

Creative Youth Development & Music

Friday, June 2, 12:00 - 3:00 pm EST

Facilitator: Eryn Johnson, Independent Consultant,
Health Resources in Action



Practice Slide - What do you love about teaching the Suzuki Method?

Hi!!! My favorite thing about the method is the people :)

Individualized, creative approaches

Watching the relationship that develops between Parent and students.

Diversity

Hi!

The love it gives!

Hi - I'm not trained in the method, but I use the books. Kids like the tunes, and they guide techniques sequentially

I love the personal level and all that implies: including "building the person"

Making a difference in children's lives

It makes me not only a better teacher, but a better parent and human.

Love and caring, friendship with all family

Guiding children in their learning experience

Core philosophy

hello, accompanying children on there musical journey

I love the Facebook cello teacher's group. I love that I know the repertoire inside out

I love that Suzuki values progress at the student's personal rate

Teaching with Kindness

Getting to help children grow into adults

Starts Early in Life

I don't have any Suzuki students yet, but I'm very excited to get going!

Building the community through music

Music Children respect love personal learning personal connection

helping children learn to listen



Practice Slide - What do you love about teaching the Suzuki Method?

Loving
approach
and
confidence

Creating
relationship
s with our
families for
years!

Building the ear
before sightreading

Building the
whole child.

Connecting
with children
in an
authentic
way

Positive
approach



Agenda

- Welcome and Introductions
- Positive Youth Development
- Positive Youth Outcomes
- Creative Youth Development & Music Education
- Defining Youth Participation
- Youth Participation & the Creative Process
- Closing



Objectives

Participants will be able to...

- ❑ Define the Positive Youth Development Approach
- ❑ Define Creative Youth Development
- ❑ Understand how Creative Youth Development connects to Music Education
- ❑ Define Youth Participation
- ❑ Breakdown the phases of the Creative Process
- ❑ Identify ways to increase Youth Participation in their programs



Agreements

- Participate as much as possible
- Please keep cameras on
- We may call on you, but you always can pass
- Make space, take space
- Assume best intent, attend to impact
- Have Fun!



Values/Principles

- **Racial and Social Justice**
- **Youth Voice**
- **Teachers as Learners & Learners as Teachers**

“Whoever teaches, learns in the act of teaching
and whoever learns teaches in the act of learning.”

-Paulo Freire



Icebreaker

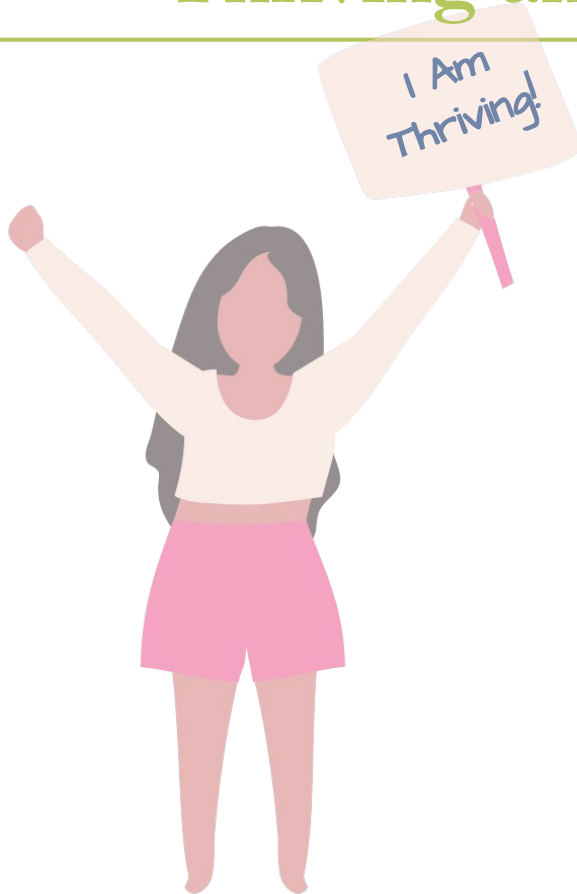
- Please share in the chat:
 - Your name & pronouns
 - Your role/relationship to Suzuki
 - ONE word that describes you at age 16



What is the Positive Youth Development (PYD) Approach?



