

Unit 2



SELF-AWARENESS



Prior Knowledge

A general understanding of what feelings are and an awareness that people use facial expressions and body language to express themselves.

Overview

The goal of this unit is to promote students' self-awareness.

Students will build emotional vocabulary, learn to discern between comfortable and uncomfortable feelings, and explore how experiences trigger emotions in themselves and others. They will observe that emotions come and go and that all feelings are okay to experience. Mindful awareness practices will help them build body awareness. Students will also participate in a Mindful Eating activity and explore their feelings about trying new foods.

Enduring Understandings

Students will understand:

- Being present helps them notice what they are thinking, feeling, and sensing.
- They experience emotions in their minds and bodies.
- All emotions are okay to experience.
- Emotions come and go.
- Emotions arise in response to a trigger.

Essential Questions

- What am I feeling?
- When do I experience emotions?
- When do I feel like my best self?
- What can I discover when I focus on the present?

Lesson Summaries and Materials*

Lesson 1 pages 56–67

Lesson 1—Making Faces: Students practice identifying feelings and their corresponding facial expressions.

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Sets of 10–12 index cards containing words for various emotions (1 set per group)

Lesson 2 pages 68–75

Lesson 2—Triggers: Students learn that feelings often arise in response to experiences, or triggers, and begin to identify how experiences trigger emotions in themselves.

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Body Outline handout
- Crayon (1 per student)
- Sets of 10–12 index cards containing words for various emotions (1 set per group)

Lesson 3 pages 76–88

Lesson 3—Uncomfortable Feelings: Students learn to distinguish between comfortable and uncomfortable feelings and discover that all feelings are okay to experience.

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Book *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst

Lesson 4 pages 89–95

Lesson 4—What Are You Feeling?: Students further explore that feelings often arise in response to experiences, or triggers.

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of faces showing different expressions
- A chain or an image of a chain with links
- List of key events and emotions from *Alexander and the Terrible, Horrible, No Good, Very Bad Day*
- [Optional] Hula hoops for Breaking the Chain activity

Lesson 5
pages 96–104

Lesson 5—Feeling My Best: Students explore what makes them feel like their best selves.

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Large piece of chart paper and markers/crayons

Lesson 6
pages 105–112

Lesson 6—Being Present: Students use Mindful Eating to practice noticing and savoring the present with their senses.

- Journals
- Book *What Does It Mean to Be Present?* by Raina DiOrio
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Scenarios for Holding Both activity
- Container
- [Optional] Large sheets of paper and crayons/markers

Lesson 7
pages 113–119

Lesson 7—What I Know About Me: Students apply their self-awareness to describe themselves.

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Sample Mindful Eating script from PRACTICE GUIDE
- Slices of fresh or dried fruit (1–2 pieces per student)
- Napkins (1 per student)
- [Optional] Serving tray
- Pose cards for Self-Aware Statues activity

***All Lessons include:**
Bell or chime
(Optional) Hoberman sphere

New Mindful Movements

Poses

Standing Starfish

Triangle

Surfer

Wave A

Wave B

Volcano

Seated Forward Fold

Elephant

Windmill

Sequences

Mountain/Sunrise

Mindful Moments

Calming and Focusing

Check-In

Mini-Body Scan

Senses Check-in

Mindful Eating

Visualizing My Best Self

Rest and Reflection

Differentiation*

- Differentiation activities offered for high-readiness students follow many of the activities within the unit lessons. When a differentiated activity is available, it is indicated by an asterisk next to the activity title.
- Suggestions for further reinforcement are embedded within the instructions for the activities that address more difficult concepts.

Performance Assessment

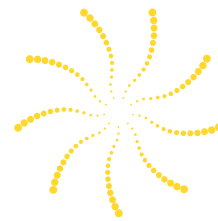
Students will be able to:

- Use emotion vocabulary to describe how they are feeling (all lessons).
- Notice that the feelings they experience come and go (Lesson 1).
- Demonstrate facial expressions and body language for several emotions (Lessons 1–2).
- Observe that feelings often arise in response to experiences, or triggers (Lesson 2).
- Identify how experiences trigger emotions in themselves (Lesson 2).
- Label feelings as **comfortable** or **uncomfortable** (Lesson 3).
- Identify how experiences trigger emotions in others (Lesson 3).
- Conclude that all feelings are okay to experience (Lesson 3).
- Describe ways in which one event or emotion can trigger another (Lesson 4).
- Describe ways they can respond to uncomfortable emotions with care and compassion (Lesson 4).
- Identify situations where they feel like their best self (Lesson 5).
- Observe that what they notice and appreciate affects how they feel (Lesson 6).
- Use their senses to explore the feel, smell, and taste of a new food (Lesson 6).
- Recognize the feelings they experience when trying a new food (Lesson 6).
- Describe something about themselves, their experiences, or their feelings to their classmates (Lesson 7).
- Describe their physical experience in a Mindful Movement game (Lesson 7).



Lesson 1

MAKING FACES



Goal Statement

Using an emotion journal and creative movement, students will practice identifying feelings and their corresponding facial expressions.

Essential Question

What am I feeling?

“I Can” Statement

I can identify and demonstrate facial expressions for several feelings.

Key Learning Objectives

Students will know...

- Everyone experiences feelings.
- The feelings they experience come and go.
- People often experience feelings that are different from one another.
- They can use facial expressions to express emotions.

Students will be able to...

- Identify the feelings they experience.
- Observe that the feelings they experience come and go.
- Demonstrate facial expressions for several emotions.

Materials

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Sets of 10–12 index cards containing words for various emotions (1 set per group)

Preparation/Setup

- [Optional] Prepare students' Thumbs-Up journal pages in advance (see instructions in lesson description).
- Load or display images of faces showing different expressions.
- If using paint, pour into small cups for students to share. Alternatively, set out ink pads.
- Set out pencils or markers.
- Make sets of index cards (1 set per group) containing words for various emotions.

New Mindful Movements

Poses

Standing Starfish
Triangle

Sequences

Mountain/Sunrise

Mindful Moments

Calming and Focusing
Check-In
Rest and Reflection

New Vocabulary

Feeling
Facial expression
Various emotion words,
as appropriate

CALMING AND FOCUSING / 2 mins

Begin every lesson with the Calming and Focusing practice described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

*THUMBS UP / 15 mins

NOTE *This first lesson may take longer than usual because it includes preparation for subsequent lessons in which this activity recurs.*

Ask students to use a pencil to divide three journal pages in half horizontally by drawing a line across the middle of each page. Alternatively, consider preparing each journal in advance for the students, which would cut the time significantly. While they are doing so, pass out paper towels and set out several ink pads or small medicine cups of tempera paint.

Show students how to make a thumbprint using ink or paint. Have them put one at the top of each half of the two sections of the three journal pages for a total of six (i.e., make the thumbprints for today as well as the next five lessons). Tell students they will be making a thumbprint face for this lesson and the next five lessons.

Project or hold up drawings of the facial expressions of a range of emotions.

NOTE *There are a number of internet sources with more and less complex emotions and drawings. It might be best to begin with simple emotions and faces and give students more choices as the unit progresses.*

Check-In (UNIT 1, LESSON 1)

Invite students to place their hands on their Anchors and lead them in this brief Check-In practice:

- *Begin by placing one hand on your heart and one hand on your stomach—on your Anchors.*
- *Take a look around the room and notice where you are. Now, if it feels comfortable and safe for you, close your eyes. Or, if you prefer, you can choose to look down at one spot.*
- *Now, with curiosity and kindness, check in with yourself. Ask, how am I feeling right now?*
- *Bring your attention to your body. What can you notice about how your*



DIFFERENTIATION

Prepare the journal pages with thumbprints for this lesson and the next five lessons. Project images/drawings that include body language along with facial expressions for a range of emotions. Invite students to observe the different body postures and stances, positions of arms and torsos, etc., among the expressions of emotions. Then cover up the faces on the images. Point randomly to the different images, and ask students to use just the body language to identify whether the emotions are *comfortable* or *uncomfortable*. Then, if they can, invite them to identify the name of the emotion. Once students have had an opportunity to guess, uncover the faces on the images. Then, lead students in a Check-In practice. Afterward, ask students to draw on their thumbprint the face and body that corresponds with the feeling they are experiencing and to label the feeling by name.

body is feeling today? Is it energetic, tired, restless, calm, or something else? Be curious.

- Now bring your attention to your face. Does your face feel relaxed? Is it smiling, serious, or bored? Notice what expression is on your face.
- Now check in on your mind. How is your mind feeling today?
- Now take a deep breath in and out. Take a look around the room and then bring your focus to me.

Show students the drawings of facial expressions. Ask them, “How do you feel? Is there an expression here that shows how you are feeling?” Then ask them to draw the corresponding facial expression on one of the thumbprints in their journals. Let them know that if they don’t find a good match, they should try their best to draw an expression that matches how they are feeling.

Invite a few students to share their drawings with the class.

SUMMARIZE FOR STUDENTS:

- Everyone experiences feelings.
- People often experience feelings that are different from one another.



MINDFUL MOVEMENT / 28 mins

Introduction

Remind students that during the Thumbs Up activity, they discovered that everyone experiences feelings. Tell them that during the movement practice today, they’re going to pause several times to observe physical sensations they are experiencing. Invite them to notice whether the feelings they experience change or stay the same.

[OPTIONAL] **Cat/Cow** (UNIT 1, LESSON 1)

Guide students through this mini-sequence two to three times.

As you practice Cat/Cow, invite students to notice the physical sensations they experience in each pose. Tell students:

- *Cat/Cow is a good warm-up for the sequences we'll be doing because it stretches and strengthens the stomach and back.*
- *As we move into Cat pose, I notice my back stretching. Do you notice your back stretching too?*
- *As we move into Cow pose, I notice a stretch in my stomach. What about you? Do you feel a stretch there too?*

[OPTIONAL] **Dog** (UNIT 1, LESSON 1)

Pause in this pose for at least three breaths. Invite students to observe their physical experiences while they hold this pose. Tell students:

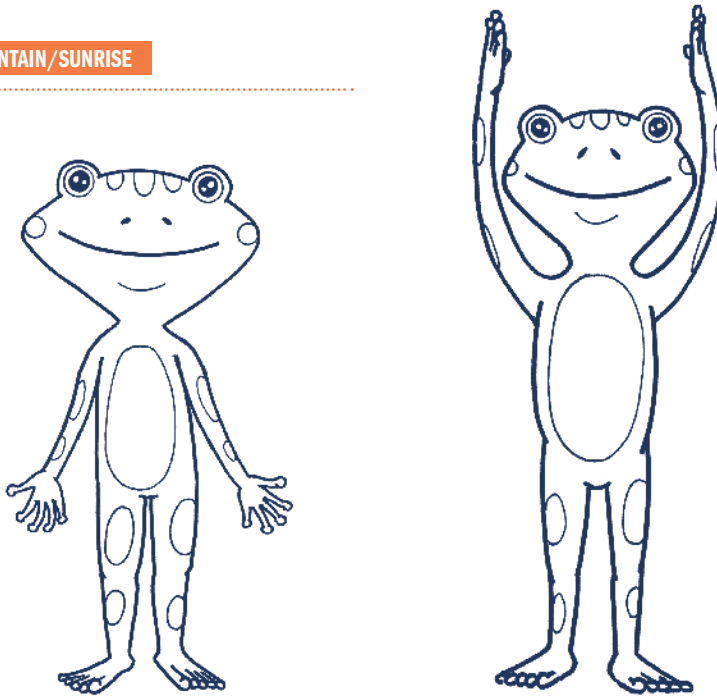
- *While we pause here in Dog, take a moment to notice your breath. Is it fast? Is it slow? There's no need to change your breath in any way, simply notice it.*

TEACHING TIP



Students often enjoy making animal sounds with these poses. While moving into the corresponding pose, invite students to “meow” like a cat if they feel a stretch in their back and to “moo” like a cow if they feel a stretch in their stomach.

