

Social Emotional Learning and Repertoire Selection

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SEL Core Competencies

Self-Management

Demonstrate and Practice:

- Resilience in the face of obstacles
- Regulating one's emotions
- Compassion for self and others
- Perseverance
- Pause between stimulus and response
- Healthy boundaries
- Setting and monitoring personal and academic goals

Social Awareness

Demonstrate and practice:

- Empathy
- Awareness of strengths in self and others
- Cultural competence
- Appropriate use of humor
- Recognizing family, school and community resources
- Perspective taking
- Reflective listening



Relationship Skills

Demonstrate and practice:

- Building relationships with diverse individuals and groups
- Listening and communication skills
- Working cooperatively
- Resolving conflicts
- Seeking help

Self-Awareness

Identify:

- Feelings and needs
- Strengths in self, community and culture
- Relationship between feelings, thoughts and behaviors
- Judgments and biases
- Level of optimism

Responsible Decision-Making

Demonstrate and Practice:

- Considering the well-being of self and others
- Recognizing one's responsibility to behave ethically
- Basing decisions on safety, social and ethical considerations
- Evaluating realistic consequences of various actions
- Making constructive, safe choices for self, relationships and school

Source: Acknowledge Alliance



Danielson Evaluation Model Connections

Domain 1: Planning and Preparation

- 1a Demonstrating Knowledge of Content and Pedagogy
- 1b Demonstrating Knowledge of Students
- 1c Setting Instructional Outcomes
- 1d Demonstrating Knowledge of Resources
- 1e Designing Coherent Instruction
- 1f Designing Student Assessments

Domain 4: Professional Responsibilities

- 4a Reflecting on Teaching
- 4b Maintaining Accurate Records
- 4c Communicating with Families
- 4d Participating in the Professional Community
- 4e Growing and Developing Professionally
- 4f Demonstrating Professionalism

Domain 2: Classroom Environment

- 2a Creating an Environment of Respect and Rapport
- 2b Establishing a Culture for Learning
- 2c Managing Classroom Procedures
- 2d Managing Student Behavior
- 2e Organizing Physical Space

Domain 3: Instruction

- 3a Communicating With Students
- 3b Using Questioning and Discussion Techniques
- 3c Engaging Students in Learning
- 3d Using Assessment in Instruction
- 3e Demonstrating Flexibility and Responsiveness

When you take time to select great literature...

What does this piece say better than any other piece similar to it?

Does the work pose more questions than it answers?



Is there an effective balance of repetition and contrast?

How likely is it that people will still care about this piece in 50 years? In 250 years?

...that is worthy of careful analysis & score study

...you can create thoughtful, long-range outcomes.

Skill - most facets of concert performance:
singing/playing better

Knowledge - music theory, cultural context: “taking the hood off & investigating how music works”

Affective - exploring meaningful connections between the students and...

- a) the music (aesthetic awareness)
- b) themselves (self-awareness)
- c) other students (relational awareness)
- d) the big world
- e) a life-changing idea or insight



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SEL Core Competencies

Students will delve into the lives of past generations of women and reflect on how the interior dreams, longings, and/or insecurities are parallel to or different from their own lives.

- Regulating one's emotions
- Compassion for self and others
- Perseverance
- Pause between stimulus and response
- Healthy boundaries
- Setting and monitoring personal and academic goals

Students will analyze their comfort level (and inner thought process) with taking risks and/or encountering a "the unknown."

- ### Self-Awareness
- Identify:
- Feelings and needs
 - Strengths in self, community and culture
 - Relationship between feelings, thoughts and behaviors
 - Judgments and biases
 - Level of optimism

Students will reflect on their ability to empathize with the original singers of this spiritual and examine the root causes of why this may be so.

- ### Social Awareness
- Demonstrate and practice:
- Empathy
 - Awareness of strengths in self and others
 - Cultural competence
 - Appropriate use of humor
 - Recognizing family, school and community resources
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 - Reflective listening

Students will reflect on their personal feelings toward the concept of ambiguity and tension and their comfort level/experience with it.