Thriving and Successful Young Person



1. As a group, find online images of *representations* of a **thriving** and **successful young person**
2. Paste those images on your slide and select one person to share back
3. Try to be nuanced and creative!

Click on your group # to find your slide:

1. [**Group 1**](#)
2. [**Group 2**](#)
3. [**Group 3**](#)
4. [**Group 4**](#)
5. [**Group 5**](#)



Group 1





Group 3



Group 4



Group 5



Be a relationship builder.



Positive Youth Outcomes

Achievement	Developmental	Problem-free/ Prevention
Top grades	Curiosity	Not to question authority
Best college	Joyful	Unwanted pregnancy
Audition results	Happy - as a child	smoking
Other's perceptions	Risk takers	abusing drugs
Top social pecking order	In a nurturing environment	Healthy diet
Financial independence	Part of a community, having friends	Not expressing their emotions
Getting a job	Love music	Exercise
Having other people want to hear your music more!	Sense of accomplishment	Getting enough sleep
Limiting online time	Obsessive	Limiting online/personal time



Positive Youth Outcomes

Achievement

- Getting a Job
- Certification
- High School Diploma
- Recommendation
- Referral
- Training
- Passing the MCAS
- Internship
- College
- Scholarship
- Performance
- Recital



Development

- Confidence
- Relationship/Social Skills
- Organizing Skills
- Presentation Skills
- Leadership Skills
- More Outgoing
- Appreciating Diversity
- Sense of Responsibility
- Respect of Environment
- Ability to Control Behavior



Prevention/Problem- Free

- Gang Violence
- Unsafe Sex
- Violence
- HIV
- Domestic Violence
- Crime
- Dropping Out
- Unhealthy Eating
- Drugs
- Staying Out of DYS Facility
- Not Getting Pregnant/not impregnating someone



Developmental Outcomes

Adapted from the Academy for Educational Development (AED)

Aspects of Identity

Young people demonstrate a positive identity when they have a sense of personal well-being and a sense of connection and commitment to others.

Safety and Structure

A perception that one is safe in the world and that daily events are somewhat predictable

Self-Worth

A perception that one is “good person” who contributes to self and others

Mastery and Future

A perception that one is “making it” and will succeed in the future

Belonging and Membership

A perception that one values and is valued by others in the family and in the community

Responsibility and Autonomy

A perception that one has some control over daily events and is accountable for one’s own actions and for the consequences on others

Self-Awareness and Spirituality

A perception that one is unique and is intimately attached to extended families, cultural groups, communities, higher deities and/or principles

Developmental Outcomes

Adapted from the Academy for Educational Development (AED)

Areas of Ability

Young people demonstrate ability when they gain knowledge, skills & attitudes that prepare them for adulthood.

Physical Health

The ability and motivation to act in ways that best ensure current and future health for self and others

Mental Health

The ability & motivation to respond affirmatively to and cope with positive and adverse situations, to reflect on one's own emotions and surrounds, and to engage in leisure and fun

Civic & Social Ability

The ability and motivations to work collaboratively with others for the larger good and to sustain caring friendships and relationships with others

Employability

The ability and motivation to gain the functional & organizational skills necessary for employment, including an understanding of careers and options, and the steps necessary to reach goals

Intellectual Ability

The ability and motivation to learn in school and in other settings, to gain the basic knowledge needed to graduate from high school, to use critical thinking, to be creative, to use problem –solving and expressive skills, and

Cultural Ability

The ability and motivation to respect and affirmatively respond to differences among groups and individuals of diverse backgrounds, interests, and traditions.

Youth Development

Conceptual Definition

A process by which all young people seek to meet their basic physical and social needs and build outcomes necessary to succeed in adolescence and into adulthood.



