

Student Empowerment in Music: Integrating Social-Emotional Learning and Trauma-Informed Pedagogy

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Physical Considerations:

Bottom-Up Regulation:

- Box Breathing - 30 seconds to center
- Movement activities - Use rhythm of the music!
- Entry songs, 60-80 bpm - Avoid current repertoire
- Brain breaks - Drum circle or body percussion - continuing to teach rhythm!
- Somatosensory Activities - fidgeting!

Top-Down Regulation:

- Labeling emotions - Express/choose music to express emotion
- Psychoeducation - Learning how own brains responds to trauma...give students agency to choose stress relief activities
- Connects emotion with physiological response - the "chill" of a beautiful chord

Promoting De-escalation :

- Calm physical spaces - color, layout, lighting
- Consider auditory stimulation in music
- Creating belonging/ownership
- Calming space option
- Check-ins - Greet at door, assess emotional state
- Pepper in humor as needed to diffuse situations

Mindfulness:

- Soothing sounds/music/nature sounds
- Slow, repetitive movements with concentrated breathing - breath exercises!
- Hearing practice - Three things - no wrong answers
- Feet-up posture practice

Present & Centered:

- Utilizing the breath - breathing practice/TIC practices
 - Nose vs. mouth
 - Standing/sitting/laying
 - Kinetic aspects

Co-Regulation:

- Side-by-side vs. facing
- Maintain equal height level
- Speech tone/rate
- When/where to use eye contact
- Model deep-breathing

Decision Fatigue/Ego Depletion:

- Considering making music - all decisions all the time - exhausting!
- Self-regulation is an exhaustible resource

Stamina Considerations:

Micro-Moments of Expansion:

- Size of musical goal - single phrase, sightreading, etc
- Consider pacing
- Constantly assess triggers
- Leadership development

Growth Mindset:

- Process over product (repertoire selection is key here)
- Individual vs. Group Goals
- Focusing on goals and the path

Person vs. Process Praise

- Focus on process, one phrase at a time

Emotional Intelligence

- Adapting and being reflective consistently through lessons
- Teach savoring!

Character Considerations:

Small Groups and Lessons:

- Consider that every music lesson is an opportunity to have students name and practice their strengths
- Work together to brainstorm synonyms for each strength
- Explore the strengths used by various characters in different musical texts, pieces, or related stories!
- Invite students to identify three strengths they learned last time, and three they intend to use currently (or in the future)

Large Groups and Rehearsals:

- Have visible displays that depict the 24 VIA strengths
- Invite students to select one strength that is important to them and incorporate this strength into rehearsal
- Create profiles for teachers and students that recognize their different strengths!
- Have students think about a strength that they want to use during rehearsal. Invite students to discuss in small groups (or sectionals) which strengths may support them as they work towards their rehearsal

Rapport Considerations:

Small Groups and Lessons:

- Model healthy relationships and vulnerability in musical practice and performance
- Focus on positive language and foster a growth mindset in both musical process and product
- Build in moments of self-reflection and asking students what it is they liked about their performance, what they wish to improve upon, and share practice goals for the week

Large Classrooms and Rehearsals: Avoid permissive and authoritarian teaching, and instead, share power with students through pro-social and collaborative approaches. Involve students in:

- Decision making
- Developing classroom rules and expectations
- Acknowledge the classroom's community culture and integrate students' and their families' cultural practices in ways that celebrates and honor diversity.
- Shout-outs and I statements

Engagement Considerations:

Flow:

- Repertoire selection
- Understanding individual skillsets/ capacities

Motivational Interviewing:

- Intention vs. Function
- Actions often stem from deep reasons
- Student-led/intrinsic

Positive Primers:

- Begin with music!
- Collaborative ensembles
- Teach kindness

Ready to Learn Plan

This Ready to Learn Plan will assist me to become present, centered, and ready to learn.

Name: _____

Sometimes at school, I get escalated or frustrated when this happens:
(Example: When someone in my group is too loud and I cannot learn.)

When I get escalated or frustrated, my behavior can look like:
(Example: I want to tell them to be quiet and to move away from me.)

The physical response in my own body is:
(Example: I can feel my heart rate increase and I take shorter breaths.)

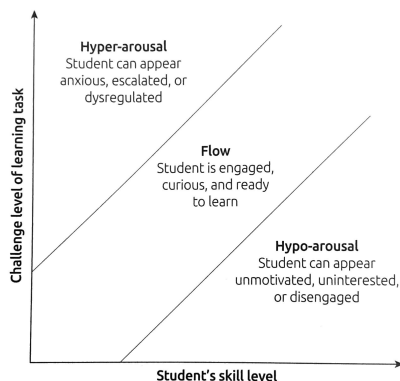
Some things that I can do to help myself de-escalate are:

- ☐ Take a deep breath or do mindful breathing
- ☐ Ask for a two-minute or five-minute time out
- ☐ Spend time in the sensory station
- ☐ Go for a short walk
- ☐ Ask to talk to a friend or teacher

What else works for both you and your teacher?

Our class will review and improve our Ready to Learn Plan on this date: _____

Question 1: What are the benefits of continuing your behavior?	Question 2: What are the disadvantages or downsides of continuing your behavior?
Question 3: What are the disadvantages or downsides of changing your behavior?	Question 4: What are the benefits of changing your behavior?



1 I am not ready to learn yet	2 I am getting ready to learn	3 I am okay to learn	4 I am good to learn	5 I am pumped and ready to learn!



Select Resources:

1. Collaborative for Academic, Social, and Emotional Learning (CASEL) website: www.casel.org
2. Creating Trauma-Informed, Strength-Based Classrooms, Brunzell & Norrish, Jessica Kingsley Publishers
3. Teaching for Learning: 101 Intentionally Designed Educational Activities to Put Students on the Path to Success, Major, Harris, & Zakrajsek, Routledge Publishing
4. Music Education and Social Emotional Learning, Edgar, GIA Publications