

Module 1: Kiss Your Worries Goodbye!

<https://youtu.be/hqnki5BHBE4>



Materials needed: Whiteboard, paper, pens/markers/pencil crayons, music playback device (e.g. CD player or iPad), blank body diagrams, clock with a second hand

#	Time	Theme	Activities	Learning
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1	Pre-video	Introduction to threat responses of the nervous system. (Part A)	<p>It would be helpful for students to have had an introduction to fight/flight/freeze language or basic body-brain threat responses. One activity to accomplish this might be acting out scenarios (with some added humour).</p> <p>Ideas for scenarios to dramatize are:</p> <ul style="list-style-type: none"> ● Hiking with your friend on a path in the woods and a bunny pops out of nowhere. ● Crossing the road when you think it is safe and a car starts moving without seeing you. ● Going to the park with your little cousin and someone starts picking on her. 	<p>A1.1 Identification and Management of Emotions</p> <p>A1.5 Self-Awareness and Sense of Identity</p>
2	00:00-00::53	What do you worry about? Check in with students to assess the level of insight around worry.	<p>Teachers could have a large-group discussion about worry, with a caution to keep it short and exploratory.</p> <p>Alternatively, have the students draw themselves with a thought-bubble and draw about what worry feels like or about a time when they were worried.</p> <p>For students who you identify have high worry burdens, you might want to follow up</p>	<p>A1.1 Identification and Management of Emotions</p> <p>A1.5 Self-Awareness and Sense of Identity</p>

3	00:54-2:36	Introduction to threat responses of the nervous system. (Part B)	<p>Approach one or two of the following questions with the class:</p> <p>Is worry normal? How can it help us? How can it be a bother? Does every person fight, flee or freeze in the same situation? Go back to the pre-video scenarios. How did students respond similarly or differently from each other?</p> <p>What are some examples of danger that aren't real that might make our bodies react?</p> <p>Discuss or act out different forms of fight responses, flight</p>	<p>A1.1 Identification and Management of Emotions</p> <p>A1.5 Self-Awareness and Sense of Identity</p>
4	2:36-3:29	Worry strategies.	This section break allows for a general discussion or further support material for worry that goes beyond musical intervention.	A1.2 Stress Management and Coping

5	3:29-5:42	Strategy Number 1: Music as external distraction	<p>Have the students practice saying “external distraction” and talk about the ways music could be this. Encourage the students to name other examples to break down the meaning.</p> <p>Advanced Activity (Grade 4+): Why does external distraction help with worry? External distraction removes the relentlessness of rumination by creating distance from the worry-thoughts and the person. Have one student become the worry “character” (i.e. name it, disguise it in a costume, etc.) and have one student be the subject character. The worry character can come and incessantly bother the subject until the subject uses one of the external distraction techniques with music and can no</p>	<p>A1.2 Stress Management and Coping</p> <p>A1.6 Critical and Creative Thinking</p>
6	5:42-8:00	Strategy Number 2: Following the beat to slow you down	<p>This is a chance to explore physical symptoms of worry. Teachers might choose to explore this with body diagrams, where students identify body sensations when they worry. Teachers might also choose to introduce non-music relaxation strategies.</p> <p>Using a clock with a second-hand as a visual aid, you can help students breathe at 60bpm. This encourages alpha brainwave states, inducing relaxation in the</p>	<p>A1.2 Stress Management and Coping</p> <p>A1.6 Critical and Creative Thinking</p>

7	8:00-9:41	Strategy Number 3: Songwriting to talk back to worry or talk about worry	<p>This songwriting process can take as long as the teacher allows. Students can contribute to a group song or might be invited to write their own. Teachers might consider a way that all students feel a sense of ownership, perhaps adding verses with student lyrics or giving each student a role in the creative process or potential performance.</p> <p>In order to optimize the socio-emotional learning of this strategy, students could be given a chance</p>	<p>A1.2 Stress Management and Coping</p> <p>A1.6 Critical and Creative Thinking</p>
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