Practical Definition

An approach to supporting youth that focuses on outcomes necessary for adolescence and adult life based on their capacities, strengths and formative needs.



Positive Youth Outcomes in Shinichi Suzuki's words...

“Children can play very well. We must try to make them **splendid in mind and heart** also.”

“The heart that feels music will **feel people**.”

“Teaching music is not my main purpose. I want to make **good citizens**.”

“If children hear fine music from the day of their birth and learn to play it, they develop **sensitivity, discipline and endurance**.”

“It is in our power to educate all the children of the world to become a little better as people, a little **happier**.”

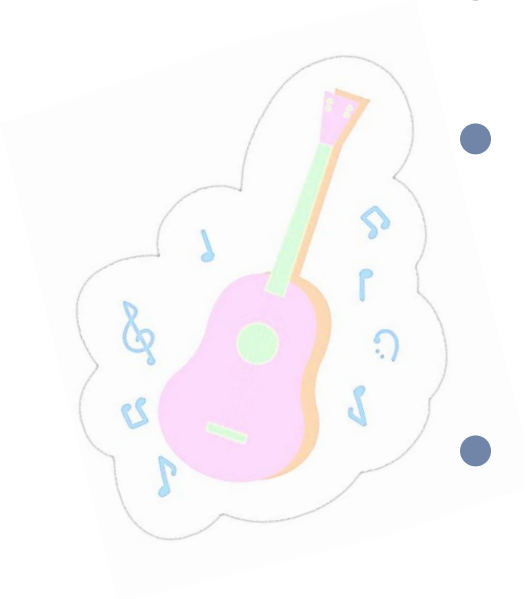


What is Creative Youth Development (CYD) and How Does it Connect to Music Education?



Reflect on your own music education:

- Find a piece of paper & a pen/pencil.
- Think back to an early memory of learning music that inspires a strong feeling.
- Create a drawing that represents that memory and the emotions you have around it - no words allowed.



Small Group Discussion

1. Share your stories & drawings

2. Discuss:

- What was the **role of adults** in this story?
- Was the young person in the story building any **developmental or achievement outcomes**? Which ones?
- What is the **effect on young people** of focusing on developmental or achievement outcomes?



Supporting Positive Youth Outcomes in Music Education

Achievement Outcomes in Music	Developmental Outcomes in Music	What practices does the Suzuki Method use to build this outcome?
Winning a competition	Confidence and self-worth - giving courage to enter competitions	Learning pieces for a longer period of time, and going back to them as review accumulating positive performance experiences
Becoming first chair	Ability to lead - allowing for peer to peer mentorship of/within an orchestra	Group class participation, must be a good follower to be a good leader
Getting a scholarship/getting into a conservatory	Mastery and future - youth are inspired by their vision for their own future and a sense they will succeed	Manageable goals, concrete feedback, Frequent feelings of success from numerous performances
Gaining entrance into an orchestra/ensemble	Sense of responsibility – leading to commitment to peer musicians	incorporation of group classes



Creative Youth Development

Creative Youth Development (CYD) is a commitment to supporting young people's stories, ideas, and dreams through **creative expression** and **honoring their lived experience**.

www.creativeyouthdevelopment.org



Creative Youth Development

In order to create environments that promote Creative Youth Development, these three components must be present:

Racial Equity & Social Justice

Shaking up the system to create a space where all people of color feel represented, supported and cared for.

Youth Voices

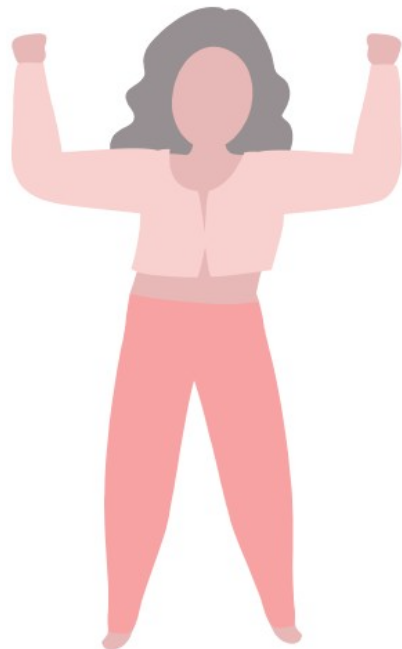
Youth speak for themselves and have voices that are valuable. An adult's role is to be an ally - not a critic.

