



**National Association**  
*for* **Music Education**

# Welcome to NAFME Professional Learning Communities

# NAfME Recommends:

## Student Online Safety

- Children under the age of 13, have adult permission before accessing any online resources
- Students and/or families do not provide any identifying information to gain access to the resources – free or paid

## Equitable Access to Instruction

- Universal access to learning devices and internet services
- Professional learning opportunities and time for educators to design online learning environments, tasks, and assessments
- Opportunities for students to learn how to succeed with online instruction
- An appropriate learning management system

# NAfME Resources – nafme.org

FOR TEACHERS ▾

STANDARDS ▾

FOR STUDENTS ▾

MEMBERSHIP ▾

NAfME COVID-19 Resources & News

Virtual Learning Resources for Music Educators

NAfME Online Professional Learning Community Webinars

Collaboration between Smithsonian Folkways and NAfME to Assist Music Teachers

Free Professional Development Clock Hours

Professional Development via Music Educators Journal

NAfME Academy: Professional Development Webinars

NAfME Amplify: Online Member Community

Copyright



Virtual  
Learning  
Resources



Professional  
Learning  
Community  
Webinars

## NAfME COVID-19 Resources

There has never been a time in memory during which we as a profession have faced such a challenge to our teaching. NAfME and our partners are committed to supporting our music educators with resources for virtual instruction, professional development, and critical information during this pandemic. Scroll down to see webinars, articles, guidance, links, and more.

We are a music education nation working together to keep music and the other arts strong in our schools! NAfME is collaborating with like-minded organizations to create advocacy campaigns, influence policy decisions, and spread hope.

Thank you for supporting each other and our students during these challenging times. Please contact your professional association for assistance and information at [memberservices@nafme.org](mailto:memberservices@nafme.org) or 800-336-3768.

### How NAfME is Working to Protect Music Programs and Provide Guidance for Going Back to School This Fall

- **Arts Education Is Essential:** As policymakers plan for school reopening in the fall, NAfME joined 52 other organizations in a statement that supports an arts education for all students.
- ➡ • **Research Study** on the effects of COVID-19 on the return to the rehearsal hall
- **Advocacy campaigns** to encourage Congress to support state education budgets and to address the "Homework Gap"
- ➡ • **Guidance** from NAfME and NFHS on Music Education in Fall 2020

## Arts Education Is Essential

Statement endorsed by  
113 national arts and  
education organizations

Available as an advocacy  
resource for all music and  
arts educators



Want to endorse?

<https://www.nationalartsstandards.org/arts-ed-is-essential>

## Arts Education Is Essential

*This statement of support for arts education has been reviewed and endorsed by the national organizations listed on page two.*

***It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional well-being, taught by certified professional arts educators in partnership with community arts providers.***

Teaching and learning will never quite be the same in our post-COVID-19 world. However, our commitment to provide rich and varied educational experiences remains unwavering. The arts have played an important role in these tumultuous times and will continue to do so for all students, including the traditionally underrepresented, those with special needs, and from low-income families. Here's why:

**Arts education supports the social and emotional well-being of students, whether through distance learning or in person.**

Self-awareness, self-efficacy, self-management and perseverance, social awareness and relationship skills are central to any arts education activity, no matter the age and ability of the student or the environment in which the learning takes place. The arts, with their strong emphasis on team-building and self-reflection are supremely suited to re-ignite students' interest in learning through collaboration, while simultaneously fostering creativity, critical thinking, and communication.

**Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.**

Celebrating our ability to come together as educators and students is vital to creating a healthy and inclusive school community. The arts, through a rich partnership among certified arts educators, teaching artists, and community arts providers, play a valuable role in helping students and their families build and sustain community and cultural connections.

**Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers.**



# Social Emotional Learning

## District Level Brochure Coming Soon

### What is Social Emotional Learning?

Social Emotional Learning (SEL) describes the development of skills in three domains: self, others, and responsible decision-making.

