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CONNECTING MUSIC EDUCATION AND SOCIAL EMOTIONAL LEARNING:
A CURRICULUM AND ACTIVITY CHART

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A CURRICULUM
Submitted in partial fulfillment
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by

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ABSTRACT

Currently, students are in need of emotional education. After the Covid-19 pandemic, students have been left stressed and overwhelmed by their surroundings. As an elementary music teacher that worked during the pandemic, I've heard stories from countless students as well as other staff that have suggested this need for help. Since elementary classroom music educators work with all of the students in a given school, the music classroom may be uniquely situated to address this need.

Many schools have adopted Social Emotional Learning (SEL) to address this need. An approach to teaching inter- and intra-personal social and emotional skills, SEL has a deep research base. While there are materials available to implement SEL into secondary music programs, there is not yet a published approach to implementation of SEL into the elementary classroom. Therefore, the purpose of this thesis was to create a curriculum for music teachers that incorporates Social Emotional Learning (SEL) for elementary grades.

After a review of scholarly literature and practical teaching sources, a full-year curriculum and activity guide for grades K-5 that combines music with SEL related activities was created. The activities are designed around music skills developed through Orff's Schulwerk method using performance, listening and creativity with the additional implementation of elements of SEL by grade level. The goal is for students to be able to use both musical and SEL skills beyond the music classroom.

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Chapter 1: Introduction

News and other media have stated that the Covid-19 pandemic has had a negative impact on K-12 students and particularly on their mental health. Western Governors University mentioned in their article *What to Expect from Students after a Pandemic School Year* (2021) “Children, especially young ones, faced many difficulties during the pandemic... teachers should prepare themselves for students who start off the school year showing signs of struggle from acute or lingering traumas” (Kissam, 2021, para. 14). It’s the belief of this author that music classes should have a role in addressing this issue. Fortunately, the school district in which this author is currently employed has adopted a district-wide Social-Emotional Learning (SEL) approach to address these negative impacts. Therefore, this thesis is intended to benefit both new and returning music teachers who seek to add social-emotional learning to their curricula and classroom activities.

SEL is defined as, “the process through which all young people and adults acquire and apply the knowledge, skills and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions” (Niemi, 2020, para. 3). One of the leaders in SEL education is the Collaborative for Academic, Social, and Emotional Learning, more commonly known as CASEL. Formed in 1994, CASEL has worked to provide SEL education to those who seek it out. They describe SEL as “the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions” (CASEL, 2023a).

Many have found that Orff Schulwerk's teaching ideas have connections to SEL. Orff Schulwerk is a method of music teaching that was created by Carl Orff in the 1920s. Jane Frazee mentioned in her book *Discovering Orff: A Curriculum for Music Teachers* (1997) that the approach combines the fundamentals of creating, listening and performing, along with a love of music-making and the need to be appreciated (Frazee, p. 7). With all three of these, students are able to become independent musicians as they grow older. This allowed for movement as well as simple instruments to be used to aid in classroom learning.

The goal of this thesis is to address a gap in the knowledge about connecting SEL and music education in the elementary music classroom using clear-cut musical activities and teaching methods inspired by Orff's Schulwerk method. These connections will allow future music teachers to guide their students to learn and understand about their emotions to use both inside and outside of the classroom.

Problem Statement

SEL has become a larger part of the public consciousness in education after the Covid-19 pandemic. More school districts are starting to incorporate SEL programs into their districts in order to keep up with the students' social and emotional needs. While materials exist that bring SEL into high school music classes, there is a need for explicit SEL activities that any music teacher can incorporate into their own music curriculum at the K-5 level.

Purpose Statement

The purpose of this project is to design a curriculum and activity guide for the K-5 general music classroom that incorporates SEL ideals. Over the course of this project, there has been an exploration into related literature explaining SEL as well as music education. In reading literature about the connections between SEL and music education, a better understanding of the

naturally occurring connections in a general music classroom was gained. After studying other example curricula and reviewing portions of reading materials, a curriculum and activities guide was crafted.

Research questions

1. What established activities are there in music that incorporate the concepts and skills of SEL?
2. How can additional activities be developed that incorporate SEL?
3. What specific SEL concepts are linked to music education? Vice versa?

This thesis will demonstrate that music and SEL are connected in many ways. Chapter 2 reviews the literature that helped reveal those connections, as well as gave ideas for activities. Chapter 3 explains the decisions and choices that needed to be made when it came to creating the curriculum and activity guide. Chapter 4 is the curriculum and suggested activity guide for music and SEL connected activities. The chapter also includes brief explanations on formatting, and a daily opening routine. Finally, Chapter 5 explains the thesis in a conclusion.

Chapter 2: Literature Review

Combining tools from Social Emotional Learning (SEL) with music education seems like a natural way to help students understand their emotions, as well as give them social and emotional tools to use throughout their lives. The literature discussed in this chapter brings those two ideas together by addressing general information and background on SEL, investigating how music education and SEL connect, and exploring general information on the Orff Schulwerk approach. Using both books and articles, a variety of perspectives, as well as various ideas on activities for the curriculum and activity chart are discussed.

Background on Social Emotional Learning

The Collaborative for Academic and Social Emotional Learning (CASEL) has driven much of the effort to include social emotional learning (SEL) in schools. CASEL seeks “to make social and emotional learning (SEL) part of a high-quality and equitable education for all” (CASEL, 2023a). This organization was one of the most influential in the field since its inception, so this led to most of the SEL information coming from CASEL. The organization has a website that explains its mission, as well as the research with which it has been involved. The overall website has five sections, and in this literature review, the focus will be on the sections titled *About Us*, *Fundamentals of SEL*, and *Systemic Implications*. This website is a good starting place for gathering information on SEL.

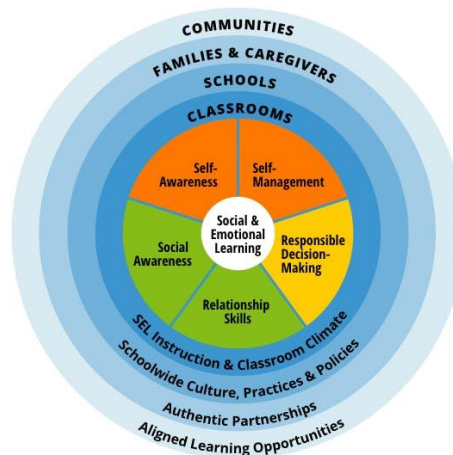
The *About Us* tab contains the history of the organization, as well as its overall mission. Since 1994, CASEL has been the leader in SEL research. Because of this, many of the resources used in this paper have used CASEL research and have mentioned the group in their work. For instance, the book *Promoting Social and Emotional Learning, Guidelines for Educators*, which is reviewed later in this chapter.