MOUNTAIN/SUNRISE



Mountain/Sunrise new

Model and guide students through the new sequence using the following cues as reference:

1. **Begin in Mountain pose.**
2. **Inhale: Stretch arms out to the sides and up above the head for Sunrise.**
3. **Exhale: Bring arms down to Mountain.**

4. Repeat movement, flowing between Mountain and Sunrise two to three times.

During the first round of this mini-sequence, model checking in with your emotional experience. For example, you might say:

- *I notice that as I practice these movements, I feel _____ [e.g. happy, calm, or another emotion].*

Then, as you lead students through this mini-sequence for a second time, invite them to observe what emotion they're experiencing. Say:

- *Now take a moment to observe what you are feeling. There's no need to do anything to change it, simply notice what you are feeling right now in your body and your mind.*

Mountain/Check-In (UNIT 1, LESSON 1)

Return to Mountain pose and invite students to reflect on their emotional experiences. First, help students notice that everyone experiences feelings. Use the following script as reference:

- *Touch your nose [or raise your hand or some other gesture] if you noticed that you are experiencing a feeling right now.*
- *I wonder if we're all experiencing the same feeling right now.*

Ask students to perform specific gestures as you name feelings they might be experiencing. For example:

- *Stand on one foot if you're feeling happy. Pat your stomach if you're feeling nervous, etc.*
- *Interesting! I'm noticing that even though we all experience feelings, we don't all experience the same feelings at the same time.*

Finally, invite students to notice whether the feelings they are experiencing are the same or different from what they were experiencing at the beginning of the lesson. Use what organically arises to help students notice that feelings come and go. Tell students:

- *Take a moment to remember what feeling you were experiencing at the beginning of the lesson—the one you drew on your thumbprint.*
- *Raise your hand if you are experiencing the same feeling now that you experienced then.*

- *Put your hand on your head if you are experiencing a different feeling now.*
- *Take a moment to look around. For some of us, the feeling we are experiencing has changed, and for some us, it has stayed the same.*
- *Now notice whether the feeling you're experiencing in this moment is the same feeling you've felt your entire life, since the moment you were born, or, if at some point in your life, you've experienced a different feeling.*
- *[In a joking tone of voice] Who has never, ever experienced a different feeling in their entire life?*
- *It seems to me that if we take the time to observe the feelings we experience, we find out that they don't stay forever. Instead, they come and go. What do you think about that?*

Allow space for students to reflect on this, and invite students to continue to observe their feelings change today, tonight, and tomorrow.

Fresh Start Sequence (UNIT 1, LESSON 3)

Confirm that students remember the full Fresh Start Sequence. With the students' help, lead the sequence once slowly, taking time with alignment and breath cues. Then repeat two to three times.

If your students are ready for an additional challenge, experiment with offering fewer physical and verbal cues. For example, invite students to complete the sequence without your verbal assistance. Alternatively, see if students can do the sequence using only verbal cues or using only breath cues ("inhale" and "exhale"), but without you modeling the movements. If students demonstrate a great deal of facility with the sequence, invite them to practice the sequence without verbal cues and without you modeling the movements.

Intro to Standing Poses

Tell students that they are going to learn several new standing poses during this unit and invite them to notice how they differ from the Fresh Start Sequence. Say:

- *During this unit, we will be learning several new standing poses. Today, we will start with just two, and then we will add more.*
- *As we practice these standing poses, see if you can notice how they are different from the Fresh Start Sequence.*

TEACHING TIP



Students are just beginning to practice both self- and body-awareness in this unit. While the cues included in this movement practice offer a number of opportunities for students to practice cultivating sustained attention and developing greater self-awareness, it may not be appropriate to ask your students to engage in this amount of *noticing* right away. Introduce the mindful awareness practices at a rate that feels right for your students, selecting cues based on your students' readiness and engagement.



STANDING STARFISH

Standing Starfish new

Model and guide students through the new pose using the following cues as reference:

1. **Begin in Mountain pose, facing the long edge of the mat.**
2. **Inhale: Bring arms out to the sides in a T-shape as you jump or step both feet apart like you would in jumping jacks.**
3. **Exhale: Make sure your toes are both facing straight in front of you, outer feet parallel to the short edge of the mat.**

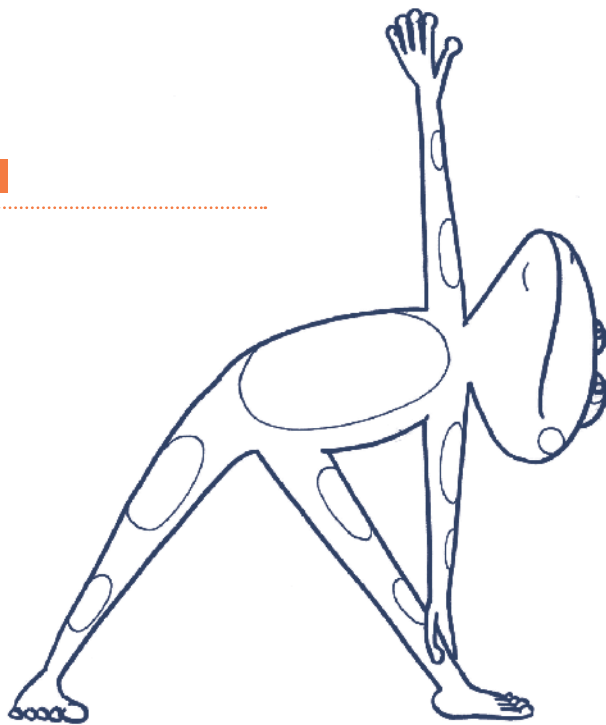
NOTE *Encourage students to notice whether their stance feels stable and invite them to move their feet into a wider or narrower stance as appropriate.*

4. **Breathing in, reach the fingertips away from you, palms facing down, as if someone is pulling gently on the hands in opposite directions.**
5. **Breathing out, find balance and stability in your stance as you press your feet equally into the ground.**
6. **Hold the pose for several breaths.**
7. **Inhale: Jump or step back to Mountain pose and bring your hands to your sides.**
8. **Exhale: Relax your body in Mountain pose.**

Invite students to respond to your initial prompt about noticing the differences between the standing poses and the Fresh Start Sequence. Accept all answers. The simple act of noticing will help them develop greater mindful awareness. Summarize students' observations and use the following script for reference:

- *The Fresh Start Sequence is made up of lots of poses that we move through quickly while this is just one pose that we're holding for a longer time. Can anyone guess why we do the Fresh Start Sequence first?*
- *The quick pace helps us warm up our bodies to get ready for the deeper stretches we experience in the standing poses.*

TRIANGLE



Triangle new

Model and guide students through the new pose using the following cues as reference. While students are in the pose, invite them to notice where in their bodies they feel a stretch.

1. **Begin in Standing Starfish pose.**
2. **Inhale:** Turn the right foot to face the short edge of the mat.
3. **Exhale:** With chest and torso facing front, reach right arm out over right foot, leaning to the right without bending the back. Right arm drops down toward the right thigh or shin (NOT on the knee).

- 4. Inhale:** Left arm reaches upward. You may look up at the left hand or look straight ahead without twisting the neck. Legs are long and strong.
- 5. Hold the pose for three to five breaths:**
 - **Breathing in,** press your feet firmly into the mat.
 - **Breathing out,** check that if you lift your right hand slightly, your legs are engaged enough to hold you up.
 - **Breathing in,** consider if you can lengthen your spine in one long line from tailbone to head. Can your chest expand, arms open wide?
 - **Breathing out,** consider what happens if you gently pull your belly button in toward your spine. Does your back feel strong and stable?
- 6. Inhale:** Reach for the ceiling with the left hand and lift up out of the pose with arms in a T-shape.
- 7. Exhale:** Turn both feet to face forward, standing strong and stable.
- 8. Repeat on the left side.**
- 9. Exhale:** Jump or step back to Mountain and bring your hands to your sides.

Creative Movement: Mood Masks

This creative movement activity should be done while students are standing. Students will practice their attention skills, body-awareness, and creativity to create and recreate dramatic facial expressions representing various emotions. Instructions are given first for small groups, but options are also included for partner and whole-class variations.

First, invite students to stand in circles in small groups.

Then pass each student a card displaying an emotion word of your choosing. Tell students that they may look at their card but they should not show it to others. Once students have had an opportunity to review their card, ask them to place the card face down in front of them.

Assign each member of the group a number. Tell students that Player 1 will create an emotional facial expression, or a “mood mask,” that corresponds to the emotion on their card. The group will then guess the emotion while Player 1 holds the expression on their face. Player 1 will then “take off the mask” and pass it to Player 2 who will then attempt to “put on the mask” by recreating the expression. Then Player 2 will repeat the process using their own emotion card. This will continue, going around the circle until everyone has had a turn.

Variations

Whole-Class: Have a few students take turns in the role of Player 1 while all remaining students are Player 2.

Pairs: Divide into pairs and have them take turns in the roles of Player 1 and Player 2.

Conclude the activity by asking students how this game might be similar to their own experiences of emotions. Help students notice that they are putting on and taking off mood masks all day long.

SUMMARIZE FOR STUDENTS:

- *Feelings don't stay forever; instead, they come and go.*

Closing Sequence (UNIT 1, LESSON 1)

Guide students through the Closing Sequence.



REST AND REFLECTION / 3 mins

Invite students to Rest in a position that feels safe and comfortable. Say:

- *First, take a look around the room, then lie down or rest your body in a way that feels safe and comfortable for you. Close your eyes if it's comfortable. If you would rather not close your eyes, you can find one place to rest your eyes.*

Lead students through a short mindful reflection using the following cues as reference and allowing for extended pauses when appropriate.

- *Take a moment to check in with your body while you are resting. Notice where it is, what it's touching.*
- *Do some parts of your body feel comfortable? Do other parts feel uncomfortable?*
- *You don't need to do anything to change what you find, simply notice how your body feels.*
- *Now bring your attention to your breath.*

TEACHING TIP



When explaining the game, ask for a student volunteer and demonstrate in a creative and fun way. Create your own mood mask using a slightly exaggerated expression. Consider miming the process of pushing your features into place to create your expression. When you take off your mask, mime pulling the mask off your face and passing it to your partner.

TEACHING TIP



To keep moving between turns, have students wiggle and shake out their bodies from head to toe to shake off the prior mood.

LESSON 1

- *Is it fast?*
- *Is it slow?*
- *Notice how it feels.*
- *You don't need to speed it up or slow it down, simply watch as it flows in and out on its own.*

Allow for one to two minutes of Rest.

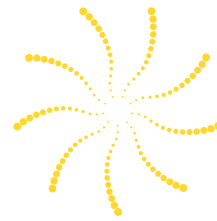
TAKE-HOME PRACTICE

- *Play a version of Mood Masks with a family member. Think of an emotion and create an expression. See if your family member can guess the emotion. Notice which expressions are easy to guess and which are more challenging.*



Lesson 2

TRIGGERS



Goal Statement

Students will understand that feelings often arise in response to experiences, or *triggers*, and will begin to identify how experiences trigger emotions in themselves.

