

## **Applying the Arts to Happy School Training Modules**

In each module the arts are cultivating the mind to better accomplish the goals of care for self, care for others, and care for the environment, and an overall experience of true happiness.

Traditional folk art and music are encouraged to be incorporated into the of the curriculum of the teachers in their own local context.

### **Summary M1:**

Artistic practice should be a significant part of mindfulness training. We should not separate art and mindfulness. Art is a tool to practice mindfulness. Art gives us the ability to check on ourselves and understand our emotions, giving us instant feedback on our internal state. We use art to draw our attention to the fact of our present state. Teachers need to develop their own mindful artistic practice before they can teach this in a mindful way to others. Music and the visual art training helps teachers to be themselves, taking the blocks out of their systems. We need to recruit master trainers who are practitioners of art, music, and meditation. Art, music, journaling, and meditation combined together are opening up all of your senses and teaching how to use them on a deeper level. The element that we did not explore, which should be included, is body movement/ dancing. The arts bring out the sticky part of the inner self [karmic knots].

### **Summary M2:**

Care for others would be more about listening to others and listening to music created by others. Through art and music you can understand the interconnected web that is between all beings. Practicing group singing, and group singing in parts will cultivate harmony between people and train them to listen deeply to one another. After doing a guided drawing together based on the same instructions, the results make people realize we are unique in the different results, yet connected at the same time. The arts will help people get a better result when practicing the nonviolent communication that they will practice in this module.

### **Summary Module 3:**

The art practices in module 1 and module 2 have prepared the participants to connect deeply with nature using all of their senses. Using the tools we have cultivated in art participants can immerse themselves in nature and observe and interact with it in a new light.

# Teacher's Rough Guide to Singing in Schools

Geoffrey Badger –2019

## **Pedagogical Principles**

Prepare classes well - based on the curriculum principles.

Focus on listening skills, not singing skills.

Teacher should model joy, love, relaxation and confidence.

Teacher should sing in tune. (You can check whether or not you're singing in tune with another singing teacher)

Singing is the birthright of all humans – do not give up on anyone – believe that everyone is musical, everyone can sing.

Sing in large groups – at least ten or more people – so that participants don't feel exposed or judged.

Always start with singing, not talking. Don't be tempted to discuss singing – just sing.

Try singing unaccompanied as much as possible – this teaches clearly that music comes from within.

Teaching a new song does not require performance by the teacher. Begin with call and response, phrase by phrase. Then sing together.

Always be encouraging – encourage listening rather than highlighting mistakes.

Be flexible! If the students are not learning (usually communicated through some kind of disruption), take responsibility and change what you are doing.

Singing in a group is reflexive – it can give you immediate feedback in real time about your inner life. This includes your awareness of others, the effect of your feelings on your engagement with others, and the extent to which thinking and feelings interrupt practice.

If possible, begin and end each song with silence.

## Curriculum Principles

The singing curriculum matches child development – this appropriateness of material is what ensures confidence in singing. Understand child development.

Know your subject well. Study music, sing in a choir, learn to read and write music.

Know your students – their background, their needs.

### Basic Overview of Curriculum Stages:

- 0-6 – NO LESSONS. Just model singing – all adults around children should sing with joy as part of their daily life. Also, listen to the children's singing and join them.
- 7-8 – Gradual introduction of simple pentatonic songs starting with songs that only include *so mi*, then *la so mi*, then *la so mi re do*. This should feel like a very natural activity - students should almost be unaware that they are singing. Include lots of games, circle songs, dances. Lots of fun! At least two new songs each week.
- 8-10 - Sing many folk songs from different cultures and times. Also start part singing using echo songs, songs with ostinato or simple rounds. These should be musically interesting, fun, in an appropriate note range and not be too challenging. Ideally the students will always feel confident that they can join in singing strongly.
- 11-13 – Gradual introduction of songs with increasing complexity, note range, and number of parts. This means more complex rounds, and part songs. Can introduce lower male parts as male voices drop. Begin to draw attention to the craft of singing – vowel sounds, voiced and unvoiced consonants, breathing, posture, and encouraging analysis of what they hear.
- 14-18 – Continue introducing more complex songs with greater diversity of style: classical, jazz, folk, popular, modern... Still training ears and brains, not voices.

## **Teacher's Guide to Drawing in Schools**

Van James –2019

### **Pedagogical Principles**

Prepare classes well - based on the curriculum principles.

Focus on seeing skills, not on drawing.

Teacher should model joy, love, relaxation and confidence.

Drawing is the birthright of all humans – do not give up on anyone – believe that everyone is an artist, everyone can draw.

Always start with drawing, not talking. Don't be tempted to discuss drawing until after it is done– just draw.

Try unaccompanied drawing as much as possible – this teaches clearly that drawing is natural.

Be flexible! If the students are not learning (usually communicated through some kind of disruption), take responsibility and change what you are doing.

Always be encouraging – encourage seeing what is rather than highlighting mistakes.

Draw from nature and draw from imagination.

Enjoy whatever arises.

### **Curriculum Principles**

The drawing curriculum matches child development – this appropriateness of material is what ensures confidence in drawing. Understand child development.

Know your subject well. Study drawing, draw from nature, draw figures, portraits and still life, draw from imagination.

Know your students – their background, their needs.

## Basic Overview of Curriculum Stages:

Ages 0-6 – NO LESSONS. Just free drawing – all adults around children should draw with joy as part of their daily life. Also, observe children's drawing and join them.

7-9 – Gradual introduction of simple drawing techniques; straight line and curve in form drawing, and figures drawn from center to periphery, whole to parts. Grow all drawings. No outlines, no perspective, flat, simple drawings.

10-12 – Introduction of over-lapping perspective, part-to-whole drawings may now be done, more work on naturalistic proportions and balanced composition.

13-16 – Increasing complexity in themes and techniques; shadow drawing of volumes, perspective drawing and geometric drawing with specialized tools.

Ages 16+ – Continue introducing more complex themes with greater diversity of style in various mediums: black and white object drawing, life drawing, portraiture, landscape, surrealism, cubism, abstraction, with colored pencils, pastels, charcoal, mixed media, etc.