



*Social and Emotional Learning*  
**AND FLOURISHING**

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# Tell Us a Little About Yourself



**Audience  
Poll**



# Weaving a New Tapestry:

Schools, Families, and Communities Together

OCT	1:00P
13	ET

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THANK  
YOU





# Who We Are

**Pure Edge, Inc. (PEI)** is a private operating foundation that provides direct service to organizations through professional development & strategy thought partnership.

PEI also provides grants to national organizations that advance the work of whole child development & SEL.







UNIVERSITY of VIRGINIA



[BetterWorldEd.org](https://www.BetterWorldEd.org)



After watching the clip,  
what are you **curious** about?  
Start with "I wonder..."

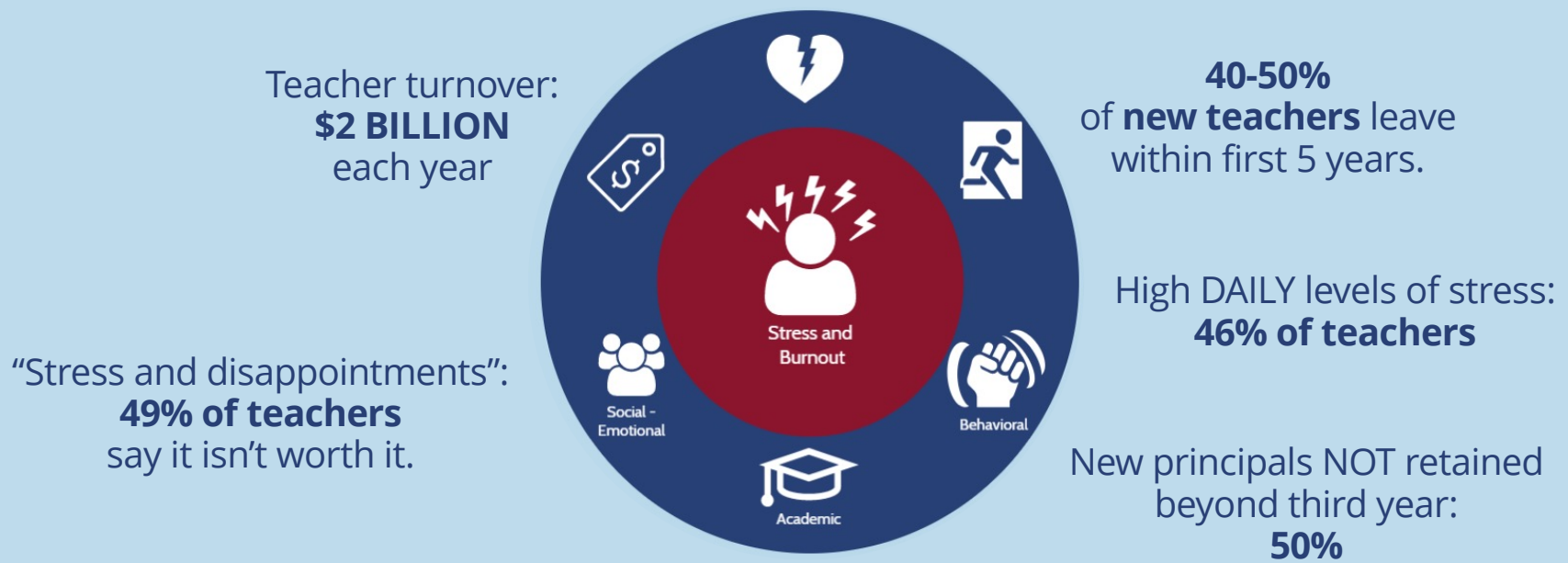


“ The neuroscience shows that how we **think** is affected by how we **feel.** ”

*Dr. Kimberly Schonert-Reichl*

# Why Focus on School Stress?

In highly stressed school environments, teachers and learners pay the costs.



When teachers are highly stressed, students show lower levels of both social adjustment and academic performance.



## Principal and Superintendent Stress

**Principals:** physical and psychological effects, burnout, flat-out emotional exhaustion, and depersonalization

**Superintendents:** high cholesterol, high blood pressure, obesity, gastrointestinal problems, insomnia, anxiety, sleep apnea, and chronic headaches





# Engaging Activity

## Think-Ink-Share

Where do you feel **stress** in your body?