The *Fundamentals of SEL* tab defines SEL as “an integral part of education and human development” (CASEL, 2023b). When you click on the “Dive into the Research” button that’s on the page, the first thing that you see is a YouTube video that features administrators and teachers, discussing the impact of SEL on their schools. Further down on the page, CASEL goes into how SEL improves academic achievement, and helps with achieving healthy well-being and safe school environment. The site suggests that SEL develops skills that students use in their lives after school. Throughout all of these brief explanations, there are links to various research papers and articles that were written on these topics.

Materials found here provide an understanding of CASEL’s framework, which was synthesized into both the curriculum and activity guide in Chapter 4. At the center of its Framework wheel, are the five core competencies of SEL: Self-awareness, self-management, responsible decision-making, relationship skills, and social awareness. Each competency is nested within a larger category for usage, ranging from the classroom level to the community level of SEL. Figure 1 shows the Framework Wheel from CASEL’s website (2023b).

Figure 1

CASEL Framework Wheel



CASEL's framework has influenced 27 states in the US to adopt some form of SEL; the state of Illinois was the first to create their own SEL standards with the Children's Mental Health Act of 2003 (Illinois State Board of Education, *School Wellness: Social and Emotional Learning*).

Finally, information in the *Systemic Implications* tab goes into detail about how SEL functions in classrooms, the home, and the community. On this page there is a claim that "Systemic SEL is an approach to create equitable learning conditions that actively involves all Pre-K to Grade 12 students in learning and practicing social, emotional, and academic competencies" (CASEL, 2023c). Here, teachers and other administration can explore the benefits of SEL in classrooms and schools as a whole. Each sub-page goes through the different levels of the CASEL framework in more detail. Within this tab, CASEL does what they call a "State Scan" to look across all of the U.S. to see which states are developing their own SEL standards for schools to use. For instance, in a recent 2022 scan, all 50 states have Early Childhood/Pre-K SEL standards. For grades K-12, 27 states have developed standards, with New York state being one of them.

The book *Promoting Social and Emotional Learning: Guidelines for Educators* (Elias et al., 1997), co-authored by practitioners, researchers and trainers from CASEL, shows an array of perspectives for educators. Based both on scientific research as well as the personal experiences of the authors, this book contains a range of examples for creating a cohesive SEL program for any age level, from Pre-K through 12th grade in a general education setting. Throughout the book there are a variety of examples that general education teachers can use in their classrooms. From possible conversations that teachers can have with their students, to lesson ideas that can be implemented.

The authors explain that SEL is important for teachers and schools because students have an enormous amount of pressure in their lives, ranging from peer pressure to family and community expectations. Students are expected to go to school and perform at their best, while maintaining all their other stressors outside of school. To address this demand, the authors suggest a need for “ongoing education to enhance the social and emotional skills of children [and provide] a firm foundation for their successful cognitive and behavioral development” (Elias et al., 1997, p. vii).

However, this book does not apply SEL to the music classroom specifically. Elias et al. explain how SEL works and develops in students at all age levels, across all subjects. They use the CASEL model by talking about SEL in broad strokes so that any teacher at any age level, and any subject can use their book in their classroom communities with little adjustments to the information given.

Music Education and Social Emotional Learning

Throughout his book *Music Education and Social Emotional Learning: The Heart of Music Teaching*, Scott Edgar (2017) goes over various aspects of teaching students SEL in the secondary music classroom. For this thesis, Chapters 1, 5, 6 and 7 were used to synthesize SEL as a concept in the music classroom and to suggest appropriate classroom activities. Chapters 2, 3 and 4 review socialization, bullying and teacher health and were not used in this thesis, as their topics do not pertain to the explanation of connecting music education and SEL.

Starting in Chapter 1, Edgar goes into detail on the various ways that music education and SEL are linked. There’s a brief section labeled “Why Music and SEL?” In it, Edgar states,

Students value the social, musical and emotional elements of participation in music classrooms. Whether they influence students' future career choices or provide a "home away from home," music teachers are intricately involved in the social and emotional lives of their students. (2017, p. 24)

In the second half of his book, Edgar goes over each standard with examples from secondary-education activities. Each chapter focuses on one of the Illinois SEL Standards (which were the only ones available in 2017). Those standards include:

1. Develop self-awareness and self-management skills to achieve school and life success. (Edgar, 2017, p. 97)
2. Use social awareness and interpersonal skills to establish and maintain positive relationships. (Edgar, 2017, p. 126)
3. Demonstrate decision-making skills and responsible behaviors in personal, school and community contexts. (Edgar, 2017, p. 148)

Each of the Illinois standards offers a set of learning outcomes for students, as well as a set of student skills that will be developed through the standard. As of the writing of this thesis, New York and several other states have SEL standards as well, but since they are similar to those of Illinois, this thesis is based on those from Illinois.

Chapter 5 of Edgar's book focuses on Self-Awareness and Self-Management. Chapter 6 focuses on Social Awareness and Relationship Skills. Finally, chapter 7 focuses on Responsible Decision-Making. Altogether, these three chapters shine a spotlight on the five core competencies as first outlined by CASEL (see Figure 1).

Although it is easier when a whole school district implements SEL, it is possible for music teachers to implement SEL on their own (Edgar, 2017). Such implementation is the premise behind his book, as Edgar talks in detail about the connections to music education and SEL. He states “SEL is based upon the overall goals of knowing oneself and others, making responsible decisions, caring for others, and knowing how to behave... Many of the elements of these components interweave—they are not mutually exclusive” (p. 12). This book is important for anyone wanting a deeper understanding of the connections between music education and SEL, and it provides multiple possible activities for the curriculum. While Edgar suggests that, “...the benefits of adapting these for an elementary general classroom...could also be powerful” (p. 95) he offers no specific applications at the elementary level.

Edward Varner (2020) does address the elementary level in his article *General Music Learning Is Also Social and Emotional Learning*. In the introduction, Varner states:

Complementary objectives of music and SEL are easily recognizable in five valuable ways: (1) both help develop student self-awareness, (2) both help develop student social awareness, (3) both help promote responsible decision making skills, (4) both help foster self-management skills, and (5) both encourage positive relationship skills (p. 74).

Later in the article, Varner delineates various ways general music teachers can help improve their students’ abilities to be self-aware. He describes that the teacher can focus on the student’s talents and abilities musically. Also, the teacher can model what they do to overcome difficult challenges themselves, to show their human side. During the remainder of his article, Varner goes over an assortment of different activities that students can do to accomplish a range of goals, from teaching students folk songs to improve their social awareness, to teaching

delayed gratification to students by showing them that they can learn anything little by little, and still have a terrific end product.

Unlike Elias et al., Varner does not go into detail about specific grades. He makes broad strokes about implementing SEL in a music classroom at any age. This allows for other teachers to read his article and implement it in any classroom, at any time and gain success.