Collective Action

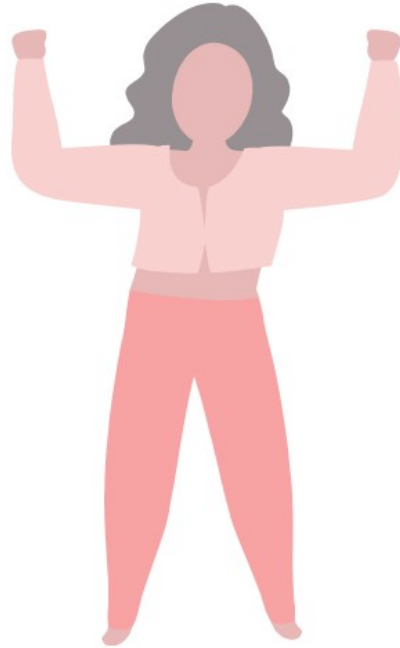
All voices are essential to supporting racial equity, youth voice and social justice. It takes a community to create change and generate new ideas.



Break!



Energizer - Find **THREE** Things!



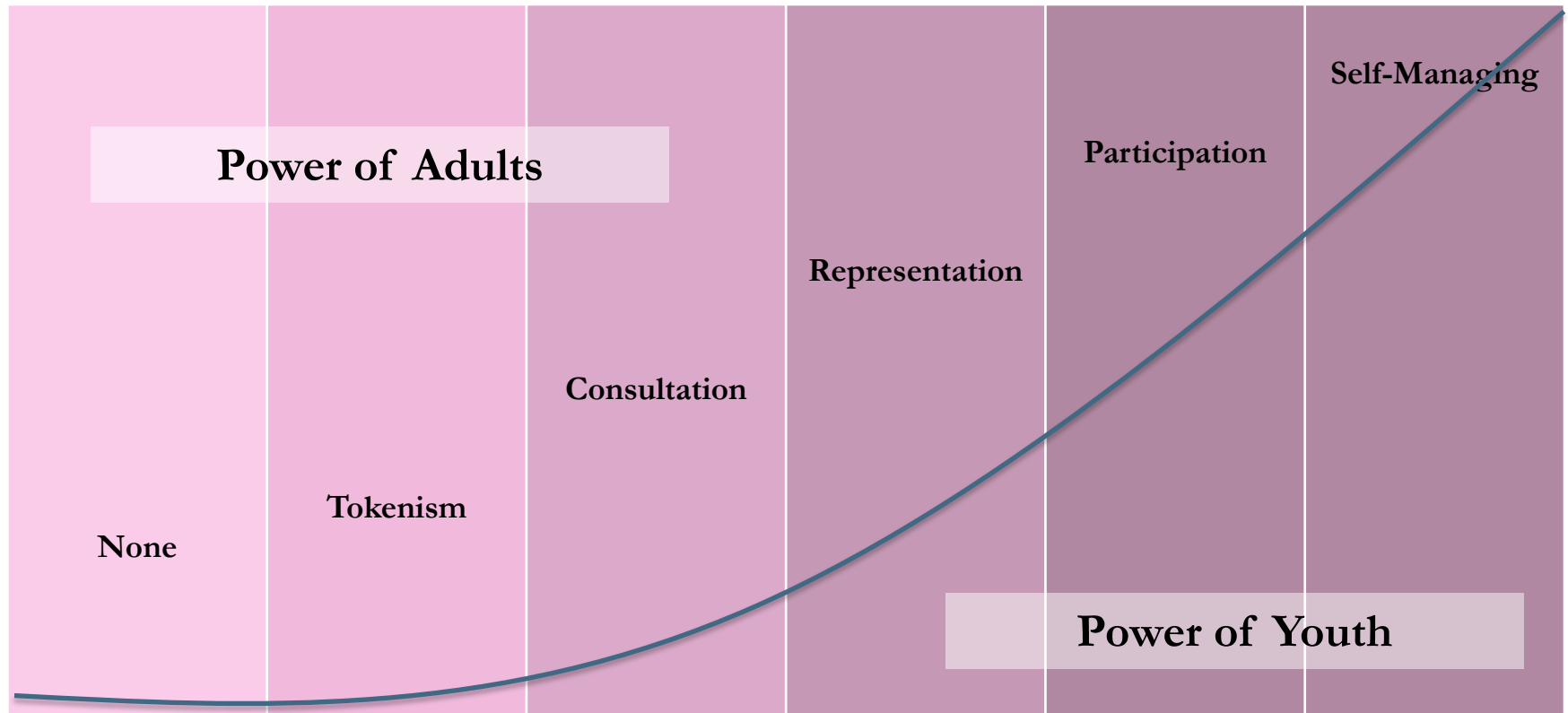
What is Youth Participation (YP)?