Essential Question

What am I feeling?

“I Can” Statement

I can identify the feelings
I experience.

Key Learning Objectives

Students will know...

- They experience emotions in their bodies.
- They can use body language to express emotions.
- Feelings often arise in response to experiences, or triggers.
- Different people can respond differently to the same experience.

Students will be able to...

- Demonstrate body language for several emotions.
- Identify how experiences trigger emotions in themselves.

Materials

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of faces showing different expressions
- Sets of 10–12 index cards containing words for various emotions (1 set per group)

Preparation/Setup

- Organize student journals for quick distribution.
- Display images of facial expressions of emotions.
- Set up paint or ink pads.
- Set out pencils or markers.
- Organize sets of index cards containing words for various emotions. Make 1 set per group.

New Mindful Movements

Poses

None

Sequences

None

Mindful Moments

Calming and Focusing

Check-In

Mini-Body Scan

Rest and Reflection

New Vocabulary

Trigger

Body language

Happy

Various emotion words,
as appropriate

CALMING AND FOCUSING / 2 mins

Begin every lesson with Calming and Focusing practices described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

THUMBS UP / 5 mins

Check-In (UNIT 1, LESSON 1)

After the tone stops in the Focusing exercise, lead students in a brief Check-In practice to notice how they are feeling. Tell them that once they have noticed and identified how they are feeling, they should look up to let you know.

Project or hold up drawings of facial expressions, and direct students to record how they are feeling on the thumbprints in their journals as they did in the last lesson. Let students keep the journals for the next part of the lesson.

WHAT IS A TRIGGER? / 10 mins

Tell students that when we experience an emotion, usually there was something happening or something we experienced that brought up that emotion. The experience that started the emotion is called a trigger. Help them understand this concept by sharing what feeling you noticed and what experience you think triggered that emotion for you. Ask students to reflect on what experience may have triggered the feeling they are currently experiencing.

Model this reflection for students by showing what expression you drew for today, sharing how you are feeling, and giving a simple explanation that identifies the experience you think triggered this feeling. Invite a couple of volunteers to share in the same way to check for understanding.

Then, in the appropriate section of their journals (the half with today's face), ask them to write a sentence (or draw an illustration) that explains why they think they feel the way they do or, in other words, what may have triggered the feeling they are experiencing.

Invite several students to share aloud.

SUMMARIZE FOR STUDENTS:

- *Feelings often arise in response to experiences.*
- *A trigger is the experience that causes the feeling to arise.*

Then read several scenarios aloud and ask students what feelings they might trigger for them. Invite them to react with a thumbs-up signal or a thumbs-down signal to show whether they would feel comfortable or uncomfortable in response to the following situations:

- *You're having peas for dinner.*
- *You had to give the dog a bath.*
- *You have a book to read.*
- *It's time for math.*
- *Your family is moving.*

As students indicate their preferences, consider asking questions such as the following:

-
- *If you had this experience, what specific emotion would you be feeling?*
 - *Is it okay that we don't all feel the same way?*
-

SUMMARIZE FOR STUDENTS:

- *When something happens that makes us feel an emotion, that experience is called a trigger.*
- *There is no right or wrong response to a trigger.*
- *The same experience might trigger a certain feeling for one person and a different feeling for someone else.*



MINDFUL MOVEMENT / 28 mins

Mountain (UNIT 1, LESSON 1)

Guide students to stand in Mountain pose.

Review with students what they have learned in class so far:

- Feelings often arise in response to experiences, or triggers.

Tell students that during this Mindful Movement practice, they are going to explore how their minds and bodies are connected by observing whether physical movements can trigger emotional experiences.

[OPTIONAL] **Cat/Cow** (UNIT 1, LESSON 1)

Lead students through the Cat/Cow sequence.

[OPTIONAL] **Dog** (UNIT 1, LESSON 1)

Lead students through Dog pose.

[OPTIONAL] **Mountain/Sunrise** (UNIT 2, LESSON 1)

Lead students through the Mountain/Sunrise sequence.

Fresh Start Sequence/Check-In (UNIT 1, LESSON 3)

Confirm that students remember the full Fresh Start Sequence. With the students' help, lead the sequence once slowly, taking time with alignment and breath cues. Then repeat two to three times.

During the first round of the sequence, prompt students to notice their emotional experiences while they are moving:

- *While we practice the Fresh Start Sequence, notice if there are certain movements that trigger specific feelings for you. For example, when I rise up from Sunset to Sunrise I feel [happy].*

[Substitute with whatever feeling(s) you experience.]

- *Is there a specific movement or posture in which you feel happy? Afraid? Bored? Nervous? Frustrated? Calm?*

Before the final repetition, invite students to pause in Mountain pose. Invite the class to do an experiment to find out about how they experience emotions. Ask the students to smile and to keep smiling through the final round of the sequence.

While they are moving, prompt them to notice what feelings they are experiencing and to observe whether smiling impacted their emotional experience.

At the end of the sequence, take a class poll to find out whether smiling triggered a feeling for the students. Then inquire whether anyone experienced happiness.

Explain that scientists have shown that sometimes bringing a smile to your face can actually lead to feelings of happiness. Invite them to try this throughout their day and observe whether it is true for them.

Intro to Standing Poses

Remind students that they will focus on learning new standing postures. Invite them to recall why the standing postures come after the Fresh Start Sequence. Then solicit a volunteer to remind the class of the standing posture they learned in the last lesson.

Standing Starfish/Feelings Check-In (UNIT 2, LESSON 1)

Guide students into the pose. Pause for several breaths and invite students to observe their inner experiences and see what emotion they are experiencing. Say:

- *Let's pause here for a few breaths. Take a moment to see if you are experiencing a feeling right now.*

Then ask students to observe where in their body they feel that feeling:

- *Now silently observe where in your body you are experiencing the feeling. Do you feel it in your stomach? In your chest? Near your throat? Is it in one place or several places?*
- *You don't need to do anything to change the feeling you are experiencing. Simply observe it.*

Triangle (UNIT 2, LESSON 1)

Guide students into the pose.

Then invite them to pause and observe what it feels like to practice this pose. Invite them to reflect on whether their experience is similar to the one they had during the first lesson or if it has changed.

Creative Movement: Mood Costumes

Repeat the creative movement activity from Lesson 1, but this time explain that you will be creating “mood costumes” instead of masks.

This activity uses creative movement to develop body-awareness, attention skills, and creativity, while reinforcing the understanding that emotions can be felt and expressed in the body. It can be included even if the Mood Masks activity was not used in Lesson 1.

First, lead a quick grouping method to facilitate students getting into circles in small groups.

Then pass each student a card displaying an emotion word (or emotion face) of your choosing. Tell students that they may look at their card but they should not show it to others. Once students have had an opportunity to review their card, ask them to place the card face down in front of them.

Tell students that Player 1 will create a mood costume by embodying the emotion that was on their card with their whole body. Their facial expression and body language should show the emotion on their card. After Player 1 has posed in their mood costume, the rest of the group will then “put on” the costume and guess the emotion. Then the next student will become Player 1 and repeat the process using their own emotion card. This will continue, going around the circle until everyone has had a turn. Model this and check for understanding by demonstrating a mood costume yourself and having the class put it on and guess the feeling. Use exaggerated facial expressions and body language. To engage students, consider miming as if you are actually putting on a costume.

Pause the game as appropriate to have students check in and notice how and where they feel this emotion in their bodies while they are in their mood costumes.

Variations

Whole-class: Have a few students take turns in the role of Player 1 while all remaining students take the role of Player 2. Player 1 does their part, then all other players put on the costume, copying the expression, and then guess the emotion.

Partners: Have each partner take a turn in the role of Player 1 and Player 2.

Closing Sequence (UNIT 1, LESSON 1)

Lead students through the sequence.



REST AND REFLECTION / 3 mins

Invite students to Rest in a position that feels safe and comfortable:

- First, take a look around the room, then lie down or rest your body in a way that feels safe and comfortable for you. Close your eyes if it's

TEACHING TIP



The instructions for this activity suggest using small groups, but options are also included for partner and whole-class variations. Small groups and partner variations will give all students the opportunity to respond to the emotion cue as the leader at least once. Make sure to prepare a quick pairing or grouping method if using these variations. The whole-class variation will save time and be more appropriate for classes that are not ready for small group work.

TEACHING TIP



To keep moving between turns, have students shake out their bodies from head to toe to shake off the prior mood.

comfortable. If you would rather not close your eyes, you can find one place to rest your eyes.

TEACHING TIP



To end the lesson, have students stand on their mats. Ask them to create a pose with their bodies that shows how they feel right now. Model this by creating a pose to show what feeling you are experiencing. Then, remind them that emotions come and go and help them “shake off” the emotion before they leave. For example, you might say something like:

Feelings come and go. This one might stick around, or it might be gone in a few moments. We don’t have to hold on to it, so let’s all shake off our pose so that we are ready for the next part of our day.

Model this process and then invite students to shake out their hands, arms, legs, and whole bodies. Then return to a neutral posture with hands on Anchors. Take a deep breath together before transitioning.

Mini-Body Scan

Lead students through a Mini-Body Scan practice. Use the following script as reference:

- *While we rest our bodies, let’s check in with them to notice how they feel. Let’s imagine that our attention is like a flashlight inside our minds.*
- *First, let’s see if we can shine that light on our feet and our legs. Without looking at them, notice where your legs and feet are touching the ground.*
- *Notice if they are heavy, still, or restless.*
- *Can you feel your knees? What about your toes?*
- *Now we’ll move the flashlight all the way up to our bellies and chests. Can you notice your breath moving your belly or your chest?*
- *Moving on, imagine shining that light down one arm and then the other.*
- *Where are they and how do they feel? Which parts of your arms and your hands are touching the floor? Are they warm or cool? Simply notice and breathe.*
- *Finally, let’s move the flashlight up to the head and face. What does your head feel like resting where you are? Does your face feel relaxed or is there some other expression there?*
- *Now that you’ve paid some attention to your body, turn off the imaginary flashlight, and simply rest.*

Allow for one to two minutes of Rest.

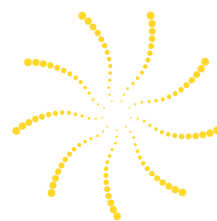
TAKE-HOME PRACTICE

- *Find a picture of a character in a story or book that you like. What emotion are they showing on their face and in their body language? What do you think triggered this emotion?*



Lesson 3

UNCOMFORTABLE FEELINGS



Goal Statement

Students will be able to distinguish between comfortable and uncomfortable feelings and understand that all feelings are okay to experience.

Essential Question

What am I feeling?

“I Can” Statement

I can describe emotions as comfortable or uncomfortable.

Key Learning Objectives

Students will know...

- Some emotions feel comfortable, and some emotions feel uncomfortable.
- All emotions are okay to experience.

Students will be able to...

- Label emotions as comfortable or uncomfortable.
- Practice noticing comfortable and uncomfortable sensations in their bodies.

Materials

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of faces showing different expressions
- Book *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst

Preparation/Setup

- Organize student journals for quick distribution.
- Preload or display images of facial expressions for various emotions.
- Set up paint or ink pads.
- Set out pencils or markers.
- Set out *Alexander and the Terrible, Horrible, No Good, Very Bad Day*.