JOY



## What is Stress?

A physiological reaction that prepares an individual to respond to a stressor

## What is a Stressor?

The stressor usually threatens the well-being or homeostasis (*stable equilibrium*) of an individual





## Benefits

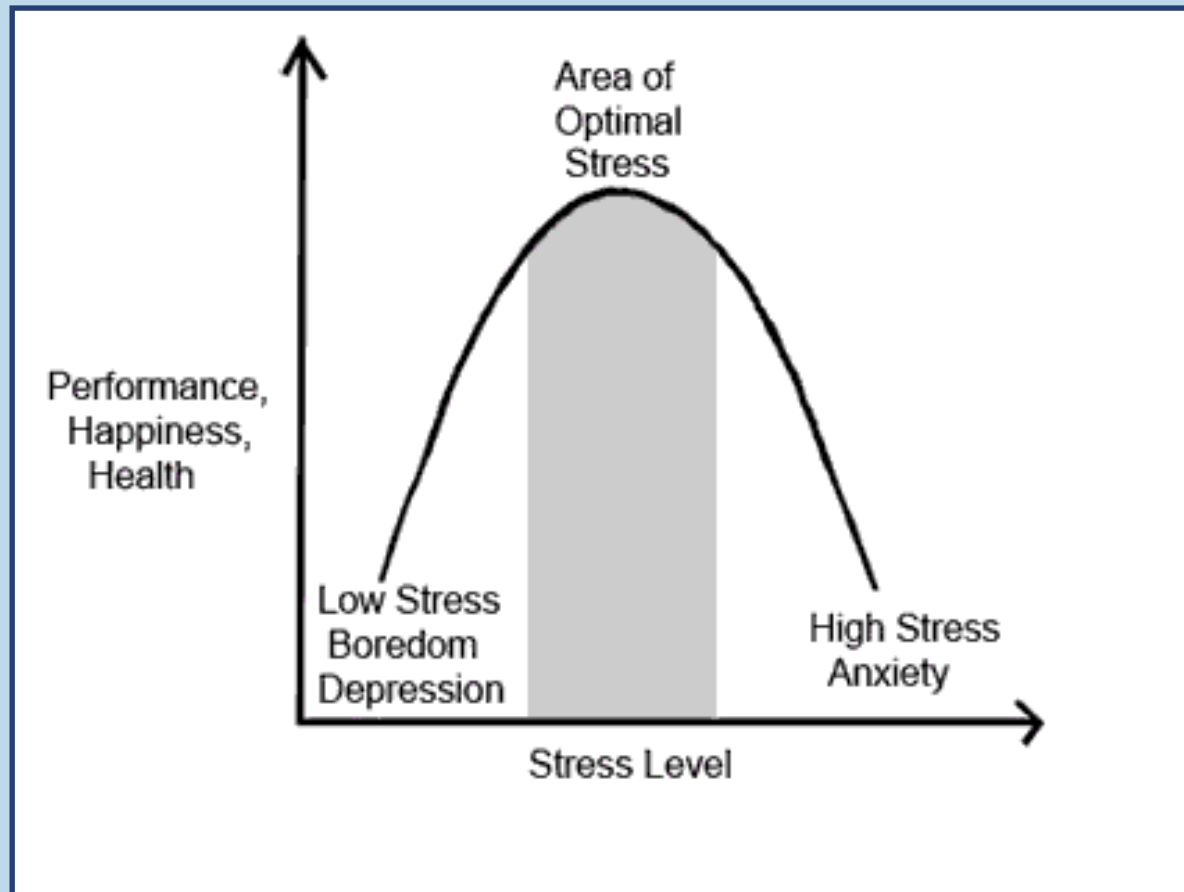
- Positive challenge
- Motivates us to take action
- Promotes well-being
- Enhances performance

## Detriments

- No relief in sight
- Makes us physically sick
- Weakens the immune system
- Impairs performance



# Stress





## Stress Accumulates $\leftrightarrow$ Allostatic Load

**Allostatic load** is “the wear and tear on the body,” which accumulates as an individual is exposed to repeated or chronic stress.