Youth Participation Continuum



Levels of Youth Participation and Power



Levels of Youth Participation and Power

<u>Level</u>	<u>Description</u>
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None	Youth are not included
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Tokenism	Adults set agenda and make decisions. One or two young people may be consulted or visible, but their views are not necessarily considered.
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Consultation	Adults consult young people within adult parameters.
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Representation	A select number of youth are put forward for their peers, in collaboration with adults.
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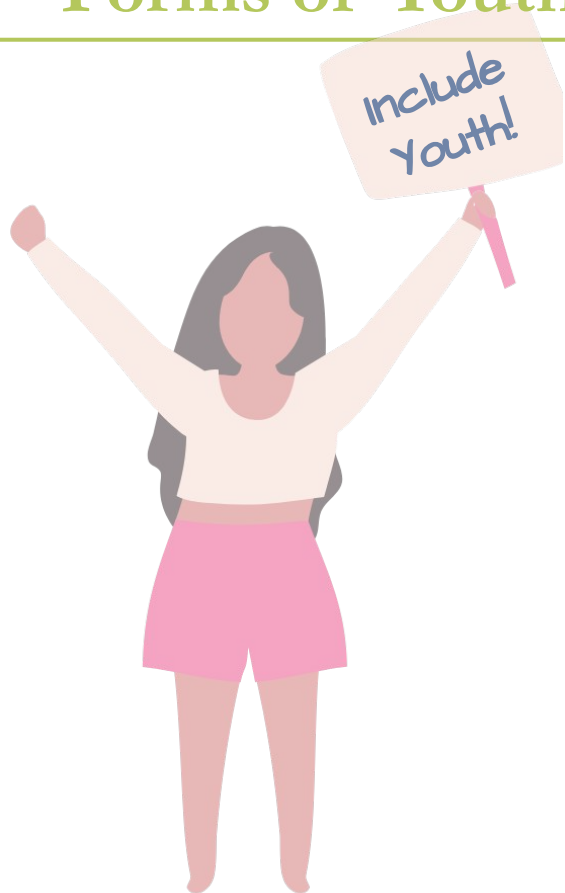
Participation	Youth set agenda, decide on issues and activities, and have joint accountability with adults.
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Self-Managing	Youth work with little or no adult authority.
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Forms of Youth Participation

(Adapted from AED/Center for Youth Development Policy Research)



Form	Description
Choosing	Young people can choose which activities they wish to participate in and how they wish to participate
Decision-Making	Young people can meet on a regular basis to discuss and modify existing program rules and regulations
Planning	Young people can meet regularly to plan future programs or community activities
Assessing	Young people can “map” their communities or engage in program evaluation activities
Communicating	Young people can regularly present the program to outsiders: tours, talks to community audiences, presentations to funders
Implementing	Young people can lead program activities, such as, present workshops, lead field trips, or hire youth and/or adult staff.