New Mindful Movements

Poses

Surfer
Wave A
Wave B
Volcano
Seated Forward Fold

Sequences

None

Mindful Moments

Calming and Focusing
Check-In
Mini-Body Scan
Rest and Reflection

New Vocabulary

Comfortable
Uncomfortable
Signal
Sensation

CALMING AND FOCUSING / 2 mins

Begin every lesson with Calming and Focusing practices described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

THUMBS UP / 5 mins**Check-In** (UNIT 1, LESSON 1)

After the tone stops in the Focusing exercise, lead students in a brief Check-In practice to notice how they are feeling. During the Check-In, tell students if they notice any emotion, to notice whether it is comfortable or uncomfortable. Tell them that once they have noticed and identified how they are feeling, they should look up to let you know.

Project or hold up drawings of facial expressions, and direct students to record how they are feeling on the thumbprints in their journals as they did in the last lesson.

Review with students the meaning of the word trigger. Then ask students to label their emotion and write a sentence that explains what may have triggered that emotion.

Finally, invite volunteers to share the name of the emotion they were feeling. Ask them to say whether this emotion is a comfortable or uncomfortable feeling.

SUMMARIZE FOR STUDENTS:

- *Some emotions feel comfortable, and some emotions feel uncomfortable.*

***STORYTIME** / 15 mins

Show students the book cover of *Alexander and the Terrible, Horrible, No Good, Very Bad Day* and ask them to think about what experiences someone might have during a terrible, horrible, no good, very bad day.

Read the opening vignette in the book. Then pause and ask students questions such as the following:

TEACHING TIP

Throughout this unit, feel free to vary the placement of the Thumbs Up activity at different points in the lessons rather than after Calming and Focusing every time. For example, it could be completed after an active game or a challenging activity. This may provide opportunities for a greater variety of emotions to be identified.

-
- ***What emotion do you think Alexander is feeling right now?***
 - ***What experiences may have triggered that emotion?*** [Answer: There's gum in his hair; he tripped on his skateboard; and he dropped his sweater in the sink.]
 - ***Is the emotion that Alexander is experiencing comfortable or uncomfortable?***
-

Read the next vignette and then pause again. This time invite students to notice a different experience in the story. Continue to ask students questions such as the following to help them identify emotional triggers and discern between comfortable and uncomfortable emotions. For example:

-
- ***Anthony found a Corvette Stingray car kit in his breakfast cereal box. What emotion do you think he experienced when that happened?***
 - ***Was the emotion comfortable or uncomfortable?***
 - ***What triggered that emotion for Anthony?***
-

As students gain facility with these concepts, invite them to make a gesture (e.g., pat their stomach) every time they hear something that would trigger a comfortable emotion and to make another gesture (e.g., touch their nose) every time they hear something that would trigger an uncomfortable emotion. Accept whatever answers students offer, making room for them to disagree about how someone might respond to a particular experience.

Conclude by inviting students to explore whether it is okay to feel uncomfortable emotions. If students express concern about uncomfortable emotions, use the story to help them distinguish between uncomfortable emotions and the behaviors people sometimes engage in when they experience them. For example:

Anthony made Alexander fall in the mud, and Alexander started crying.

-
- ***What emotion do you think Alexander was experiencing?***
 - ***Was that emotion comfortable or uncomfortable?***
 - ***Was it okay that Alexander felt that emotion?***
-

Then Nick told Alexander he was a crybaby.

-
- ***How do you think Alexander felt then?***
 - ***Was that emotion comfortable or uncomfortable?***
 - ***Was it okay that Alexander felt that emotion?***
-

After Nick told Alexander he was a crybaby, Alexander started punching him.

-
- **Why do you think Alexander did that?** (Focus on the emotions Alexander was feeling)
 - **Is it okay to punch another person?**
 - ***What do you think Alexander needed when he was feeling those uncomfortable feelings?** [Answer: for Anthony and Nick to understand how he felt; an apology; kindness and respect]
 - **What advice would you give Alexander in this situation?**
-

SUMMARIZE FOR STUDENTS:

- *We often experience emotions in response to experiences, or triggers.*
- *Some emotions feel comfortable and some emotions feel uncomfortable.*
- *All emotions are okay to experience (but not all behaviors are okay).*



*MINDFUL MOVEMENT / 20 mins

Mountain (UNIT 1, LESSON 1)

Guide students to take a few breaths in Mountain pose.

Ask students to recall what type of posture they're learning about during this unit. If needed, remind students that they have been learning standing poses. Tell them that today they will learn two new standing poses: Volcano and Surfer. (Teachers also have the option of teaching students Wave A and Wave B.)

Remind students that standing poses are held for several breaths. Then tell them that since they hold the poses for longer periods of time, they offer a great opportunity to observe what they're experiencing in their bodies.

Fresh Start Sequence (UNIT 1, LESSON 3)

Lead students through the sequence two to three times.

Pause before the final repetition of the sequence and tell students that just like emotions, physical sensations can be both comfortable and uncomfortable. Then share with students one comfortable sensation you noticed while you practiced the Fresh Start Sequence and one uncomfortable sensation you experienced. For example, you might say that the feeling of your lungs expanding with the breath was comfortable or that your shoulders were starting to get stiff and this was uncomfortable or that a muscle stretching too much was uncomfortable.

Invite students to notice whether their body is giving them any physical sensations while they practice the final round of the Fresh Start Sequence.

Once students have completed the sequence, ask them to communicate to you whether they noticed any comfortable or uncomfortable sensations in their bodies during the Fresh Start Sequence (e.g., ask students to move into Standing Starfish if they noticed a comfortable sensation, Mountain if they noticed an uncomfortable sensation, and Triangle if they did not notice one). Take a moment to answer any questions students might have about noticing physical sensations before you move to the next portion of the practice.

★ DIFFERENTIATION

Explain that physical sensations are like your body's way of speaking to you. Usually when you feel a sensation it's like a signal or a message your body is sending.



SURFER

Surfer new

Before you guide students into Surfer pose, tell students that now that they know how to observe their physical sensations, you'd like them to notice one comfortable sensation they experience as they learn the new pose.

Model and guide students through the new pose using the following cues as reference:

1. Begin in Standing Starfish pose.
2. Notice if your feet are so wide apart that it is uncomfortable to stand and keep upright—then you know to bring your feet in a bit. Notice if your feet are too close—are you able to move them out without losing your ability to press firmly down evenly through both your feet?

3. Inhale: Turn the right foot to face the short edge of the mat.
4. Exhale: Bend the right knee over the ankle (adjust width of your stance if needed to ensure your knee does not move out over the toes); turn the head to look out over the right fingertips.
5. Hold the pose for three to five breaths.
 - Breathing in, fix your attention forward, like a surfer watching where the wave will take you.
 - Breathing out, squeeze the belly gently and press your feet down firmly, holding your body strong on your surfboard.
 - Breathing in, reach the arms out even wider—imagine stretching them the length of your surfboard!
 - Breathing out, sink the shoulders down away from the ears and sink the hips down, deepening the lunge.
6. Exhale and turn both feet to face forward and then jump or step back to Mountain pose (unless you are proceeding to Wave A and/or Wave B).

Pause and ask questions such as the following to help students observe their physical experiences:

-
- *What comfortable sensation did you experience?*
 - *Was your body telling you something?*
-

WAVE A

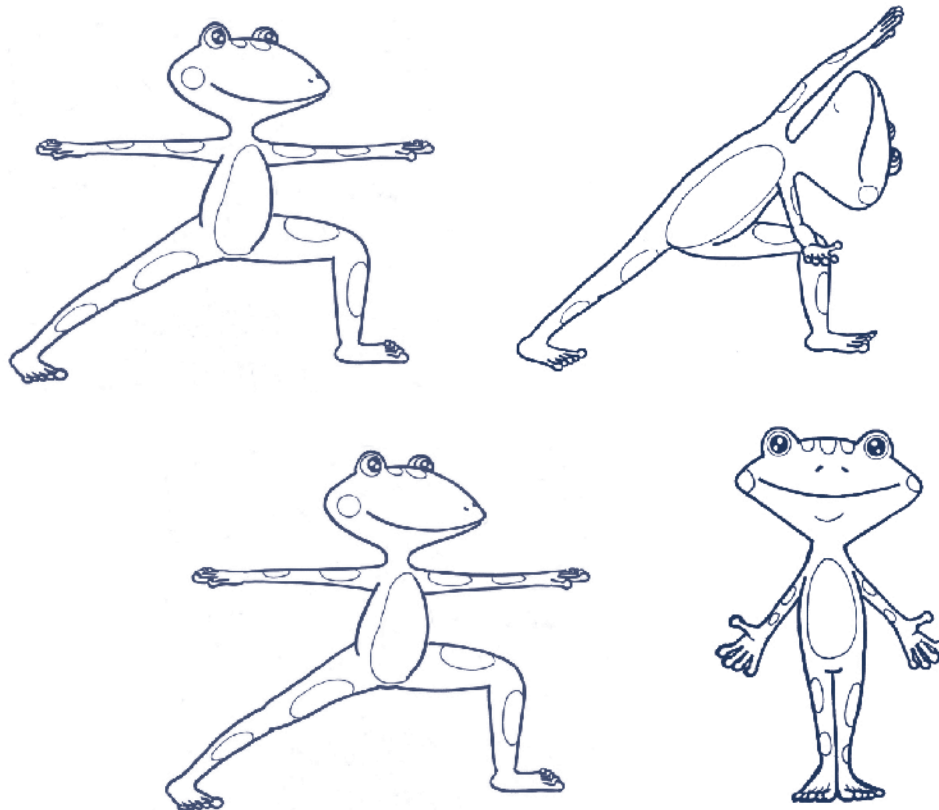


[OPTIONAL] Wave A new

From Surfer pose, guide students into Wave A pose using the following cues as reference:

1. Inhale: Without moving the legs, turn the right palm to face up and lift it up above the head, tilting the head slightly to look up at the palm.
2. Exhale: Allow the left hand to rest on the hip or left calf as you bend through your side.
3. Take three to five breaths, holding the pose.
 - Breathing in, keep the right fingertips reaching toward the ceiling.
 - Breathing out, keep the right knee bent, both feet pressing down into the mat.
 - Breathing in, let your breath expand your ribs on the right side.
 - Breathing out, gently pull the belly button toward the spine to support the back.

WAVE B



[OPTIONAL] Wave B new

Guide students back to Surfer pose so that they can watch you model Wave B. (After the first time, you can go straight from Wave A to Wave B and skip this step.) Model and guide students through the pose using the following cues as reference:

1. Inhale: Lengthen spine and arms, standing strong in Surfer pose.
2. Exhale: Rest right forearm on right thigh, leaning torso over the right knee.
3. Inhale: Lift the left arm up and extend out over the left ear like a wave sweeping over from behind the surfboard.
4. Hold the pose for three to five breaths:
 - Breathing in, imagine the line from the left foot to the left fingertips growing longer.
 - Breathing out, press the feet deeply onto the mat like you are pressing your surfboard down against the ocean water.
5. Inhale: Reach back with the left arm and lift out of the pose, returning to Surfer pose.
6. Exhale: Turn both feet to face forward, standing strong and stable.
7. Repeat Surfer, Wave A, and Wave B on the left side.
8. Exhale: Turn both feet to face forward and jump or step back to Mountain pose, bringing your hands to your sides.