Some authors consider the music classroom to be a place where students can learn to calm their emotions. In the article *Social Emotional Learning and Music Education*, Kupana (2015) suggests activities for the music classroom: “Music can be used for relaxing and imaging. Slow and relaxing music can decrease tense emotions of students and thus emotional arrangement can be ensured” (p. 83). Further, “Making music can be a way of self-expression. The act of making music not only refers to self-expression but also has a therapeutic effect to relax inner tensions” (p. 83). The real-world examples of how music teachers can use SEL to connect with students' emotions in music class. For instance, helping a student recognize that being angry will not help them play a passage, is related to self-awareness. Group leaders can exhibit social awareness by seeing how other students react to positive or negative comments. Kupana cites Çimşir (2013, p. 43), suggesting that the Orff Schulwerk approach may be helpful for SEL because “...Orff-Schulwerk creates playing areas where people can express oneself safely. In this safety environment, people socialize by means of communication skills” (as cited by Kupana, 2015, p. 85). Similar to Varner, Kupana doesn't go into explicit detail about age groups or grades. His aim in the article was to give a general overview of SEL's benefits inside any music classroom, and how teachers can best serve students in reaching SEL goals.

Resources for Orff Schulwerk

Carl Orff (1895-1982) was a German musician, composer and teacher. His approach to music teaching and learners focuses on students' inherent musicality (Frazee, 1997). While being widely known for his Schulwerk method, Orff was also a composer most known for his oratorio *Carmina Burana*. The book *Discovering Orff: A curriculum for Music Teachers* (Frazee, 1997) provides guidelines for implementing the Orff Schulwerk approach in elementary music classrooms. The book has two major parts. Part One breaks down the elements of Orff Schulwerk, and what Orff's Schulwerk practices are. Each chapter describes a different aspect of Orff's methodology, and is important to understanding Orff's method as a whole. Chapter 4 goes into the most detail explaining Orff's theory with visual musical examples, as well as clarifying some misconceptions of Orff's Schulwerk method. That chapter points out specific terms that Orff uses in his method, and provides examples from his teachings as well.

Part Two addresses ways to use Orff Schulwerk in a classroom setting. The next five chapters discuss Orff Schulwerk's techniques for grades one through five and provide a framework for each of these grades. There are also example activities and a brief explanation of each part of the curriculum. For example, in Chapter Seven, Frazee explains how the song "Fais Dodo" can be used to help 3rd graders "Perform 3/4 meter in songs and in pitched and unpitched percussion pieces. Conduct triple meter" (1997, p. 121).

Music education and SEL have so many similar avenues that it makes sense to put them together. Many Orff Schulwerk activities offer connections to bridge SEL and music education together. One of Orff's philosophies is having students learn through their inherent musicality. For instance, Orff talks about students being able to move around the room according to different

musical cues. As well as being able to recognize patterns in music, and be able to adapt and adjust accordingly.

Concluding Thoughts

The sources included in this literature review explain the basis for Social Emotional Learning (SEL) and offer various methods and activities; these were helpful in making decisions about the curriculum and activity chart for this thesis. All of the sources were able to clarify the broader picture, and give insight to this complicated topic. The CASEL framework provided a guide to understand how the systemic implications of SEL connect to the music classroom. Edgar's book, as well as Varner and Kupana's papers all provided both activities, as well as clear examples on the connections of SEL and music education. Finally, Frazee's book provided a more in-depth explanation on Orff and his Shulwerk method.

Chapter 3: Curriculum and Activity Chart Design and Processes

This chapter describes the process for designing both the curriculum and related activities chart for this thesis. This process included deciding 1) which content to address at each grade level, 2) how to organize activities into a cohesive chart to use, as well as to organize them into units for the school year, and 3) how, where and when to combine traditional classroom music (including Orff-influenced activities) with elements of SEL. As described in Chapter 2, the related literature provided many resources and ideas. Additional materials discussed in this chapter include policy documents such as the existing music curriculum in my current school district, and the Illinois Standards for Social Emotional Learning.

The first step was examining the practical resources, such as a previous curriculum provided by the school district I'm currently working in. One of the teachers in the position before me had listed all the practical resources on her website for parents to see each year's activities and goals for the year. I also conferred with a secondary-level colleague about what students would need to know when they reached middle and high school. This combination led to an understanding of what the students should be learning year after year to make sure that they were well-rounded musicians. This in turn helped with the scaffolding of this curriculum. The table in Appendix A contains the original information from the previous music teacher.

Chapter 1 of Scott Edgar's book *Music Education and Social Emotional Learning: The Heart of Music Teaching* (2017) provided extensive information on the Illinois State SEL standards. Based on these, Edgar suggests goals and student skill sets that are compatible with secondary-level music classes. Edgar's goals became the basis for the units in the activity chart in this thesis. Edgar adapted the Illinois Standards as follows:

- Goal One: Develop self-awareness and self-management skills to achieve school and life success
- Goal Two: Use social awareness and interpersonal skills to establish and maintain positive relationships
- Goal Three: Demonstrate decision-making skills and responsible behaviors in personal, school, and community contexts

For this project, Edgar's goals were organized into units within the activity chart, each of which features various skill sets for the students to develop. Note that all of the Illinois SEL standards, Edgar's goals, and student skill sets are listed in Appendix B for further reading.

The next decision had to do with which lessons to include from Orff Schulwerk. As there were multiple lessons and ideas that overlapped between the Tuxedo curriculum and the Orff Schulwerk lessons described by Frazee (1997), this decision was easy to make. For example, movement is a large part of a student's learning and understanding in the Orff Schulwerk approach. This understanding deepens the musical and emotional growth (Frazee, 1997).

Another choice that needed to be made was whether and how grades were going to be grouped together in the curriculum. What would the activities look like if they were? This was maybe the most daunting part of this thesis. In the end, the decision was to not group the grades together. This was because the existing curriculum had students separated by grade. Also, with Orff's Schulwerk method, students are learning different concepts at different times.

When it came to other resources that would be used for both the curriculum and activity guide, the internet was an important resource. As an example, a blog post that talked about how reading the book *Allie All Along* to Kindergarten students (Caldwell, 2019), can give students the

proper language to explain their emotions in tense situations during music lessons. Having the vocabulary can help students self-regulate their emotions when they have the ability to recognize what's happening to them. In addition, the website *Really Good Stuff*, which sells teacher supplies and classroom materials, was where some of the physical materials included in the activity chart were found.

Finally, the format of the activity chart was an important factor to be addressed. After much deliberation and many changes, the activity chart in Chapter 4 was created. This section combines both music and SEL activities.

Chapter 4: Curriculum and Activities Chart

This chapter features a curriculum and activity chart to assist classroom music teachers who wish to bring SEL into the elementary music classroom. As can be seen, the curriculum includes Orff Schulwerk-based activities that can be done in a music class across the course of a school year. The activity chart also suggests various SEL activities that can be used in tandem with the music curriculum. All these activities can be adapted for any music classroom.