Youth Participation in Music Learning

- 1. Consultation around Instrument Use & Comfort**
 - Instrument choice based on sound, comfort, etc.
 - Options around how to stand/sit/use the bow etc.
 - Choosing a neck rest or shoulder strap
- 2. Participation in Creative Decisions**
 - What repertoire to play
 - Learning composition & improv
- 3. Participation to Self-Managing in Leadership Roles**
 - Conducting the orchestra
 - Leading a section/ensemble



Youth Participation in Shinichi Suzuki's words...

“Never lose your humility.
For pride obscures the power
to perceive truth and
greatness”

“I play with children so that I
can learn from them.”



Youth Participation and the Creative Process



The Creative Process

Plan & Prepare

The artist/s thinks through ideas, proposes possibilities and addresses probabilities.

Practice, Critique, Practice

The artist/s generates a product, critiques it and modifies it - analyzing their own, and the potential audience's, response to the artwork.

Present, Evaluate, Regroup

The artist/s presents their product publicly which generates evaluation; regrouping to start the cycle again.



Youth Participation and BUMP IT UP!!



- **ON YOUR OWN**

- Think of a project/process that you recently completed.
- Write down how youth participated in each phase

- **IN SMALL GROUPS:**

- Choose 1 person to share their project
- Suggest ways they could “Bump Up” the level of youth participation in their project



SAMPLE - Project BUMP IT UP!!

For each phase of the project, identify the current level of youth participation, and list some suggested activities that would “bump them up” to the next level.

	How youth participated.	BUMP IT UP Ideas
Plan & Prepare	Youth filled out surveys saying what music they would like to play	Teacher creates youth planning committee to select repertoire in collaboration with teacher
Practice, Critique, Practice		Find out what Carey Beth Hockett teaches about student empowerment in group classes!
Present, Evaluate & Regroup		



Group 2 - Project BUMP IT UP!!

For each phase of the project, record how youth participated, and list some suggested activities that would “bump them up” to the next level.

	How youth participated.	BUMP IT UP Ideas
Plan & Prepare	I set up chamber music groups and coach them; kids lead, share ideas.	Kids take it over - find their own music and prepare it themselves.
Practice, Critique, Practice	I work on the kids learning how to be their own teachers: paying attention to details, ID'ing problems and how to rectify them.	They prepare a performance piece on their own.
Present, Evaluate & Regroup		



Group 8 - Project BUMP IT UP!!

For each phase of the project, record how youth participated, and list some suggested activities that would “bump them up” to the next level.

	How youth participated.	BUMP IT UP Ideas
Plan & Prepare	Create a youth orchestra.	Hire professional musicians to help, find a conductor, look for other similar projects to be inspired
Practice, Critique, Practice		
Present, Evaluate & Regroup		



Reflecting on Youth Participation in Music

What ideas did you come up with or hear that you can use?

Were some parts of the creative process harder to “bump up” than others? Why?



What are some ways we can better support youth to increase their participation?

Where are we demonstrating that we are also still learning as teachers?



Closing: One thing you are taking away...

Have a student show you how they practice a tune.

more youth involvement

ask students to bring in a new idea for repertoire or execution just as I would ask for their opinions on technique or practice strategies

thinking about how to connect the teens in my studio

Ask students what they need from me

Trust your relationship

more student involvement

Agreements with my orchestra next fall.

Understanding young people can take more responsibility to lead & take ownership

where can kids/students get more involved with repertoire, performances

Being more aware of the students needs

feeling inspired to be in the Suzuki community

eliciting so much from so many teachers

question and answer with older and younger students

Thinking about the levels of participation and how to build that.

Involve students more in planning activities

Youth Talk About Youth Participation



“My orchestra director often calls on me for advice and for my point of view on our music. He gives me the opportunity to share my opinion, which I feel like he values. This leads to an engaging dynamic between us and allows rehearsals to feel inclusive. It’s like I’m learning with him rather than from him.” –JUAN, AGE 17



Closing

Virtual Sticky Note

Questions?

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