

SOCIAL & EMOTIONAL SKILLS

CURRICULUM GUIDELINES – FROM THEORY TO WORK

DESCRIPTION

Please suggest in the following first section the type of intervention/action/ activity envisaged to acquire or enhance skills and competencies according to Movement's objectives.

Please describe each intervention/action/activity accurately and in detail: what will be done, how it will be done, when, with, by whom will be coordinated (music teacher or other disciplines teachers).

Please fill one form for each activity or intervention.



WHO ARE THE ACTIVITIES AIMED AT?

Please indicate the students' target, how many classes are involved, classroom settings, etc.

Add also how pupils and teachers are favoured and encouraged in the development of skills (life skills / social & emotional skills) as well as in the inclusion process.



WHERE DO THE PROPOSED ACTIVITIES COME FROM?

Inspirations, suggestions, transformations, starting from previous experiences: what has been transferred, why, how, from what other projects, with what degree of innovation? (this is the space for present shortly your previous experience and the connection/relevance for Movement's objective.

Please, indicate which are the socio-emotional skills solicited by each activity (according to the document entitled "Skills and Objectives"). You can indicate one or more competences. Please also motivate the relationship between musical skills and activities.

HOW IS INCLUSION ACHIEVED?

Please, indicate how the proposed activities develop and enhance inclusion, support diversity.

PECULIAR AND INNOVATIVE ASPECTS OF MOVEMENT MUSIC CURRICULUM.

Indicate which elements are foreseen for the music curriculum's structure. How much space is left for innovation? What is the potential for its replicability? And what its critical factors and the expected results?



RHYTHMIC SEQUENCE

DESCRIPTION (MAX 300 WORDS)

Before starting, it is necessary to define which figures are going to be used depending on the level/course in which the activity will be implemented, and to associate a word to each figure. (For example, crotchet as “pan”, quavers as “pipa”) and to bring it to the attention of the students.

One person starts the sequence with a figure and plays it with clapping.

The next person identifies the figure (e.g. he/she has made pan, i.e. a crotchet). Then, following a steady beat, he/she will play the figure made by his/her partner and add one of his/her own. Only one pulse can be added per person.

The next person follows the same dynamic, first identifies the figure (name and associated word or vice versa) and proceeds to do the sequence adding his/her contribution at the end and following a stable pulse.

WHO ARE THE ACTIVITIES AIMED AT? (MAX 100 WORDS)

This activity can be performed at all musical levels, adapting the type of figures implemented and the length of the rhythmic sequence.

WHERE DO THE PROPOSED ACTIVITIES COME FROM? (MAX 200 WORDS)

This activity comes from the need to reinforce, work on and expand rhythmic aspects following the Ateneu's ideology of learning by doing, by playing, by feeling what is to be learnt. It can be related to pedagogical trends such as the integral method of Violeta Hemsy de Gainza.

With the development of the activity, an increase has been observed in the motivation of the pupils, in their social and emotional skills, mainly in patience and empathy, in concentration, memorisation, stability of the pulse and understanding of musical figures.

SOCIAL AND EMOTIONAL SKILLS (MAX 200 WORDS)

The following skills are involved:

- Task performance: self-control is necessary to follow instructions, persist through repetition and seek achievement.
- Emotional regulation focused on controlling emotions, especially when the activity is difficult.
- Attraction to others, as the activity involves cooperation and communication with others.
- Collaboration: creating bonds of trust and empathy with peers not only during the game.
- Open-mindedness: the game is a laboratory of experiments open to research and testing.

HOW IS INCLUSION ACHIEVED?

All participants are equally important, there is no difference between teachers and students. In the event of any doubt, difficulty... it is up to the pupils themselves to solve and help the rest of the pupils. The students are the protagonist in the learning process and the teachers act as guides and counselors.

Ex1. Someone makes a mistake and in a polite way, the rest of the classmates help this person.

Ex2. It is difficult to keep a steady pulse. First you have to wait for the students to detect it, if not, ask what can be done and wait for them to give ideas. If nothing is provided, some solutions could be: move from one side to the other following the pulse, use a metronome, etc.

The idea is to do it standing up and clapping, but if someone is not able to do it, it is completely adaptable.

If it is too simple for the students, more figures and/or combinations of figures can be added, the length of the sequence can be increased, the speed at which it is performed, etc.

THE PECULIAR AND INNOVATIVE ASPECTS OF THE MUSIC CURRICULUM.

With this game, innovation is part of a constant renewal, because it is never the same even if it is done with the same group of people and at the same time it is highly replicable because the bases and objectives pursued are simple.