The framework of suggested activities consists of:

- **Opening Activities:** These are activities that are designed to be a part of the introduction to every class. Only circle movement ideas are suggested in the first class of every month. For a description on the circle movement, please see a more detailed description below.
- **Sample Activities** for each grade.

OPENING ROUTINE ACTIVITIES:

- **Welcome Song:** Each grade will have their own song that addresses a different musical ability. (Rhythmic repeating, echo, and tutti singing)
- **Circle Movement:** This activity is reminiscent of the game Simon Says. When the teacher plays a song on the piano, the students will move around the classroom in a circle quietly, according to the song. They can be walking, jumping, crawling, and tiptoeing their way around as a few examples. Every month, the teacher will add a new song relating to a holiday within the month. An example of the music can be found below in Figure 1.1.
- **Repeat After Me:** After the circle movement is done, the next actually prepares the students for class. The teacher uses clapping, tapping, stomping, or any other means of using their body to play rhythms for the students. It's then the students' job to try to repeat those

rhythms. It is suggested that the younger the students are, the easier the rhythms are, and as they get older, the patterns can increase in both length and difficulty.

Figure 2

Example of circle movement music: Country Gardens

♩ = 135

Piano

CURRICULUM KEY:

Red Highlight: No School on Holiday

Green Highlight: In School on Holiday

Yellow Highlight: School Break

Orange Highlight: Major School Event

** = Activities from *Discovering Orff: A Curriculum for Music Teachers* (Frazee, 1997, p. 54-216)

CURRICULUM

| Kindergarten | 1st Grade |
|---|--|
| <ul style="list-style-type: none"> ● Mastery of musical ideas including: ● Rhythmic <ul style="list-style-type: none"> ○ Steady Beat ○ Fast/Slow Tempo ○ Short/Long Duration ○ Beat/Rhythm <ul style="list-style-type: none"> ■ Transfer text rhythm to sound color to distinguish rhythm from beat** ● Melodic <ul style="list-style-type: none"> ○ Singing/Speaking ○ Echo singing melodic motifs** ● Dynamics/Tempo <ul style="list-style-type: none"> ○ Discerning Loud/Soft ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Percussion Family ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ AB ● Performance <ul style="list-style-type: none"> ○ Singing Together/Solo ○ Active Listening | <ul style="list-style-type: none"> ● Mastery of musical ideas including: ● Rhythmic <ul style="list-style-type: none"> ○ Quarter Notes & Rests ○ Time Signature 4/4 & 2/4 ○ Beat/Rhythm <ul style="list-style-type: none"> ■ Transfer text rhythm to sound color to distinguish rhythm from beat** ○ Use text to create rhythmic compositions** ● Melodic <ul style="list-style-type: none"> ○ Matching Pitch/singing tunefully ○ Discerning High/Low ○ Echo singing melodic motifs** ○ Solfege: Mi, Re, Do <ul style="list-style-type: none"> ■ Aural recognition games ■ Improvise melodies on instruments and vocally** ● Dynamics/Tempo <ul style="list-style-type: none"> ○ Aural Recognition ○ Piano/Forte ○ Phrasing & Breathing ○ Affect & Emotions ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ String Family ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ ABA ○ Verse/Refrain ● Performance <ul style="list-style-type: none"> ○ Ostinato & Bordun ○ Perform simultaneous imitation using movement, instruments, and vocal sounds** |

| | |
|--|--|
| | <ul style="list-style-type: none"> ● (Frazee, 1997) |
| <p>Mastery of SEL competencies including:</p> <ul style="list-style-type: none"> ● Emotion <ul style="list-style-type: none"> ○ Express fear, anger, affection, excitement, enthusiasm and disappointment appropriately ○ Differentiate and label negative and positive emotions in themselves and others ● Cognition <ul style="list-style-type: none"> ○ Start to take a reflective perspective (role taking) ○ Generate alternate possibilities for interpersonal actions ○ Learn attention-sustaining skills ○ Use recall and linkage skills ○ Verbalize coping and problem-solving skills ● Behavior <ul style="list-style-type: none"> ○ Learn self-management <ul style="list-style-type: none"> ■ Wait one's turn; when entering and leaving the classroom, and when working on something either in a group or solo ● Integration <ul style="list-style-type: none"> ○ Integrate feeling and thinking with language ○ Differentiate emotions, needs and feelings of themselves and others ● Key concepts <ul style="list-style-type: none"> ○ Honesty ○ Fairness ○ Trust ○ Hope ○ Confidence ○ Keeping promises ○ Empathy ● Peers/social | <p>Mastery of SEL competencies including:</p> <ul style="list-style-type: none"> ● Emotion <ul style="list-style-type: none"> ○ Express fear, anger, affection, excitement, enthusiasm and disappointment appropriately ○ Differentiate and label negative and positive emotions in themselves and others ● Cognition <ul style="list-style-type: none"> ○ Start to take a reflective perspective (role taking) ○ Generate alternate possibilities for interpersonal actions ○ Learn attention-sustaining skills ○ Use recall and linkage skills ○ Verbalize coping and problem-solving skills ● Behavior <ul style="list-style-type: none"> ○ Learn self-management <ul style="list-style-type: none"> ■ Wait one's turn; when entering and leaving the classroom, and when working on something either in a group or solo ● Integration <ul style="list-style-type: none"> ○ Integrate feeling and thinking with language ○ Differentiate emotions, needs and feelings of themselves and others ● Key concepts <ul style="list-style-type: none"> ○ Honesty ○ Fairness ○ Trust ○ Hope ○ Confidence ○ Keeping promises ○ Empathy ● Peers/social |

| | |
|---|---|
| <ul style="list-style-type: none"> ○ Be a member of a group <ul style="list-style-type: none"> ■ Sharing ■ Listening ■ Taking turns ■ Cooperating ■ Being considerate and helpful ○ Initiate interactions ○ Compromise, resolving conflict without fighting ○ Show empathy toward peers <ul style="list-style-type: none"> ■ Developing a sense of helping rather than hurting ■ Developing a sense of protecting rather than dominating ■ Awareness of the thoughts, feelings and perspectives of others ● Community <ul style="list-style-type: none"> ○ Curiosity about how and why things happen ○ Recognize a pluralistic society ○ Participate in community events <p>(Elias et al., 1997, p. 133-138)</p> | <ul style="list-style-type: none"> ○ Be a member of a group <ul style="list-style-type: none"> ■ Sharing ■ Listening ■ Taking turns ■ Cooperating ■ Being considerate and helpful ○ Initiate interactions ○ Compromise, resolving conflict without fighting ○ Show empathy toward peers <ul style="list-style-type: none"> ■ Developing a sense of helping rather than hurting ■ Developing a sense of protecting rather than dominating ■ Awareness of the thoughts, feelings and perspectives of others ● Community <ul style="list-style-type: none"> ○ Curiosity about how and why things happen ○ Recognize a pluralistic society ○ Participate in community events <p>(Elias et al., 1997, p. 133-138)</p> |
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Sample Music and SEL Activities

- Read *“Allie All Along”* by Sarah Lynne Reul
 - Explain emotions and how they make us feel & why. Go over the coping strategies that are in the book and see how they can be used in the music classroom. (Caldwell, 2019)
 - Use musical excerpts to describe our emotions, and how listening to different songs can change how we feel.
- Explain how to calm big emotions. Talk about setting a goal for what happens when we get too upset/ overwhelmed. Show yoga chips/ movement sticks to get students re-focused.
- Make a classroom community. Have students listen to and vote on a “Class Song” that represents their class. Have students talk about why they like/ dislike the choice that was made and why. (Edgar, 2017, Chapter 6)
- Guess the emotion: Students create a short motif using classroom instruments. Other students then guess what feelings the student performances are expressing and why.
- Explain mistakes and how everyone makes them from time to time.