#### "Self" includes:

- self-awareness skills such as the ability to identify and recognize emotions
- self-management skills such as perseverance and the ability to manage impulse control.

#### "Others" includes:

- relationship skills such as cooperation, empathy, and respectful communication
- social awareness skills such as the ability to recognize diverse thoughts and opinions.<sup>1</sup>

Combined, the above skills support responsible decision-making.

#### "Responsible Decision-Making" includes:

- Behavioral skills such as situation analysis, anticipating consequences, and generating alternative solutions.
- Cooperative skills such as balancing personal and group expectations.

### Bibliography

1. Core SEL Competencies. (n.d.). Retrieved from <https://casel.org/core-competencies/>; and Edgar, S. (2017). Music education and social emotional learning: the heart of teaching music. Chicago: GIA Publications, Inc.
2. Catterall, J., R. Chapleau, et al. (1999). Involvement in the arts and human development: General involvement and intensive involvement in music and theatre arts. Chapter in E. Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning*. Washington DC: Arts Education Partnership and President's Committee on the Arts and Humanities, 1-18; and Zelenak, M. S. (2015). Measuring the Sources of Self-Efficacy Among Secondary School Music Students. *Journal of Research in Music Education*, 62(4), 389-404
3. Hewitt, M. P. (2015). Self-Efficacy, Self-Evaluation, and Music Performance of Secondary-Level Band Students. *Journal of Research in Music Education*, 63(3), 298-313; Ingram, D., & Meath, M. (2007). Arts for academic achievement: A compilation of evaluation findings from 2004-2006. Center for Applied Research and Educational Improvement; and Eason, B. J. A., & Johnson, C. M. (2013). *Prelude: Music Makes Us* baseline research report. Nashville, TN: Metro Nashville Public Schools.
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5. Farrington, C. A., Maurer, J., McBride, M. R. A., Nagaoka, J., Puller, J. S., Shewfelt, S., Weiss, E.M., & Wright, L. (2019). Arts education and social-emotional learning outcomes among K-12 students: Developing a theory of action. Chicago, IL: Ingenuity and the University of Chicago Consortium on School Research.

For more information, visit [nafme.org](http://nafme.org)



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### Music Education and Social Emotional Learning



<https://nafme.org/wp-content/files/2020/05/Music-and-SEL-Pamphlet.pdf>

# ***The Power of Story in Song: Communicating Your Message***

**NAFME Online Professional Opportunity Webinar  
Friday November 6, 2020**

**Presented by:**

**Dean Luethi**  
**[dean.luethi@wsu.edu](mailto:dean.luethi@wsu.edu)**





# Story Time

## *Dobbins Flowery Vale*

arr. Matti Kallio

Helsinki, 2017

Sung by Finnish vocal ensemble

***Rajaton***





# Reactions?

- In what ways did knowing the story impact how you listened to this piece?



# Why is this important?

- Are you are impacted?
- Your choir could be impacted
- You audiences could be impacted



# Aesthetic Intention

- Our goal is to communicate aesthetic intention
- To communicate the intention we must be aesthetically available and train our students to be



# The Essential Problem?

- Message Fatigue
  - What is that?





# When does the process start?

- When you introduce a new piece



# Level One: First Read/Self Reflection

## Up-Hill by Christina Rossetti

Does the road wind up-hill all the way?

Yes, to the very end.

Will the day's journey take the whole long day?

From morn to night, my friend.

But is there for the night a resting-place?

A roof for when the slow dark hours begin.

May not the darkness hide it from my face?

You cannot miss that inn.

Shall I meet other wayfarers at night?

Those who have gone before.

Then must I knock, or call when just in sight?

They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?

Of labour you shall find the sum.

Will there be beds for me and all who seek?

Yea, beds for all who come.



# Level One: First Read/Self Reflection

- First Read – We should do this with every piece we do
- Self-Reflection
  - What struck you about this text?
  - What story did it tell?
  - What images come to mind?
  - What emotions are expressed here?