VOLCANO



Volcano new

Before you guide students into Volcano pose, invite them to notice any uncomfortable sensations they experience as they learn the new pose. Use the following cues as reference:

1. Begin in Mountain pose.
2. Inhale: Hop or step feet wide open, hands on hips.
3. Exhale: Fold forward from the hips, sliding hands down the legs to rest on the shins, ankles, or the floor.

4. Inhale: Lift head and heart, lengthening the spine from tailbone to crown.
5. Exhale: Lower head down, press feet into mat, and lengthen legs from soles of the feet to hips.
6. Hold the pose for three to five breaths:
 - Breathing in, feel the expansion of the breath lengthening the torso.
 - Breathing out, feel your muscles relaxing into the pose.
 - Breathing in, engage the legs, pressing feet deeper into the mat.
 - Breathing out, allow the muscles in the legs to relax.

Pause in Mountain pose and invite several students to share what they noticed. Use questions such as the following to help students observe their physical experiences:

-
- *What uncomfortable sensations did you experience?*
 - *What message do you think your body was sending you? Did it need something?*
 - **Was the signal loud like a shout or quiet like a whisper?*
-

SEATED FORWARD FOLD



[OPTIONAL] Seated Forward Fold new

Model and guide students through the new pose using the following cues as reference:

1. Begin seated. Extend legs in front of the body; place hands on outside of legs. (Knees can remain slightly bent if straightening the legs is uncomfortable.)

2. Inhale: Lengthen the spine to sit up tall, with the crown of the head lifting toward the ceiling.
3. Exhale: Fold forward, walking hands toward feet. Relax head, neck, and shoulders.
4. Take three breaths, holding the pose.
 - Breathing in, imagine the spine lengthening.
 - Breathing out, imagine muscles in the legs relaxing from hips to ankles.
 - Breathing in, feel the breath expanding the belly and ribs against legs.
 - Breathing out, let the belly, chest, and head sink downward over the legs.
5. Inhale: Return to seated.

Check-In (With Our Bodies)

Model checking in with your body by describing an uncomfortable sensation you are experiencing. Model noticing this sensation with curiosity and kindness. For example:

- *When I check in and pay attention to how my body is feeling right now, I notice that my upper back feels sore. When I use curiosity and kindness to check in with my sore back, my curiosity is wondering what my body needs. I think maybe this uncomfortable feeling is telling me that my back needs to be stretched.*

Then invite students to brainstorm how you could respond to this message. Try out what they suggest. For example:

- *That's a great idea. I'll reach my arms up to the ceiling to help stretch my upper back. When I reach my arms up to the ceiling like this, my back feels much more comfortable. And now when I check in again, I notice that my back feels much less sore.*

Invite students to be curious about why uncomfortable sensations might be important. Use questions such as the following to help guide the discussion:

-
- *Is it okay to experience uncomfortable sensations?*
 - *When you feel an uncomfortable sensation, do you think your body might be telling you something? What messages could it be sending? Do you think your body might need something? (e.g. water, rest, a stretch)*
-

Finally, invite them to check in with their bodies and notice if there is anything they need before the Closing Sequence.

Closing Sequence (UNIT 1, LESSON 1)

Lead students through the Closing Sequence.



REST AND REFLECTION / 5 mins

Invite students to Rest in a position that feels safe:

- *First, take a look around the room, then lie down or rest your body in a way that feels safe and comfortable for you. Close your eyes if it's comfortable. If you would rather not close your eyes, you can find one place to rest your eyes.*

Mini-Body Scan

Lead students through a Mini-Body Scan, guiding them to focus on noticing comfortable and uncomfortable sensations:

- *While we rest our bodies, let's check in with them to notice how they feel. Let's imagine that our attention is like a flashlight inside our minds. We'll shine the light to notice what's going on with our bodies and how they feel.*
- *First, let's see if we can shine that light on our feet and our legs. Notice where your legs and feet are right now and how they feel. Are your feet comfortable?*
- *What about your legs? Are there any places where they feel uncomfortable? Do they need anything?*
- *Now we'll shine our attention all the way up to our bellies and chests. Can you notice your breath moving your belly or your chest? How does your breath feel? Is it moving freely? Is it comfortable?*
- *Moving on, imagine shining that light down one arm and then the other.*
- *Where are your arms and how do they feel? Are your arms and hands comfortable where they are or uncomfortable? Do they need anything?*

- *Finally, let's move our attention up to the neck and shoulders. Are they comfortable while you rest in this position? Do you notice any uncomfortable sensations in your neck or shoulders?*
- *Now that you've paid some attention to your body, make any changes your body needs for rest.*

Allow for one to two minutes of Rest.

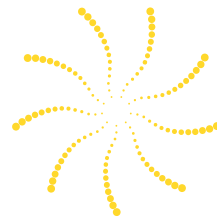
TAKE-HOME PRACTICE

- *Before dinner tonight, see if you can remember which emotions you felt today. How many different emotions did you feel? Which ones were comfortable and which ones were uncomfortable? Ask a family member which emotions they felt during their day.*



Lesson 4

WHAT ARE YOU FEELING?



Goal Statement

Students will understand that feelings often arise in response to experiences, or triggers.

Essential Question

When do I experience different emotions?

“I Can” Statement

I can demonstrate and name emotions that would arise from a trigger.

Key Learning Objectives

Students will know...

- Many experiences can trigger emotions.
- Checking in can help them notice what they feel.

Students will be able to...

- Name specific emotions that arise from triggers.
- Show facial and bodily expressions for emotions.

Materials

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of faces showing different expressions
- Book *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst

Preparation/Setup

- Organize student journals for quick distribution.
- Load or display images of facial expressions of emotions.
- Set up paint or ink pads.
- Set out pencils or markers.
- Set out *Alexander and the Terrible, Horrible, No Good, Very Bad Day*.

New Vocabulary

Erupt/eruptions
Dormant

New Mindful Movements

Poses

None

Sequences

None

Mindful Moments

Calming and Focusing
Check-In
Senses Check-In
Rest and Reflection

CALMING AND FOCUSING / 2 mins

Begin every lesson with Calming and Focusing practices described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

THUMBS UP / 8 mins**Check-In** (UNIT 1, LESSON 1)

After the tone stops in the Focusing exercise, lead students in a brief Check-In practice to notice how they are feeling. During the Check-In, tell students if they notice any emotion, to notice whether it is comfortable or uncomfortable. Tell them that once they have noticed and identified how they are feeling, they should look up to let you know.

Project or hold up drawings of facial expressions, and direct students to record how they are feeling on the thumbprints in their journals as they did in the last lesson.

Review with students the meaning of the word trigger. Then ask students to label their emotion and write a sentence that explains what may have triggered that emotion.

Finally, invite volunteers to share the name of the emotion they were feeling. Ask them to say whether this emotion is a comfortable or uncomfortable feeling.

WHAT ARE YOU FEELING, ALEXANDER? / 15 mins

Tell students that they're going to return to the story of *Alexander and his terrible, horrible, no good, very bad day*, and that they're going to take a closer look to see what made it so uncomfortable for him.

Ask students questions such as the following:

-
- ***In the book, did Alexander ever say how he was feeling?***
 - ***Did anyone ever ask Alexander how he was feeling?***
 - ***If Alexander stopped to check in, what do you think he would have noticed?***
-

Tell students you think it would really help Alexander to notice how he was feeling and give his feelings names. Explain to students that you would like

their help to figure out how Alexander was feeling. Choose a few key scenes from the book to explore Alexander's emotions. Call on small groups of students to come to the front or center of the room to represent Alexander. Re-read a scene, showing the illustration. Ask those students to imagine they are Alexander while you read the scene. Invite them to show with their faces and bodies what Alexander looks like in the book. Then, still imagining they are Alexander, ask them to check in with how they are feeling in this situation. Modeling concern, ask each student, "What are you feeling, Alexander?" Invite each student volunteer to share how they are feeling. As needed, help them find specific emotion words to describe how they would be feeling.

Repeat this demonstration with a few key scenes, inviting all students to have a turn as Alexander if possible.

SUMMARIZE FOR STUDENTS:

- *Many different experiences can trigger emotions.*
- *Checking in can help us notice how we feel.*
- *All feelings are okay.*

Conclude by asking students questions to help them reflect, such as: What do you think the next day might be like for Alexander?



MINDFUL MOVEMENT / 20 mins

Remind students that sometimes, like Alexander, they don't notice how their emotions are affecting them. Remind them that checking in can help them notice how they feel. Tell them that when they practice Mindful Movement, they are working on getting stronger in noticing how they feel.

Fresh Start Sequence (UNIT 1, LESSON 3)

Lead students through the sequence twice.

Pause before the final repetition of the sequence and remind students that just like emotions, physical sensations can be both comfortable and uncomfortable. Invite students to notice one comfortable sensation they experience during the next round of the Fresh Start Sequence and one uncomfortable sensation.

Mountain/Check-In (UNIT 1, LESSON 1)

After the Fresh Start Sequence invite students to share what they noticed.

If necessary, model this for students by sharing with students one comfortable sensation you noticed while you practiced the Fresh Start Sequence and one uncomfortable sensation you experienced. For example you might say that the feeling of your lungs expanding with the breath was comfortable and the feeling of your shoulders starting to get stiff was uncomfortable.

Surfer (UNIT 2, LESSON 3)

Lead students through the pose.

[OPTIONAL] Wave A (UNIT 2, LESSON 3)

Lead students through the pose.

[OPTIONAL] Wave B (UNIT 2, LESSON 3)

Lead students through the pose.

Volcano (UNIT 2, LESSON 3)

Lead students through the pose.

Emotional Eruptions

This activity facilitates individual role-playing of automatic emotional reactions. It uses creative movement to encourage physical connection with emotional experience and brings attention to the automatic emotional reactions that can result from words or events in our environments.

Ask students what happens when a volcano is too full of hot gas. Explain to students that they will play a game where they use their bodies to create eruptions from Volcano pose. The eruptions they create will be emotional eruptions. Explain that an eruption is an outburst that happens suddenly without planning. Ask students for their ideas of what an emotional eruption might be and explain that all of us have moments where we have emotional reactions without thinking.

Have students begin in Volcano pose.

Each round, read one of the following emotion prompts. Explain that when they hear the prompt, students should immediately create their emotion eruption by bursting up from Volcano pose with a facial expression and body language (recall Mood Masks and Mood Costumes activities) that represents how they might automatically react to the prompt. They should do the first

thing that comes to mind, without taking time to think about it. Explain that there is no right or wrong response and they should act out the first reaction that they think of. After the “eruption,” have students return to their dormant volcano state.

- *You wake up with gum in your hair.*
- *You are walking down the hall at school and someone calls you a mean name.*
- *You wake up on Saturday and there is a giant thunderstorm.*
- *You get a project back from your teacher and you didn’t do as well as you’d hoped.*
- *Your teacher decides to get a snake for a class pet.*
- *Today the cafeteria is serving your favorite lunch, but when you get in line, they are all out and you have to get something else instead.*
- *You trip on the sidewalk and tear your new jeans.*
- *Your best friend won’t let you choose what to play.*
- *You are going swimming in the ocean for the first time.*
- *Your best friend ignores you.*
- *Someone bumps into you in the hall and you drop your art project.*
- *Your friend’s parents take you to ride on a roller coaster.*

During the activity, invite students to share what feeling they are acting out. Periodically, have them check in before they return to their dormant volcano state and invite them to notice how it feels in their bodies to act out that emotion.