-
- Play a song that the students can sing along to, then the teacher should (deliberately) make a mistake. (Ex: While singing a concert song, the teacher should have a verse where they sing the wrong lyrics.) After the song is over, talk about how we made a mistake but kept going because mistakes are okay!
 - Demonstrate a song to students that incorporates listening skills, as well as how to act appropriately in a classroom setting. Students should be able to sing the song, and then demonstrate the skills in the song.
 - Whenever there's a moment when students are fighting over instruments or other classroom materials, the teacher should take the time to address the whole class. Remind the students how we share and take turns with classroom materials and instruments.

| 2nd Grade | 3rd Grade |
|---|---|
| <ul style="list-style-type: none"> ● Mastery of musical ideas including: ● Rhythmic <ul style="list-style-type: none"> ○ Beat/Rhythm ○ Eighth Notes ○ Tie ○ Half Notes & rests ○ Beams vs. Flags ○ Single and paired notes ○ Simple rhythmic dictation ○ Clap rhythms of songs and rhymes while walking the beat** ○ Clap a simple ostinato while singing** ● Melodic <ul style="list-style-type: none"> ○ Solfege: Low Sol-La <ul style="list-style-type: none"> ■ Sing and play on bared instruments** ■ Read, write, and play songs in pentatonic scales** ■ Improvise call and response patterns on bar instruments using Mi Re Do motive** ○ Musical Alphabet ○ Pitch names (Treble Clef) and Lines/Spaces ○ Sight Reading/Aural Skills ● Dynamics/tempo <ul style="list-style-type: none"> ○ Mezzo Forte ○ Crescendo/Decrescendo ○ Accelerando/Ritardando ○ Tempo Vocabulary ● Basic Music Theory <ul style="list-style-type: none"> ○ Measures/Bar Line/Double Bar/Repeat ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ String Family ○ Brass Family ○ Percussion Family | <ul style="list-style-type: none"> ● Mastery of musical ideas including: ● Rhythmic <ul style="list-style-type: none"> ○ Tempo Vocabulary ○ Dot – dotted half notes & rests ○ Whole notes and rests ○ 3/4 & 6/8 time signatures <ul style="list-style-type: none"> ■ Duple vs triple meter contrast using movement ○ 4-beat rhythmic dictation using multiple note values** ○ Develop canons using movement and vocal sounds** ● Melodic <ul style="list-style-type: none"> ○ Solfege: Low Sol-Do' ○ Introduce Key Signatures C, F and G ○ Perform moving bordun accompaniments to songs and instrumental pieces (one player at a time)** ○ Improvise with instruments and voices in a pentatonic scale, using various rhythmic phrases, and question/answer phrasing** ● Dynamics/Tempo <ul style="list-style-type: none"> ○ Pianissimo/Fortissimo ○ Fermata ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Vocal Parts ○ Aural Identification of Families ○ Woodwind Family ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ AABA ○ ABC ○ Introductions ● Performance <ul style="list-style-type: none"> ○ Audience Etiquette & Decorum |

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|---|---|
| <ul style="list-style-type: none"> ○ Tone/Color Instruments ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ Rondo ○ Coda ○ Concerto ● Performance <ul style="list-style-type: none"> ○ Echo ○ Tutti/Unison ○ Acapella/Accompanied ○ Simple two part rhythmic and melodic canons** <p>(Frazee, 1997)</p> | <ul style="list-style-type: none"> ○ Performer Etiquette & Decorum ○ Cannons & Rounds ○ Dynamics & Expression <p>(Frazee, 1997)</p> |
| <p>Mastery of SEL competencies including:</p> <ul style="list-style-type: none"> ● Emotion <ul style="list-style-type: none"> ○ Express fear, helplessness, anger, affection, excitement, enthusiasm and disappointment appropriately ○ Differentiate and label negative and positive emotions in themselves and others ● Cognition <ul style="list-style-type: none"> ○ Start to take a reflective perspective (role taking) ○ Ability to generate alternate possibilities for interpersonal actions ○ Attention-sustaining skills ○ Recall and linkage skills ○ Ability to verbalize coping and problem-solving skills ● Behavior <ul style="list-style-type: none"> ○ Learning self-management <ul style="list-style-type: none"> ■ Waiting one's turn; when entering and leaving the classroom, and when working on something either in a group or solo ○ Recognizing dangers to health and safety | <p>Mastery of SEL competencies including:</p> <ul style="list-style-type: none"> ● Emotion <ul style="list-style-type: none"> ○ Express feelings in positive ways ○ Ability to control their anger ○ Label observed emotions ○ Harmonize with others' feelings ● Cognition <ul style="list-style-type: none"> ○ Set goals, anticipating consequences, working to overcome obstacles ○ Focus on strengths of their own and others ○ Think through problem situations and anticipate outcomes ○ Show that there's more than one way to solve a problem ● Behavior <ul style="list-style-type: none"> ○ Manage time ○ Show respect for others ○ Know that it's okay to ask for, and receive help when needed ○ Deescalate conflicts ○ Admit mistakes, and apologizing when appropriate ● Integration <ul style="list-style-type: none"> ○ Ability to calm self down when upset |