## Stress Is Contagious

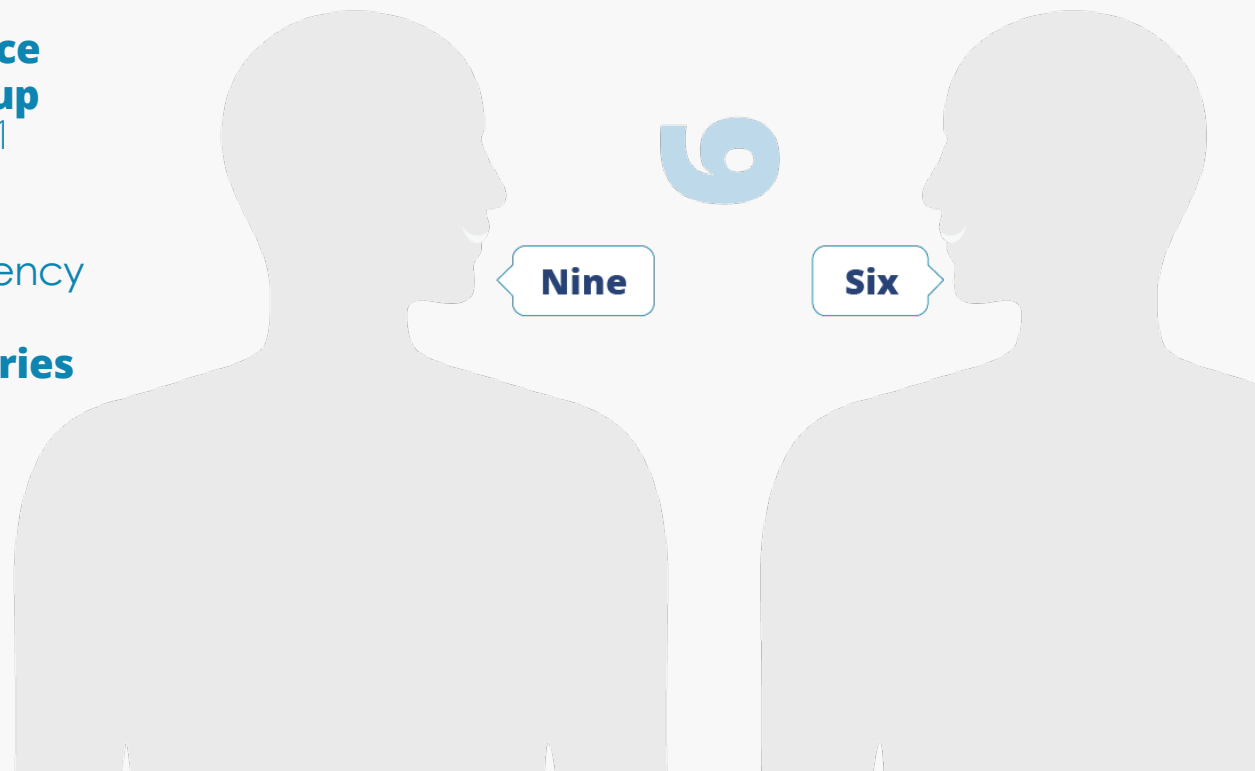
- **Higher cortisol levels** were found in students whose teachers reported high levels of stress and burnout.
- Researcher **Kimberly Schonert-Reichl** urges educators to be aware of their own mindsets and to ***practice mental wellness exercises to reduce their stress levels***



# Bias

**An inherent or learned prejudice against a thing, person, or group when compared with another.** <sup>1</sup>

Nearly all humans share a **negativity bias**, that is our tendency to hold on to or collect negative information in the form of **memories** or **impressions**.