Use as many prompts as you choose, then guide students to return to seated.

[OPTIONAL] **Seated Forward Fold** (UNIT 2, LESSON 3)

Lead students through the pose.

Closing Sequence (UNIT 1, LESSON 1)

Lead students through the sequence.



TEACHING TIP



After students respond to the final scenario you give them, instruct them to hold Volcano pose for a few breaths and then transition to seated.

REST AND REFLECTION / 5 mins

Tell students to find a position that feels safe and comfortable for Rest.

Senses Check-In

Guide students in briefly checking in with their senses before settling in to rest:

- *While you settle into rest, take a moment to check in, using your senses.*
- *First, practice being present with your eyes, your sight.*
- *Take a look around and notice three things that you can see.*
- *Take a breath, and then let your eyes close or rest on one spot.*
- *Next, practice being present with your ears, your hearing.*
- *Listen carefully and notice two sounds you can hear around you right now.*
- *Now, practice being present with your sense of touch.*
- *Notice one sensation you can feel with your body right now.*
- *And now relax your senses, and let your body and mind rest for a few moments.*

Allow one to two minutes of Rest.

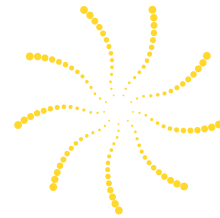
TAKE-HOME PRACTICE

- *Show a family member facial expressions for emotions. Ask them to guess what emotion you are showing.*



Lesson 5

FEELING MY BEST



Goal Statement

Students will explore what makes them feel like their best selves.

Essential Question

When do I feel like my best self?

“I Can” Statement

I can describe what makes me feel like my best self.

Key Learning Objectives

Students will know...

- Part of being their best self is feeling happy, healthy, and proud of who they are.

Students will be able to...

- Identify experiences where they feel like their best selves.

Materials

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers, crayons
- Images of faces showing different expressions
- Feeling My Best worksheet

Preparation/Setup

- Organize student journals for quick distribution.
- Load or display images of faces.
- Set up paint or ink pads.
- Set out pencils or markers.
- Prepare worksheets, crayons, and pencils.

New Mindful Movements

Poses

Windmill
Elephant

Sequences

None

Mindful Moments

Calming and Focusing
Check-In
Visualizing My Best Self
Rest and Reflection

New Vocabulary

None

CALMING AND FOCUSING / 2 mins

Begin every lesson with Calming and Focusing practices described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

THUMBS UP / 5 mins

Check-In (UNIT 1, LESSON 1)

After the tone stops in the Focusing exercise, lead students in a brief Check-In practice to notice how they are feeling. During the Check-In, tell students if they notice any emotion, to notice whether it is comfortable or uncomfortable. Tell them that once they have noticed and identified how they are feeling, they should look up to let you know.

Project or hold up drawings of facial expressions, and direct students to record how they are feeling on the thumbprints in their journals as they did in the last lesson.

Review with students the meaning of the word trigger. Then ask students to label their emotion and write a sentence that explains what may have triggered that emotion.

Finally, invite volunteers to share the name of the emotion they were feeling. Ask them to say whether this emotion is a comfortable or uncomfortable feeling.

FEELING MY BEST / 13 mins

Invite students to share what they think it means to feel like your best self. Ask questions such as:

-
- ***In the book, did Alexander feel like his best self?***
 - ***When do you feel like your best self?***
-

Share examples of activities and experiences that make you feel like your best (experiences that lead you to feel happy, healthy, strong, and proud of yourself).

SUMMARIZE FOR STUDENTS:

- *Part of being our best selves is feeling happy, healthy, and proud of ourselves.*
- *We each have our own experiences that support us in feeling like our best selves.*

Give students a Feeling My Best worksheet and review the prompts with them as a group, checking for understanding. Invite them to draw or write their responses to the prompts. Check in with individual students as they work.

Feeling My Best

I feel happy when: _____

I feel proud of myself when: _____

I feel healthy and strong when: _____

I feel safe and cared for when: _____

Invite students to share one example from their work with the class.



MINDFUL MOVEMENT / 20 mins

Easy Pose/Check-In (UNIT 1, LESSON 1)

Have students sit in Easy pose with their hands on their Anchors and take a few breaths. Invite them to notice any positive signals or messages the body is sending. For example, is the sensation of their breath flowing in and out a pleasant experience? Is their body a comfortable temperature? Are they looking forward to moving around a bit?

Invite students to notice what it feels like to place their attention on these positive experiences.

[OPTIONAL] Cat/Cow (UNIT 1, LESSON 1)

Lead students through the sequence.

[OPTIONAL] **Dog** (UNIT 1, LESSON 1)

Lead students through the pose.

[OPTIONAL] **Mountain/Sunrise** (UNIT 2, LESSON 1)

Lead students through the sequence.

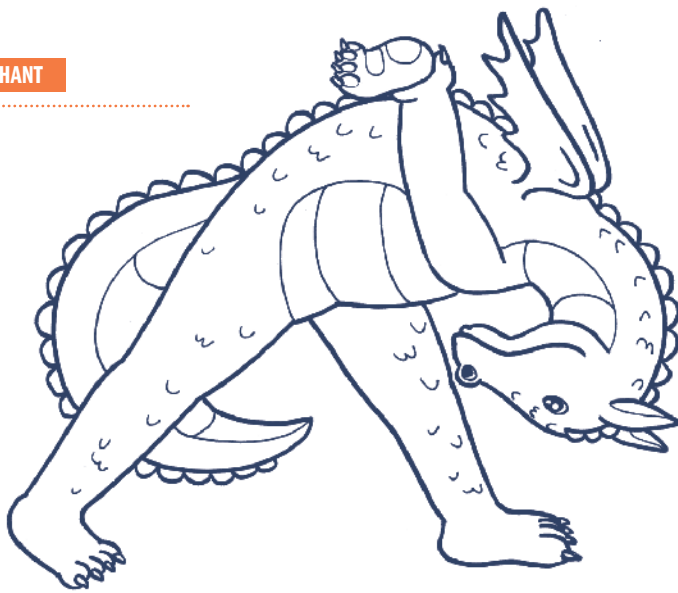
Fresh Start Sequence (UNIT 1, LESSON 3)

Lead students through the sequence twice. Invite students to notice in which poses they feel strong.

Standing Starfish (UNIT 2, LESSON 1)

Lead students through the pose.

ELEPHANT



Elephant new

Tell students that today they will learn two new standing poses: Elephant and Windmill.

Invite students to notice what it feels like to learn something new. Then model and guide students through Elephant pose using the following cues as reference.

1. Begin in Standing Starfish pose.
2. Notice if your feet are so wide apart that it is uncomfortable to stand and keep upright—then you know to bring your feet in a bit. Notice if your feet are too close—are you able to move them out

without losing your ability to press firmly down into the ground evenly through both of your feet?

3. Turn the hips to face right, simultaneously turning the right foot toward the right and the left foot about 45 degrees to the right. (Alternative entry into the pose: Face the short edge of the mat, take a big step back with the left foot.)
4. Inhale: Put your arms behind your back, and if possible, grasp your elbows with your hands. Lengthen up through your spine.
5. Exhale: Press down through both feet and fold the upper body over the right leg without curving your back.
6. Hold the pose for three to five breaths:
 - Breathing in, imagine the expansion of the breath lengthening the torso.
 - Breathing out, imagine you have the weight of an elephant—your head and chest are broad and heavy.
 - Breathing in, imagine strong elephant legs, and press deeply into the ground.
 - Breathing out, feel the stretch in the legs.
7. Inhale: Lengthen the spine to lift up from the pose.
8. Exhale: Turn to face the left, repeating the pose on the left side.
9. Inhale: Lengthen the spine to lift up from the pose and return to Mountain pose.

[OPTIONAL] **Surfer's Awareness**

While holding Surfer pose (Unit 2, Lesson 3), invite students to imagine what a surfer could focus their attention on:

- *Imagine the sounds of the ocean around you, the movement of the waves, the wind on your face, the sunshine, the feeling of the board underfoot rising and falling, etc.*

Invite students to imagine how a surfer would feel doing their favorite activity.

> **OPTIONAL:** Show a brief video clip of surfing or play an ocean sounds audio clip.

[OPTIONAL] **Wave A** (UNIT 2, LESSON 3)

Lead students through the pose.

TEACHING TIP



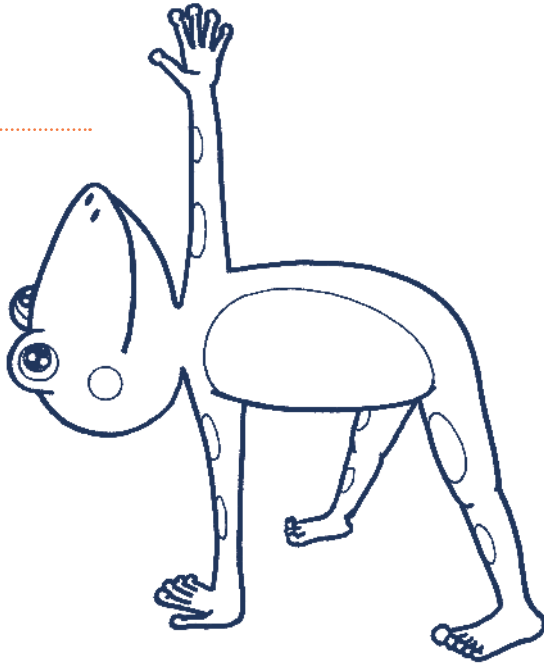
Only include one of these elements if it requires minimal effort during the movement practice, i.e., if it can be set up and ready before the movement practice begins.

[OPTIONAL] **Wave B** (UNIT 2, LESSON 3)

Lead students through the pose.

Volcano (UNIT 2, LESSON 3)

Lead students through the pose.

WINDMILL**Windmill** new

Model and guide students through the new pose using the following cues as reference:

1. Begin in Mountain pose. Then step or hop feet wide.
2. Inhale: Grow tall, feel the space in the front of your body.
3. Exhale: Fold forward, bringing hands to the floor. (Knees can be bent.)
4. Inhale: Press the left hand into the middle of the mat.
5. Exhale: Twist right, lifting the right hand up to reach toward the ceiling. Look at the right hand.
6. Hold the pose for three breaths.
 - Breathing in, expand across the chest.
 - Breathing out, relax the upper body into the twist.
7. Inhale: Release the twist and place both hands on the mat and press the right hand into the middle of the mat.

8. Exhale: Twist left and lift the left arm into air, reaching toward the ceiling. Look at the left hand.
9. Hold the pose, counting three breaths.
10. Release the twist and place both hands on hips.
11. Inhale: Lift up from the pose. Step back to Mountain.

Seated Forward Fold (UNIT 2, LESSON 3)

Lead students through the pose.

Closing Sequence (UNIT 1, LESSON 1)

Lead students through the sequence.



REST AND REFLECTION / 8 mins

Guide students to find a position that feels safe and comfortable for rest.