| | |
|---|--|
| <ul style="list-style-type: none"> ● Integration <ul style="list-style-type: none"> ○ Integrating feeling and thinking with language ○ Differentiating emotions, needs and feelings of themselves and others ● Key concepts <ul style="list-style-type: none"> ○ Honesty ○ Fairness ○ Trust ○ Hope ○ Confidence ○ Keeping promises ○ Empathy ● Peers/social <ul style="list-style-type: none"> ○ Being the member of a group <ul style="list-style-type: none"> ■ Sharing ■ Listening ■ Taking turns ■ Cooperating ■ Being considerate and helpful ○ Initiating interactions ○ Compromising, resolving conflict without fighting ○ Empathetic toward peers <ul style="list-style-type: none"> ■ Developing a sense of helping rather than hurting ■ Developing a sense of protecting rather than dominating ■ Awareness of the thoughts, feelings and perspectives of others ● Community <ul style="list-style-type: none"> ○ Curiosity about how and why things happen ○ Recognize a pluralistic society ○ Participate in community events <p>(Elias et al., 1997, p. 133-138)</p> | <ul style="list-style-type: none"> ○ Ability to see other perspectives and having empathy ○ Learn strategies for coping, communicating about and managing strong feelings ● Key concepts <ul style="list-style-type: none"> ○ Initiative ○ Purpose ○ Goals ○ Fitness ○ Friendship ○ Equity ○ Dependability ○ Pride ○ Creativity ● Peers/social <ul style="list-style-type: none"> ○ Listen carefully ○ Consult an appropriate conversation ○ Using tone of voice, posture, eye contact and appropriate language ○ Learn to include others ○ Use friend-making skills <ul style="list-style-type: none"> ■ Ability to judge peers' feelings, thoughts, plans and actions ○ Expand peer groups ○ Make friends based on mutual trust and assistance ○ Become self-calming and cooperative ○ Learn to set boundaries ○ Deal positively with rejection ● Community <ul style="list-style-type: none"> ○ Learn about, accepting cultural, community differences ○ Help people in need <p>(Elias et al., 1997, p. 133-138)</p> |
|---|--|

Sample Music and SEL Activities

- Read “*Niko Draws a Feeling*” by Bob Raczka
 - Explain how different emotions make us feel & why. Have students draw their current emotions. (Caldwell, 2017)
- Create our own song(s) based on our emotions.
 - 3rd: Talk about other artists. What do we think they were feeling when writing their music? How do we think outside emotions affect their feelings?
- Explain how to calm big emotions. Talk about setting a goal for what happens when we get upset/ overwhelmed. Show yoga chips/ movement sticks to get students re-focused.
 - 3rd: Have students listen to a calming song (a list of calming songs is up to the teacher’s discretion). Ask them to describe instruments they hear, motifs, and how the song impacts their emotions (or not).
- Talk about social awareness, as well as relationship building as a group. Talk about some things that our friends did that made us feel sad/ angry and talk about ways to change and make things better in the future.
 - Explain how ensembles work together as a group and how they resolve their problems as a unit rather than individuals.
- Make a classroom community. Have students listen to and vote on a “Class Song” that represents their class. Have students talk about why they like/ dislike the choice that was made and why. (Edgar, 2017, Chapter 6)
- Explain mistakes and how everyone makes them from time to time.
 - Play a song that the students can sing along to, then the teacher should (deliberately) make a mistake. (Ex: While singing a concert song, the teacher should have a verse where they sing the wrong lyrics.) After the song is over, talk about how we made a mistake but kept going because mistakes are okay!

| 4th Grade | 5th Grade |
|---|---|
| <ul style="list-style-type: none"> ● Mastery of musical ideas including: ● Rhythmic <ul style="list-style-type: none"> ○ Perform syncopated rhythmic patterns ○ Rhythmic Dictation: eight and 12 beat patterns using all note values** ○ Improvise instrumental introductions, codas and contrasting sections for a variety of song materials** ● Melodic <ul style="list-style-type: none"> ○ Solfege: Diatonic Scale, Do-Do' ○ Sing three part diatonic canons** ○ Sing chord roots while playing diatonic scales on bared instruments** ● Basic Music Theory <ul style="list-style-type: none"> ○ Mezzo Piano/Mezzo Forte/ppp/FFF ○ Lento ○ Largo ○ Adagio ○ Andante ○ Allegro ○ Vivace ○ Presto ○ Tempo markings in notation ○ Symbols and abbreviations in notation ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Classic Ensembles ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ DC/DC al Fine ○ ABACA – Rondo ○ Theme/Variation ● Performance <ul style="list-style-type: none"> ○ 2-Part Harmony ○ Playing and Singing Simultaneously ○ Songwriting 101 <p>(Frazee, 1997)</p> | <ul style="list-style-type: none"> ● Mastery of musical ideas including: ● Rhythmic <ul style="list-style-type: none"> ○ Sixteenth notes & rests ○ 2/2 Time Signature ○ Conducting Patterns ○ Triplets ○ Listen and perform pieces with irregular phrase length construction** ● Melodic <ul style="list-style-type: none"> ○ Major/minor Aural Identification ○ Major Scale (noted) ○ Sing four part diatonic canons** ○ Sing and play pieces with parallel thirds and sixths** ● Basic Music Theory <ul style="list-style-type: none"> ○ Dynamics & Articulation (symbols in notation) ○ Science of Sound ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Current Ensembles ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ The Grand Staff ○ Partner Songs ○ Composed Songs ● Performance <ul style="list-style-type: none"> ○ 3-part harmony <p>(Frazee, 1997)</p> |

Mastery of SEL competencies including:

- Emotion
 - Express feelings in positive ways
 - Ability to control their anger
 - Label observed emotions
 - Harmonize of others' feelings
- Cognition
 - Set goals, anticipating consequences, working to overcome obstacles
 - Focus on strengths of themselves and others
 - Think through problem situations and anticipate outcomes
 - Show that there's more than one way to solve a problem
- Behavior
 - Manage time
 - Show respect for others
 - Know that it's okay to ask for, and receive help when needed
 - Deescalate conflicts
 - Admit mistakes, and apologizing when appropriate
- Integration
 - Ability to calm self down when upset
 - Ability to see other perspectives and having empathy
 - Learn strategies for coping, communicating about and managing strong feelings
- Key concepts
 - Initiative
 - Purpose
 - Goals
 - Fitness
 - Friendship
 - Equity
 - Dependability
 - Pride
 - Creativity

Mastery of SEL competencies including:

- Emotion
 - Express feelings in positive ways
 - Ability to control their anger
 - Label observed emotions
 - Harmonize of others' feelings
- Cognition
 - Set goals, anticipating consequences, working to overcome obstacles
 - Focus on strengths of their own and others
 - Ability to think through problem situations and anticipate outcomes
 - Show that there's more than one way to solve a problem
- Behavior
 - Manage time
 - Show respect for others
 - Know that it's okay to ask for, and receive help when needed
 - Deescalate conflicts
 - Admit mistakes, and apologizing when appropriate
- Integration
 - Ability to calm self down when upset
 - Ability to see other perspectives and having empathy
 - Learn strategies for coping, communicating about and managing strong feelings
- Key concepts
 - Initiative
 - Purpose
 - Goals
 - Fitness
 - Friendship
 - Equity
 - Dependability
 - Pride
 - Creativity

- Peers/social
 - Listen carefully
 - Conduct a reciprocal conversation
 - Using tone of voice, posture, eye contact and appropriate language
 - Learn to include others
 - Use friend-making skills
 - Ability to judge peers' feelings, thoughts, plans and actions
 - Expand peer groups
 - Make friends based on mutual trust and assistance
 - Become self calming and cooperative
 - Learn to set boundaries
 - Deal positively with rejection
 - Community
 - Learn about, accepting cultural, community differences
 - Help people in need
- (Elias et al., 1997, p. 133-138)