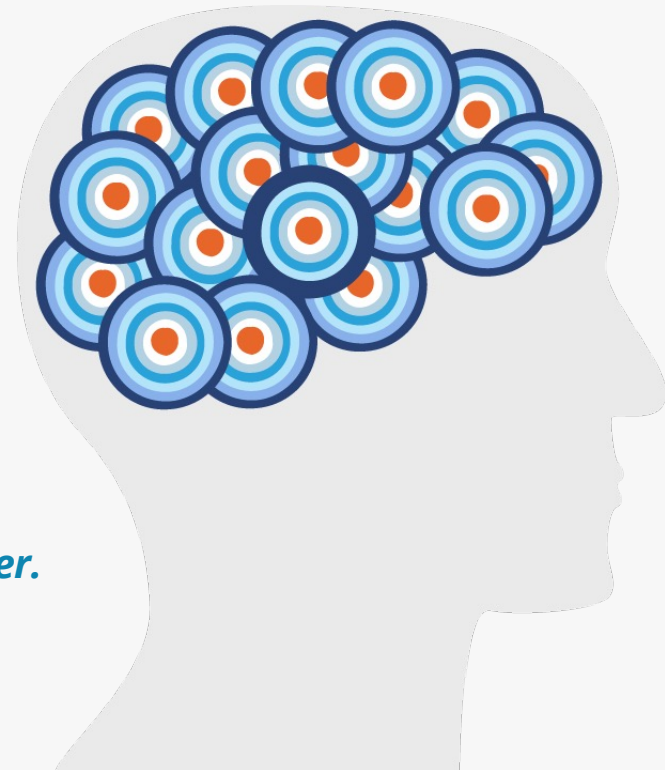


# Negativity Bias

**Negativity bias can take the shape of:**

- Excessive worry
- Anxiety
- Frustration
- Aggression
- Judgement

***Sometimes it leads us to look for or expect danger.***



# Negativity Bias

*For example, studies have found that:*

**In a relationship**, it typically takes five good interactions to make-up for a single bad one.

People will work much harder to **avoid losing \$100** than they will work to gain the same amount of money.

**Painful experiences** are much more memorable than pleasurable ones.



“

The real enemy of high performance is not stress...the problem is the absence of disciplined, intermittent recovery. Chronic stress without reserves depletes energy reserves, leads to burnout and breakdown, and ultimately undermines performance.

”

*Jim Loehr & Tony Schwartz*

*"The Making of a Corporate Athlete"  
Harvard Business Review 2001*



# Science of Resilience & Support Factors

Presence of a  
Caring Person

Creativity

Ability to  
Soothe Self

Emotional  
Regulation

Perseverance

Cognitive  
Flexibility





# Resilience

- Resilience needs to be **cultivated**.
- Being resilient does not mean the absence of difficulty or distress.
- Resilience is not a trait -- it can be **learned and acquired**; it's a process.

# Misconceptions about resilience

No behavioral symptoms = resilience

Children are resilient by virtue of being children

You are born with it

You are either resilient or not

Resilience is rare

Resilience is absolute



What happens during  
the acute and chronic  
stress phases matters  
for who recovers.

# Resilience

*Capacity to respond to stress while maintaining positive developmental outcomes:*

Components:

- Caring Person
- Emotional Regulation
- Cognitive Flexibility
- Creativity

It is a **dynamic process** and multi-dimensional.



*Resilience*

is a  
four-letter word:

*Love*

L  
aughter





*Optimism*



venue

venue





*E*

*motion Regulation*



“The three most important aspects of learning  
—**attention, focus, and memory**—  
are all controlled by our emotions,  
not by cognition.”