Visualizing My Best Self

Lead students in a short visualization to connect with a positive sense of self, using some or all of the cues below, and providing pauses for students to reflect:

- *As you settle into a comfortable position to rest, focus your attention on your breath.*
- *Now, take a moment to remember a time in school when you really felt like your best self.*
- *Maybe you made a new friend, or did well in a sports game or performance.*
- *Maybe you really loved a game you played in class, or you had a really fun time at lunch.*
- *Try to remember one time when you felt your best.*
- *Pick one memory and focus your attention on it.*

- *What happened in your memory? What were you doing that led you to feel like your best self?*
- *Picture the memory in your mind.*
- *Where were you and who were you with?*
- *Imagine yourself in that moment again.*
- *What emotions did you feel? Were you happy? Calm? Proud? Excited? Thankful?*
- *Focus for a moment on that feeling of being your best self.*
- *Invite those feelings of pride or happiness to visit you now.*
- *And then let your mind rest for a few moments*

Allow one to two minutes of Rest.

Invite volunteers to share their responses to this practice or facilitate a pair share.

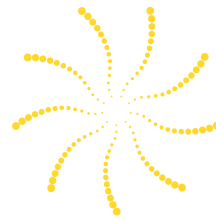
TAKE-HOME PRACTICE

- *Ask someone in your family when they feel like their best self. Share with them a time when you feel like your best self.*



Lesson 6

BEING PRESENT



Goal Statement

Students will understand that what they notice and appreciate affects how they feel. They will practice being present with their senses in a mindful eating activity.

Essential Question

What can I discover when I am being present?

“I Can” Statement

I can practice Mindful Eating.

Key Learning Objectives

Students will know...

- Being present means paying attention to what is happening right here and now.
- Being present helps them notice and appreciate their experiences.
- What they notice and appreciate affects how they feel.

Students will be able to...

- Use their senses to explore the feel, smell, and taste of new food.

Materials

- Journals
- Book *What Does It Mean to Be Present?* by Raina DiOrio
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- Sample Mindful Eating script from the PRACTICE GUIDE
- Slices of fresh or dried fruit (1–2 pieces per student)
- Napkins (1 per student)
- [Optional] Serving tray

Preparation/Setup

- Organize student journals for quick distribution.
- Display images of facial expressions of emotions.
- Set up paint or ink pads.
- Set out pencils or markers.
- Review the sample Mindful Eating script from the PRACTICE GUIDE.
- Prepare 1–2 slices of fresh or dried fruit per student and arrange them on a serving tray.

New Mindful Movements

Poses

None

Sequences

None

Mindful Moments

Calming and Focusing

Check-In

Mindful Eating

Senses Check-In

Rest and Reflection

New Vocabulary

Mindful

Present

Senses

CALMING AND FOCUSING / 2 mins

Begin every lesson with Calming and Focusing practices described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

THUMBS UP / 5 mins**Check-In** (UNIT 1, LESSON 1)

After the tone stops in the Focusing exercise, lead students in a brief Check-In practice to notice how they are feeling.

During the Check-In, make sure to use the word present. For example, you might say:

- *Check in with how you're feeling in the present moment, right here and now.*

Tell students if they notice any emotion, to notice whether it is comfortable or uncomfortable. Tell them that once they have noticed and identified how they are feeling, they should look up to let you know.

Project or hold up drawings of facial expressions, and direct students to record the emotion they are feeling on the thumbprints in their journals.

WHAT DOES IT MEAN TO BE PRESENT? / 8 mins

Introduce the book *What Does It Mean to Be Present?* by Raina DiOrio, showing the cover. Invite students to share what they think it means to be present.

Read the story, showing the illustrations, and asking questions such as the following during or after the read-aloud:

-
- ***What examples do (did) you see of someone not being present?***
 - ***What examples do (did) you see of someone who is being present?***
 - ***If these characters are fully present, what will they notice? If they are not present, what will they miss?***
 - ***Is being present like being mindful?***
-

SUMMARIZE FOR STUDENTS:

- *Being present means paying attention to what is happening inside us or around us right here and now.*
- *Being present helps us notice and appreciate our experiences.*

MINDFUL EATING / 15 mins

NOTE *Mindful Eating can be placed before or after Mindful Movement.*

Tell students that in this lesson they will have the chance to use their mindful awareness to practice being present. They will practice being present with all of their senses while they try a food item.

Use the sample Mindful Eating script in the PRACTICE GUIDE as a resource for facilitating this activity. Depending on the season, prepare enough slices of apple, kiwi, watermelon, or other fresh fruit for each student to have one or two pieces. Dried fruit, such as raisins or freeze-dried apples, can also be used. Prepare fruit ahead of time by placing one or two slices on enough napkins/sample cups for the class and laying them out on a serving tray.

Model cleaning your hands in front of students. Distribute napkins and fruit to each student, instructing them to leave it on the napkin in front of them until they receive further instructions. Tell students they will use mindful awareness to be fully present with what each of their senses is experiencing during this activity.

Lead a Mindful Eating practice using the following script as reference:

- *Today we're going to practice Mindful Eating.*
- *Begin by placing your hands on your Anchors and noticing your breath.*
- *Let's take a moment to think about all five of our senses. We have the ability to see, smell, hear, touch, and taste.*
- *Today we're going to practice eating using all five of our senses to experience the food.*
- *Remember not to eat the [food item] until I tell you.*
- *First, take a moment to examine the [food item] with your eyes. Look at it up close.*
- *Now, look at it from another angle.*
- *Try looking at just a part of the [food item]. Then look at the whole thing. Does your experience with the [food item] shift as you examine it from different perspectives?*

- Now explore the [food item] with your nose. Bring it toward your nose and take a small sniff. Now breathe it in deeply.
- Move it farther from your nose and then bring it back closer. Notice whether the smell changes at all when you do so.
- Notice whether you find the smell pleasant or unpleasant.
- Now take a moment to listen to the [food item]. Does it make any noise? Place your ear up close. Do you hear anything?
- Now lightly touch the [food item]. Push on it. Gently squeeze it. Does it change its form when you push on it?
- Slowly bring the [food item] to your lips. Before putting it in your mouth, notice what happens inside your mouth. What does your mouth want to do?
- Now begin to taste the [food item] very slowly. First simply lick the [food item].
- Then, place a small amount in your mouth and let it slowly dissolve.
- Does the taste change as you hold it in your mouth? Pause for a moment before you take the next bite.
- Then practice chewing slowly and deliberately. Notice how your tongue feels.
- Notice the [food item] going down your throat toward your stomach. Feel the sensations that arise throughout your body as you eat the [food item].
- Now take a deep breath in, and then let it out. Notice how you feel after that experience.

Prompt students to notice what they can appreciate about the fruit while they eat.

Once students have completed the exercise, ask them questions such as the following:

-
- **How did it feel to focus on eating the fruit so deliberately and slowly?**
 - **Were you present with your senses? Was one of your senses harder to pay attention to than the others?**
 - **What did you discover by using your senses to eat mindfully? What did you notice? What did you appreciate?**
 - **How is this the same or different from the way you usually eat?**
 - **Would you say you enjoyed the fruit more or less this way?**
-

SUMMARIZE FOR STUDENTS:

- *Being present helps us notice and appreciate our experiences.*
- *What we notice and appreciate affects how we feel.*

**MINDFUL MOVEMENT / 15 mins****Easy Pose/Check-In** (UNIT 1, LESSON 1)

Take a moment to lead students through a Check-In practice in Easy pose, emphasizing being present with their bodies to notice how they feel.

[OPTIONAL] Cat/Cow (UNIT 1, LESSON 1)

Lead students through the sequence.

[OPTIONAL] Dog (UNIT 1, LESSON 1)

Lead students through the pose.

[OPTIONAL] Mountain/Sunrise (UNIT 2, LESSON 1)

Lead students through the sequence.

Fresh Start Sequence (UNIT 1, LESSON 3)

Lead students through the sequence twice.

During the first round, encourage students to be present with their sense of hearing, noticing what they hear as they move.

During the second round, encourage students to be present with their breath, noticing their breath go in and out with each movement.

Standing Starfish (UNIT 2, LESSON 1)

While holding the pose, model for students what it's like to intentionally notice and appreciate an experience.

For example, you might say:

- *When I practice being really present, I appreciate how this stretch feels in my body. I also notice that my body is feeling a little bit sore. I notice all of your faces around me, and I appreciate that we get to practice Mindful Movement together.*

[OPTIONAL] **Triangle** (UNIT 2, LESSON 1)

Lead students through the pose.

Elephant (UNIT 2, LESSON 5)

Lead students through the pose. Ask:

- *What feelings do you notice in your body while you practice being present with your body in this stretch?*

Surfer (UNIT 2, LESSON 3)

Lead students through the pose. Ask:

- *What do you notice with your senses while you practice being present in this pose?*

Closing Sequence (UNIT 1, LESSON 1)

Lead students through the sequence.



REST AND REFLECTION / 3–5 mins

Guide students to find a position that feels safe and comfortable for rest.

Senses Check-In

Guide students in briefly checking in with their senses before settling in to rest.

- *While you settle into rest, take a moment to check in, using your senses.*
- *First, practice being present with your eyes, your sight.*
- *Take a look around and notice three things that you can see. Take a breath, and then let your eyes close or rest on one spot.*
- *Next, practice being present with your ears, your hearing.*
- *Listen carefully and notice two sounds you can hear around you right now.*
- *Now, practice being present with your sense of touch.*
- *Notice one sensation you can feel with your body right now.*
- *And now relax your senses, and let your body and mind rest for a few moments.*

Allow one to two minutes of Rest.

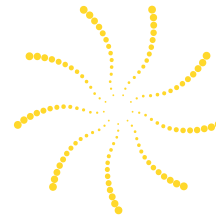
TAKE-HOME PRACTICE

- *Practice being present on your way home today. Can you notice anything you haven't noticed before?*



Lesson 7

WHAT I KNOW ABOUT ME



Goal Statement

Students will apply their self-awareness skills to describe themselves in response to questions and in Mindful Movement.

Essential Question

What do I know about me?

“I Can” Statement

I can describe myself.

Key Learning Objectives

Students will know...

- They are learning and growing with every new experience.

Students will be able to...

- Describe something about themselves, their experiences, or their feelings to their classmates.
- Describe their physical experience in a Mindful Movement game.

Materials

- Journals
- Tempera paint or ink pads
- Sharp pencils or fine-tipped black markers
- Images of facial expressions of several different emotions
- A ball labeled all over with numbers (at least half as many as the number of students, but can be more)
- List of questions corresponding to the numbers on the ball
- Pose cards for Self-Aware Statues activity

Preparation/Setup

- Organize student journals for quick distribution.
- Display images of facial expressions of emotions.
- Set up paint or ink pads.
- Set out pencils or markers.
- Prepare the ball by labeling it with as many numbers as you have questions.
- Prepare the list of questions.
- Set out pose cards for the Self-Aware Statues activity.

New Mindful Movements

Poses

None

Sequences

None

Mindful Moments

Calming and Focusing
Check-In
Visualizing My Best Self
Rest and Reflection

New Vocabulary

Self-aware

CALMING AND FOCUSING / 2 mins

Begin every lesson with Calming and Focusing practices described in the PRACTICE GUIDE.

- **Calming:** Lead students in taking three deep mindful breaths, using the cues and modeling as described in the PRACTICE GUIDE.
- **Focusing:** Lead students in a Mindful Listening activity to practice focusing their attention on the sound of a chime using the cues as described in the PRACTICE GUIDE.