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 - Listen carefully
 - Conduct a reciprocal conversation
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 - Make friends based on mutual trust and assistance
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 - Learn to set boundaries
 - Deal positively with rejection
 - Community
 - Learn about, accepting cultural, community differences
 - Help people in need
- (Elias et al., 1997, p. 133-138)

Sample Music and SEL Activities

- Read *“The Way I Feel”* by Janan Cain
 - Explain their emotions and how they feel in the moment. Can they find a song that best represents their current feelings?
- Talk about other artists. What do we think they were feeling when writing their music? How do we think outside emotions affect their feelings?
 - We talk about “other artists” to demonstrate that the students are musical artists as well, and we’re going to talk about musical artists that they know from the radio and other media sources.
- Go over how to calm big emotions. Talk about setting a goal for what happens when we get upset/ overwhelmed. Show yoga chips/ movement sticks to get students re-focused.
 - Have students listen to a calming song. Ask them to describe instruments they hear, motifs, and how the song impacts their emotions (or not).
- Talk about social awareness, as well as relationship building as a group. Talk about some things that our friends did that made us feel sad/ angry and talk about ways to change and make things better in the future.
 - Explain how ensembles work together as a group and how they resolve their problems as a unit rather than individuals.

- Make a classroom community. Have students listen to and vote on a “Class Song” that can represent the class. Have students talk about why they like/ dislike the choice that was made and why. (Edgar, 2017, Chapter 6)
- Have students watch 2 performances from other schools on YouTube. Tell the students what they should be listening for. Have the students describe some of the things that they would fix in the performances. Why those choices? (Edgar, 2017, Chapter 7)
- Have the students watch a previous performance of their own. The goal of watching an old performance is to see some of the things that they can change in the classroom right now.

Chapter 5: Conclusion

The overarching takeaway of this thesis is that music education and SEL are very closely intertwined. The purpose of this thesis is to create a curriculum and suggested activities chart that makes a clear and explicit connection between music education and SEL. It is designed to give activities for teachers to follow to give students the ability to learn and practice the skills of SEL in the music classroom. In the curriculum, there are a variety of different achievements. Students are able to develop important skills that they can utilize both inside and outside the classroom including social awareness, responsible decision-making, self-awareness, building relationship skills, and self-management skills.

The thesis, curriculum and activity chart are based on the three questions that were asked in Chapter 1: What established activities are there in music that incorporate the concepts and skills of SEL? How can additional activities be developed that incorporate SEL? What specific SEL concepts are linked to music education? Vice versa? Below, I review each of these questions.

First, what established activities are there in music that incorporate the concepts SEL? Scott Edgar (2019) has a plethora of activities listed in his book that were used as stepping stones for some of the activities included in my activity chart. For example:

- Using various breathing exercises when students get overwhelmed in classroom situations. (Chapter 5)
- Having music playing while the students accomplish this task to calm them down and bring them back to a mindful state. (chapter 5)

- Playing “What’s this Piece Called?” where students listen to a piece of music and let their feelings and emotions guide them to either the title of the song, or a story surrounding the song. (Chapter 5)

Second, how can additional activities be developed that incorporate SEL? If so, what are they? Using the circle activity at the beginning of every lesson for students in kindergarten through 3rd Grade is a great starting point for many of the students. Also, having example activities such as reading the book *Allie All Along* (Caldwell, 2019) introduces students to emotions and then having the ability to relate different pieces of music to those emotions will help Kindergartners and 1st graders alike.

Finally, are there specific SEL concepts that you can build a music activity around? Vice versa? All five of the core competencies of SEL can have multiple activities that relate back to them. For the music classroom, or even the music teacher, these activities are addressed best by Kupana (2015). “Music and social emotional learning complete each other in the training process. Activities such as improvisation, collective playing and singing, and defining emotions related to music have positive effects on social emotional learning” (Kupana, 2015).

What I was able to learn from this thesis was that there are many connections between music education and SEL. The Orff Schulwerk teaching method was a great vehicle to bridge these two concepts together. By focusing on a child’s innate musical abilities, Orff Schulwerk made creating activities that involve both SEL and music education easier than I originally thought. It’s my hope that with this curriculum and activity guide, other teachers are able to get ideas or have a clear path moving forward when integrating SEL into their music classrooms.

Moving forward, there is a need for further expansion on this curriculum and activity guide. There needs to be more explicit activities for grades outside of the elementary setting. If SEL is designed to be used as far as the community level, there should be a collection of activities for grades six through 12 as well. Also, including early childhood and Pre-K would be best as all 50 United States have SEL standards for those children as well. Further, having more varied and in-depth activities for elementary students is also needed. This curriculum and activity guide is just mentioning a few lessons, without going into excessive detail.

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Appendix A: Scott Edgar and Illinois State SEL Learning Standards

Illinois Social Emotional Learning Goal One:

Goal

- Develop self-awareness and self-management skills to achieve school and life success

Learning Standards

- Identify and manage one's emotions and behavior
- Recognize personal qualities and external supports
- Demonstrate skills related to achieving personal and academic goals

Goal One: Student Skill Set

- | | |
|--|---------------------------------|
| • Identify and recognize emotions | • Have self-efficacy |
| • Achieve accurate self-perception | • Manage impulse control |
| • Self-monitor | • Manage stress |
| • Persist | • Self-motivate |
| • Cope | • Have discipline |
| • Accept responsibility | • Goal-set |
| • Self-accept | • Develop organizational skills |
| • Recognize strengths, needs, and values | • De-escalate emotion |

(Edgar, 2017, Chapter 5)

Illinois Social Emotional Learning Goal Two:

Goal

- Use social awareness and interpersonal skills to establish and maintain positive relationships.

Learning Standards

- Recognize the feelings and perspectives of others.
- Recognize individual and group similarities and differences.
- Use communication and social skills to interact effectively with others.

Student Skill Set

- | | |
|--|--------------------------------------|
| • Recognize diverse thoughts, feelings, and perspectives cooperate | • Appreciate diversity |
| • Communicate respectfully | • Respect others |
| • Resolve conflict respectfully | • Relate effectively to other people |
| • Learn to have perspective on a situation | • Foster social engagement |
| • Be empathetic | • Build relationships |
| | • Negotiate refusal |
| | • Manage conflict |

- Seek and provide help
- Have awareness of social norms and values
- Respect human dignity
- Have concern and compassion for others
- Develop motivation to solve interpersonal problems
- Develop motivation to contribute
- Develop multicultural awareness
- Make friends
- Relate to family

(Edgar, 2017, Chapter 6)

Illinois Social Emotional Learning Goal Three:

Goal

- Demonstrate decision-making skills and responsible behavior in personal, school, and community contexts.

Learning Standards

- Consider ethical, safety, and societal factors in making decisions.
- Apply decision-making skills to deal responsibly with daily academic and social situations.
- Contribute to the well-being of one's school and community.

