears of joy remain

where are the cars going? I wonder

who is driving on a day like today?

I am sitting, remaining still

but hearing the songs of students from months ago

many miles away

I am feeling the fire inside after hearing the postlude of criticism from a teacher

reminder: you celebrated

reminder: they celebrated

reminder: they did not hear the negativity

I hear hundreds of songs

hundreds of celebrations

every one – perfect

every one – them

and me

and me

and me

and me

and me

and me

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