THUMBS UP / 5 mins**Check-In** (UNIT 1, LESSON 1)

After the tone stops in the Focusing exercise, lead students in a brief Check-In practice to notice how they are feeling.

During the Check-In, make sure to use the word present. For example, you might say:

- *Check in with how you're feeling in the present moment, right here and now.*

Tell students if they notice any emotion, to notice whether it is comfortable or uncomfortable. Tell them that once they have noticed and identified how they are feeling, they should look up to let you know.

Project or hold up drawings of facial expressions, and direct students to record the emotion they are feeling on the thumbprints in their journals.

CATCH YOURSELF / 15 mins

Have students stand in a large circle. Explain that today's game is for them to discover and share what they know about themselves. Remind them they have been learning about themselves a lot throughout this unit—learning about their feelings, triggers, experiences, senses, and times when they feel like their best self.

In this game, they will toss and catch a ball. When they catch it, they will look at the number that is under their right thumb and you will read a statement for them to complete.

Use statements such as the ones below. They should require students to use a measure of self-awareness but they should not be too personal.

Explain that they can pass and get a new statement if they aren't ready to answer the first one you give. Have a student throw the ball to you to model.

Example statements:

- *The subject in school I am strongest in is:*
- *When I have free time, I like to play:*
- *One thing that makes me a little bit mad is:*
- *The mood I was in this morning was:*
- *When I am sad, I feel better when:*
- *I get frustrated when:*
- *My happy place is:*
- *My favorite thing about myself is:*
- *A food that I really don't like is:*
- *A song that makes me feel happy is:*
- *I am really good at:*
- *Sometimes I am a little afraid of:*
- *I don't like it when my friends:*
- *Something I appreciate is:*
- *My favorite thing to play outside is:*
- *I feel my best when:*

Make sure everyone gets at least one turn.

If there is extra time, consider inviting students to share in response to a question they wanted to answer but didn't get the chance to.

Emphasize to students that we are all constantly learning and growing and they will continue to learn new things about themselves for the rest of their lives!



MINDFUL MOVEMENT / 20–25 mins

Tell students that today they will celebrate how much they've learned about themselves with a couple of games during Mindful Movement.

Mountain/Share Your Moves (UNIT 1, LESSON 1)

Guide students in taking a few breaths in Mountain pose, encouraging

students to be aware of what their breath feels like as it flows in and out.

Ask students to close or lower their eyes and take a moment to reflect on how they like to move. Ask them to bring to mind a movement that they like—it can be something they've learned in this class or something completely different.

Invite them to do that movement where they stand, then come back to Mountain.

Invite students to silently reflect on what it feels like to do a movement they enjoy.

If time allows, ask several students to share their responses aloud.

Share Your Moves Warm-Up

Explain that the warm-up movements for today's class will all come from movements that they like to do. The arrangement for this activity can be a large circle or a traditional classroom setup.

Model a movement that you like and instruct students to join you in the movement by copying you. While you move, describe why you like this movement, mentioning how your body feels or emotions that are triggered. Movements can be a gesture, a simple stretch, a dance, or whatever comes to mind.

Tell the class that when someone else is ready to lead their favorite movement, they should raise their hand. When you call on the next leader, they should step forward so that everyone can see them while they demonstrate their movement. Everyone else should transition to this movement. Try to do this without a pause during the transition to keep the activity level up. While the volunteer leads their movement, you may briefly ask them to describe one of the following: why they like it; what they notice about the movement in their bodies; what emotion it triggers.

Continue the warm-up by allowing several students to lead a movement. If time allows and the class is able to manage transitions efficiently, invite everyone to share their movement.

[OPTIONAL] Fresh Start Sequence (UNIT 1, LESSON 3)

Lead students through the sequence at least one time. Doing the sequence between activities can help the class focus before transitioning to the next activity.

Self-Aware Statues

In this activity, students apply body awareness to create a mental map of a

standing pose and then verbally instruct a partner to recreate the pose. This game can be done in pairs, in small groups, or as a whole class.

Each player is given a pose card. They should look at their card but keep it secret from other players.

Display the following steps as a reference:

- **Step 1.** Discovery: Create a body map in your mind.
- **Step 2.** Communication: Create a body map with your words.

In this game, students imagine they are statues that are coming to life but not able to move yet. They have just awoken in their statue form. They are self-aware but they have two tasks to complete before they can become fully alive. Their first task is to understand more about their statue form. They need to use mindful curiosity to search and discover all the details of their statue pose from the inside to create a body map in their minds of what they are doing from head to toe. The second is to be able to communicate what they've discovered. They will create a verbal map to guide others to recreate the same form. They can only move when they have gotten someone else to take the place of their statue.

Demonstrate this process using a pose of your choice (with students facing away from you). As you get into the pose, tell the students you will pause for a moment of mindfulness to help you be present in the pose and create your mental map. Then, give your verbal map and instruct students to attempt to create the pose based on your verbal map. Include in your description different elements of what it is like to be in the pose: the placement of your body, the sensations of your muscles (e.g., stretching, working hard, relaxed), the mental experience (e.g., focus, confidence, calm). These descriptions should be in first person, rather than conveyed as instructions. For example a verbal map for Mountain pose might be: My legs are close together and my feet are flat on the floor. My spine is stacked tall and there is a straight line connecting the crown of my head, my heart, my belly button, and my feet. My arms are by my side and I'm feeling tall, strong, and majestic. I don't feel any stretching in my muscles, but they feel engaged and ready.

To encourage understanding of the activity, ask a volunteer to be the next statue. Make sure students can't see the volunteer. Encourage the volunteer to create their mental map, then communicate it verbally. Then, facilitate the process by asking questions or allowing students to ask questions as you all attempt to recreate the pose.

Continue the game as a whole group or in student pairs. You may want to time this part by ringing a bell to signal when students should get into the pose, create their mental maps, and communicate their verbal maps.

Challenge students to go inside the statues' minds: *What is your statue thinking? What emotions is your statue feeling? How do your answers to these questions compare to your partner's?*

Closing Sequence (UNIT 1, LESSON 1)

Lead students through the sequence.

**REST AND REFLECTION** / 3 mins

Guide students to find a position that feels safe and comfortable for rest.

Visualizing My Best Self

Lead students in a short visualization to connect with a positive sense of self:

- *As you settle into a comfortable position to rest, focus your attention on your breath.*
- *Now bring to mind one thing you have learned during this unit.*
- *Know that you are learning new things every day.*
- *Now bring to mind one challenging movement you practiced in this class.*
- *Your mind and body are growing stronger with every new experience.*
- *Now bring to mind one activity, one thing we did in this class, that you enjoyed.*
- *Know that you will have many moments of joy in your life.*
- *Let yourself notice and appreciate that you are someone who learns, grows, and experiences joy.*
- *Now rest your attention on your breath, noticing how your body and mind feel.*

Allow one to two minutes of Rest.

Take-Home Practice

- *Ask your friends and family to share one thing they think you are good at.*

Lesson Extensions

Catching Feelings

Lessons 1–4

Prepare 1-4 beach balls with emotion words written all over, spaced relatively evenly. Consider writing the words on masking tape if you don't want them to be on the balls permanently. This activity can be done as a whole group, but students will have more opportunity to participate in smaller groups of 6-8 students. Standing in a circle with one ball per group, guide students to begin throwing and catching the beach ball within their group. Give a signal to pause. Whoever has the ball in each group looks at their right thumb (or left pointer finger, etc) to find the word that is closest to it. They then act out that emotion with their body language and facial expressions. The other group members guess the emotion, and then start the game again, repeating the process several times. Alternately, you may have students act out and guess the emotion words each time the ball is caught.

Happiness Research

Lesson 2

Provide students with a human body outline so they can conduct an experiment to discover where people feel emotions in their bodies. First, ask them to sit and think of a very happy memory. Picture all the details and notice how it felt. Then, have them record on their outline to show the place where they felt happiness the most in their bodies. Tell them to color that area brightly where they felt the emotion. (It is okay if they are not able to be precise in their responses.) Then, you may also invite them to color lightly a second area where they felt the emotion, if desired.

Collect the papers and record in the style of a heat map to create one class display of results.

Discuss the results with the class. *Does everyone feel happiness in their bodies in the same way? What were the most common responses? Can memories trigger emotions?*

Consider providing extra copies and instructing learners to ask friends or family members where they feel happiness in their bodies and record the answers. If

they bring the completed outlines back, the class can compile the results and discuss their findings.

Emotional Sort

Lessons 2–4

Use a white board or chart paper to display a few universal emotions, such as happiness, sadness, anger, fear, or surprise. Ask students to write related emotions under each category. Alternatively, also have a list of related emotions on the board for students to move/add to the main emotion categories. The emotions list could contain a mix of words and images to sort. Invite learners to share ideas about some of the differences and similarities between the related emotions.

A New Day

Lessons 4–5

Have students rewrite the start (or any part) of Alexander's day by replacing the events or his response to the events with events or responses they think might show Alexander feeling like his Best Self. Tell students to imagine they are creating a new story called the *Terrific, Fun, Wonderful, Hopeful, Very Good Day*. For example, instead of waking up with gum in his hair, Alexander might wake up to the smell of his favorite breakfast cooking, to snow on the ground (no school!), or with the cat in his bed. His day might get better and better as the morning goes on. Or he could respond differently to the day's events. For example, he could decide to straighten his room after school, focus on the fact that he has his own cereal, or ask for extra time to draw his imagined castle. Invite students to share what emotions might be triggered by the new sequences of events.

This Is Me

Lessons 6–8

Provide materials and simple guidance for learners to create a self-portrait through a drawing, a word cloud, poem, etc. Explain that their self-portrait expresses who they are and can show their strengths, what is important to them, their cultures, and anything else that is a part of who they are. Provide examples of self-portraits to introduce the activity.

Emotional Builders and Bulldozers

Any Lesson

Spread cones out throughout a large space (e.g. field or gym). Place half of the cones on their sides and half standing. Divide class into two teams (Builders and Bulldozers). Builders' goal is to set cones upright, while Bulldozers' goal is to knock them down. Pause the game to discuss what experiences trigger us to feel knocked down and what experiences build us back up to feeling upright and strong. Switch team roles and repeat. You may use variations such as only knocking cones over with certain parts of the body (e.g. elbows or feet). You may also consider changing the ratio of students so that there are more builders or more bulldozers. Pause to ask learners whether they would like to have more "builders" (experiences that make them feel happy, strong, proud, or like their best) in their lives or more "bulldozers" (experiences that trigger them to feel down, disappointed, left out, etc.). Remind students that there will always be bulldozers, but ask them to consider what the outcome might be if we were surrounded by more builders than bulldozers. Invite students to share one way they can be a builder for others. Ask them if there are ways they can be a builder for themselves.

Chain Tag

Any Lesson

One student begins as the starting tagger. The starting tagger tags someone, and the two players then link arms and work together. They tag and add other players to their chain until they have formed a group of 4. They then break the chain in half to form two pairs of taggers. Those pairs tag others and continue repeating the same process until all players have been tagged and linked. Invite students to share what they had to pay attention to in order to move around safely and successfully in their linked chains. Emphasize discussion of what they had to pay attention to about their own bodies and behavior.

Compassion Board

Continued from previous unit

Create a bulletin board in your classroom to record acts of kindness, caring, and compassion spotted by you or your students. Encourage students to be compassion detectives, noticing the kind words and actions they see around them. This can also be done using an online whiteboard. Continue adding to this board throughout the year.