# Level Two: Discussion

- Think, pair, share
- How do we change our minds?
- How to we reinforce what we know/believe
  - Build these skills



# Level Three: First Performance

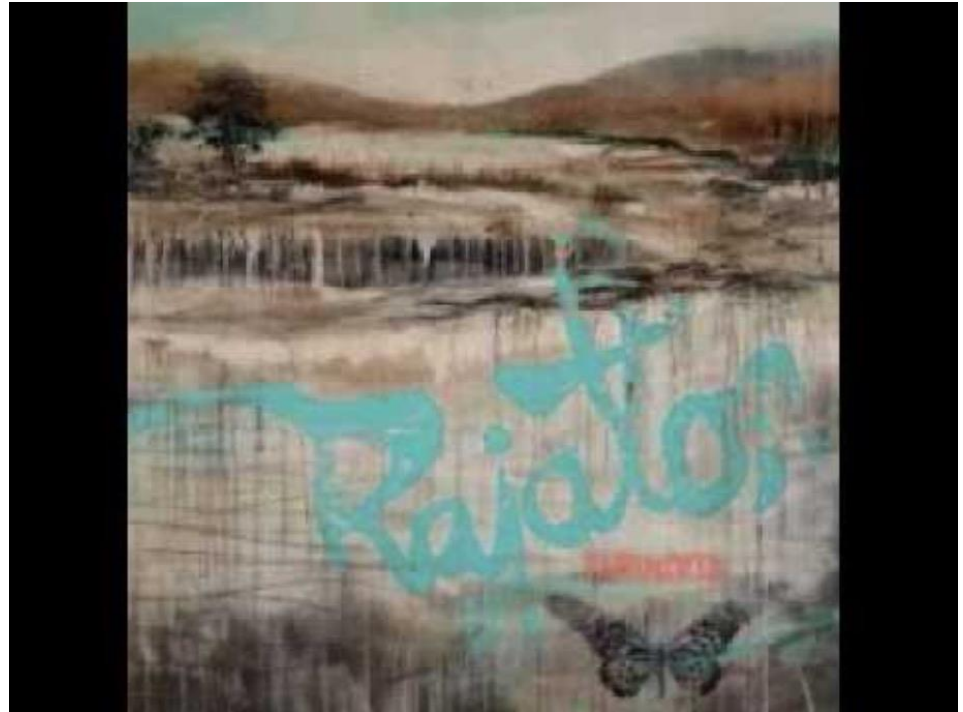
- Play a recording
- What has surprised you about the musical treatment of the text?
- Has it changed about what you thought about the text?
  - In what way?
- How has the music reinforced your ideas about the text?



# Uphill

Jussi Chydenius  
and Christina  
Rosetti

Performed by  
*Rajaton*





# Level Four: Exploration Through Story

- Create a story
  - Group contributions?
  - Class assignment?
    - Who's line is it anyway?
- Prompts:
  - Who are the main characters?
  - What is their relationship?
  - Where does the story take place?
  - What are they doing?



# Level Four: Exploration Through Story

- Provide a concrete story
- Pros
- Cons



# Level Five: Another Song

- Is there another song that would pair well with this?
- Why?



# Level Six: Visual Reinforcement

- Why add visual reinforcements?



# Level Seven: Synthesis

- What is the payoff here?
- Understand why this is important
- Be intentional
- Proof is in the pudding
- Turn it on, turn it off
  - Opposites



# Application in Your Rehearsal Process

- Can you do this for every song you do? No.
- What can you do, you should!
- Creating a Story
- Visual Art





# Application in Distance Rehearsals

- Zoom Breakout Rooms
  - Create Stories
  - Artwork
  - Poetry
  - Recipes?
  - Who would narrate this?
  - Who would play this character in a movie?



# Application in Performance

- Can any of this be useful for your audience?
  - Storytime
  - Displaying Artwork
  - Discuss process with your audience



Questions?

Thank you!

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Thank you for attending!