- ### Responsible Decision-Making
- Demonstrate and Practice:
- Considering the well-being of self and others
 - Recognizing one's responsibility to behave

Students will examine the concept of nostalgia and the lens through which they tend to view past experiences.

- ### Relationship Skills
- Demonstrate and practice:
- Building relationships with diverse individuals and groups
 - Listening and communication skills
 - Working cooperatively
 - Resolving conflicts
 - Seeking help

Students will explore the idea of a derivative work and assess the merits of altering a pre-existing product.



Treble Choir Repertoire Selections

Affective Outcome:

Explore how empathizing with and taking the perspective of characters within the music improves our performance.

Strategies employed:

Reflective journal entries

Discussions about how students related to specific characters

Class discussion on cultural implications of character's roles

Role playing exercises of different character perspectives (ex. Death vs. Maiden)

Der Tod und das Madchen - Franz Schubert

Two Daughters of this Aged Stream - Henry Purcell

And Miriam Sang - Highben

Glenbard West Treble Choir Fall 2017






Reflective Journal Prompt

Think about the characters that are represented in the songs that we are singing: Death and the Maiden, And Miriam Sang, and Two Daughters of this Aged Stream. Please identify one character that you can identify with and tell me why. Additionally, choose a character that you do not identify with as strongly and tell me why. 2-3 sentences for each question is sufficient.




Journal Responses

I especially identify with the maiden, her immediate fear of the unknown is relatable in the sense that, we don't know what happens when we pass, and her response that includes trying to bargain and fight the inescapable I think all of humanity can relate too. I also slightly relate to Miriam, if god were to part the entire sea to allow escape for his people and I were there to witness I would be celebrating as well. The character I can't relate to in any way are the sirens. The way that they lure people in and manipulate them, I've been on the other end of that, not in a romantic sense but in toxic relationships, and so I'm very careful with how I treat people. I also have slightly more trouble relating to death in any sense, although I'm not as reluctant to immediately reject the thought of identifying some of myself as that character, I feel that death it still manipulating in a sense and so I have more difficulty putting myself in a spot where I could see myself doing what death does.



I identify mostly with Miriam, as the character is strong and powerful. I can relate to her as she builds up the song, starting with a soft tribal like chant and gradually getting louder. I enjoy singing the more poplike songs, such as And Miriam Sang, therefore I am more passionate and relate more to the characters in it. I identify the least with the water sprites in Two Daughters, as they lure you in with they're sweet but toxic singing. I don't believe that I am good at adding the proper tone in order to convey this message. I also cannot express them using facial expressions properly, as I am not one to act "seductive" like them.

I can identify with the maiden. I identify with this character because she is frantic when faced with the problem of death wanting to take her. I feel like sometimes I can be frantic about problems that I face. However, I can not identify with the daughters from Two daughters of an Aged Stream. I can't identify with them because I feel like they are mysterious. I do not consider myself mysterious or sneaky like them. They continuously try and lure people, and I don't think that I can really relate to that.



I feel as though I can identify with the Maiden. In the music, she is extremely stressed out and frantic as death approaches her, and while death isn't necessarily approaching me, I can understand her stressed feeling. School is what I consider my death, it's something often causes me to feel high levels of stress. However, once the big tests and assignments are over with, a wave of calmness follows, similar to what the maiden experiences. One character I am struggling to find a connection with, are the two daughters. I cannot find a way to relate myself to them, which makes it tough to identify with them. There is no particular reason for me to behave enticingly towards anyone, unlike the creatures who we are representing in our choir music. Though it's fun to pretend to be the "two daughters," they aren't characters I can easily connect to.



Be Like the Bird

Vernon Hills High School Treble Choir 9-10 women fall 2017

[CMP plan](#)




Where do we go from here?

In review ask yourself:

What skills or knowledge do I want my students to learn?

What meaningful connections between the students and...

- a) the music (aesthetic awareness)
- b) themselves (self-awareness)
- c) other students (relational awareness)
- d) the big world
- e) a life-changing idea or insight do I want to explore?



Social Emotional Learning (SEL) may be a passing phase but CMP plans are robust enough to stand up to any new teaching initiative that comes our way.

The evidence speaks for itself!



Social time in the cafeteria!