Student Skill Set

- Promote one's own health
- Avoid risky behaviors
- Deal honestly and fairly with others
- Contribute to the good of one's classroom, school, family, community, and environment
- Generate alternative solutions
- Anticipate the consequences
- Evaluate and learn from one's decision-making
- Identify problems
- Analyze solutions
- Solve problems
- Evaluate and reflect
- Take personal, moral, and ethical responsibility
- Plan realistic and adaptive response strategies
- Think of alternative solutions

(Edgar, 2017, Chapter 7)

Appendix B: Tuxedo, New York District Music Curriculum

| Kindergarten | 1st Grade |
|---|---|
| <p>Percussion</p> <ul style="list-style-type: none"> • quarters to wholes, we can bang/scrape/clap/rub/tap/hit it | <p>Xylophones</p> <ul style="list-style-type: none"> • Learning Simple & complex songs on up to 8 different notes |
| <p>Mastery of musical ideas including:</p> <ul style="list-style-type: none"> • Rhythmic <ul style="list-style-type: none"> ○ Steady Beat ○ Fast/Slow Tempo ○ Short/Long Duration • Melodic <ul style="list-style-type: none"> ○ Singing/Speaking • Dynamics/Tempo <ul style="list-style-type: none"> ○ Discerning Loud/Soft • Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments • Composers <ul style="list-style-type: none"> ○ Varied • Form/Analysis <ul style="list-style-type: none"> ○ AB • Performance <ul style="list-style-type: none"> ○ Singing Together/Solo ○ Active Listening | <p>Mastery of musical ideas including:</p> <ul style="list-style-type: none"> • Rhythmic <ul style="list-style-type: none"> ○ Quarter Notes & Rests ○ Time Signature 4/4 & 2/4 • Melodic <ul style="list-style-type: none"> ○ Matching Pitch/singing tunefully ○ Discerning High/Low • Dynamics/Tempo <ul style="list-style-type: none"> ○ Aural Recognition ○ Piano/Forte ○ Faster/Slower ○ Phrasing & Breathing ○ Affect & Emotions • Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ String Family • Composers <ul style="list-style-type: none"> ○ Varied • Form/Analysis <ul style="list-style-type: none"> ○ ABA ○ Verse/Refrain • Performance <ul style="list-style-type: none"> ○ Ostinato & Bordun |

| 2nd Grade | 3rd Grade |
|---|--|
| <p>Boomwhackers</p> <ul style="list-style-type: none"> ● Focus mostly on songs and chords that fit within a C pentatonic Scale | <p>Recorders!</p> <ul style="list-style-type: none"> ● Full year immersion into the Recorder <ul style="list-style-type: none"> ○ The curriculum is built around a very special Tuxedo-only Recorder Karate program that the teacher creates every year, and which culminates in a special concert at Carnegie Hall. (Link Up Program) |
| <p>Mastery of musical ideas including:</p> <ul style="list-style-type: none"> ● Rhythmic <ul style="list-style-type: none"> ○ Beat/Rhythm ○ Eighth Notes ○ Beams ○ Flags ○ Single ○ Pairs ● Melodic <ul style="list-style-type: none"> ○ Kodaly, Mo, Sol, La (with hand signs) ○ Musical Alphabet ○ Pitch names (Treble Clef) and Lines/Spaces ● Dynamics/tempo <ul style="list-style-type: none"> ○ Mezzo Forte ○ Crescendo/Decrescendo ○ Accelerando/Ritardando ○ Tempo Vocabulary ● Basic Music Theory <ul style="list-style-type: none"> ○ Measures/Bar Line/Double Bar/Repeat ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ String Family ○ Brass Family ○ Percussion Family ○ Tone/Color Instruments ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ Rondo ○ Coda | <p>Mastery of musical ideas including:</p> <ul style="list-style-type: none"> ● Rhythmic <ul style="list-style-type: none"> ○ Tempo Vocabulary ○ Tie ○ Half Notes & rests ○ Dot – dotted half notes & rests ○ 3/4 & 6/8 time signatures ● Melodic <ul style="list-style-type: none"> ○ Pentatonic Scale (Do Re Mi La Do' with hand signs) ● Dynamics/Tempo <ul style="list-style-type: none"> ○ Pianissimo/Fortissimo ○ Fermata ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Vocal Parts ○ Aural Identification of Families ○ Woodwind Family ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ AABA ○ ABC ○ Introductions ● Performance <ul style="list-style-type: none"> ○ Audience Etiquette & Decorum ○ Performer Etiquette & Decorum ○ Cannons & Rounds ○ Dynamics & Expression |

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- Concerto
 - Performance
 - Echo
 - Tutti
 - Unison
 - Acapella/Accompanied
 - Sight Reading/Aural Skills

| 4th Grade | 5th Grade |
|---|--|
| <p>*Band starts in 4th Grade*</p> <p>Soprano Ukulele</p> <ul style="list-style-type: none"> ● Start with I IV V songs, add some ii and vi chords and see how far down the American Pop/Rock ladder we can go. | <p>Keyboard</p> <ul style="list-style-type: none"> ● Thumb and C positions ● Entry-level classical piano music |
| <p>Mastery of musical ideas including:</p> <ul style="list-style-type: none"> ● Rhythmic <ul style="list-style-type: none"> ○ Whole notes & rests ○ Syncopation ● Melodic <ul style="list-style-type: none"> ○ Diatonic Scale (Do-Do' with hand signs) ● Basic Music Theory <ul style="list-style-type: none"> ○ Mezzo Piano/Mezzo Forte/ppp/FFF ○ Lento ○ Largo ○ Adagio ○ Andante ○ Allegro ○ Vivace ○ Presto ○ Tempo markings in notation ○ Symbols and abbreviations in notation ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Classic Ensembles ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ DC/DC al Fine ○ ABACA – Rondo ○ Theme/Variation ● Performance <ul style="list-style-type: none"> ○ 2-Part Harmony ○ Playing and Singing Simultaneously ○ Songwriting 101 | <p>Mastery of musical ideas including:</p> <ul style="list-style-type: none"> ● Rhythmic <ul style="list-style-type: none"> ○ Sixteenth notes & rests ○ 2/2 Time Signature ○ Conducting Patterns ○ Triplets ● Melodic <ul style="list-style-type: none"> ○ Major/minor Aural Identification ○ Major Scale (noted) ● Basic Music Theory <ul style="list-style-type: none"> ○ Dynamics & Articulation (symbols in notation) ○ Science of Sound ● Instrument Family <ul style="list-style-type: none"> ○ Classroom Instruments ○ Current Ensembles ● Composers <ul style="list-style-type: none"> ○ Varied ● Form/Analysis <ul style="list-style-type: none"> ○ The Grand Staff ○ Partner Songs ○ Composed Songs ● Performance <ul style="list-style-type: none"> ○ 3-part harmony |