*Dr. Marc Brackett*

*Founder and Director,  
Yale Center for Emotional Intelligence*

Laughter  
Optimism  
V  
Venue  
Emotion Regulation

# What is the *Compassionate Schools Project?*

COMPASSIONATE  
SCHOOLS  
P R O J E C T



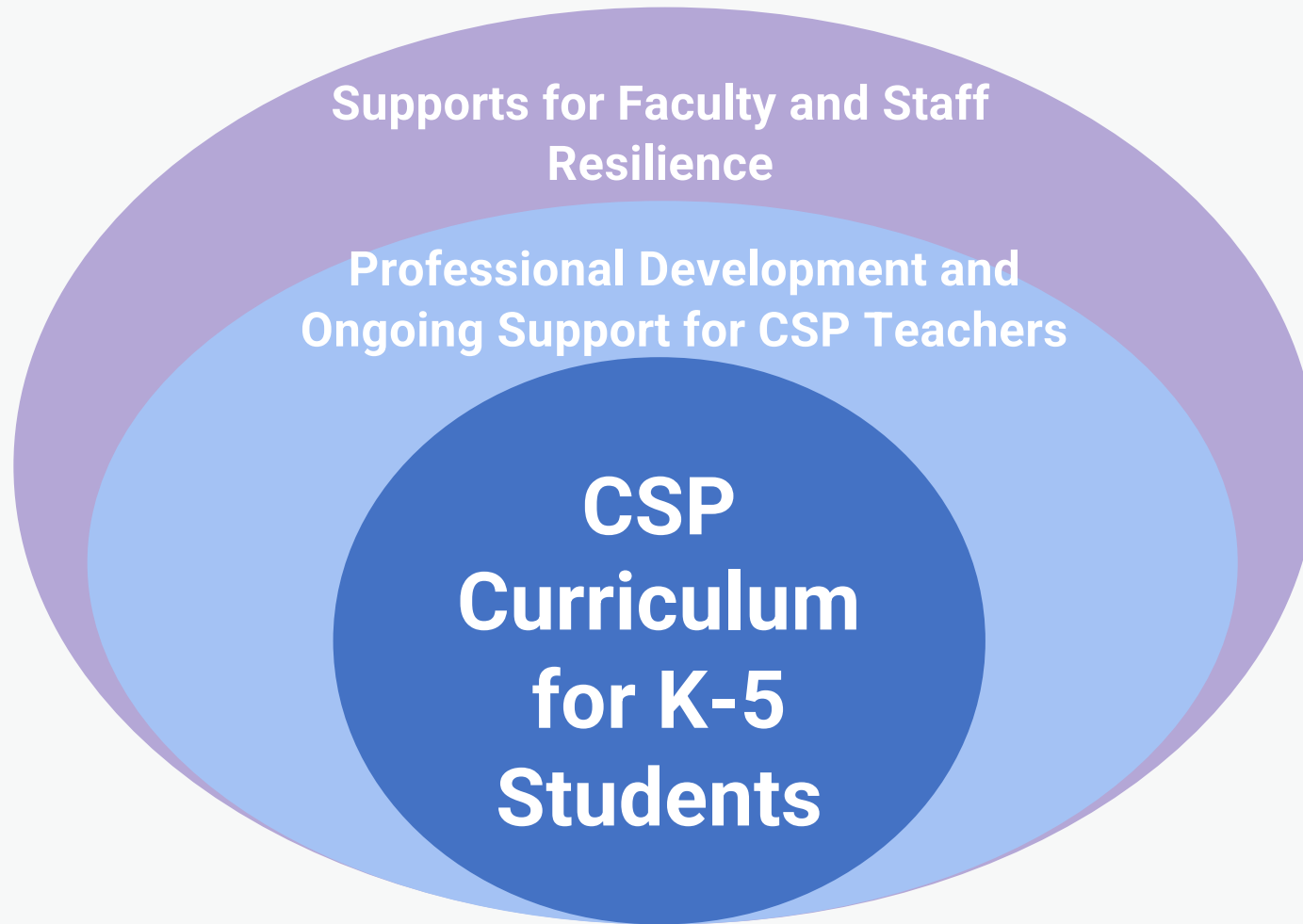
- Partnership between the University of Virginia & Jefferson County Public Schools
- Innovative model for promoting SEL, Health, & Wellness skills
- Flourish Curriculum for K-5
- Tested in a large Randomized Control Trial in Louisville, KY

# Curriculum Components

- CASEL Core SEL Competencies, framed within an exploration of compassion
- Mindful Movement and Physical Activity
- Mindful Awareness & Contemplative Practices
- Attitudes and Skills for Healthy Eating



# Components of the CSP Implementation Model



# Why Mindfulness-based Social and Emotional Learning?

- Mindfulness is a foundational skill that can be integrated to support all domains of social emotional learning.
- Integrating compassion throughout the curriculum supports engagement and meaning.
- Mindful Movement creates opportunities for embodied learning.

## What is Mindfulness?

- ✓ Slowing down to focus on right here and right now.
- ✓ Observing what is happening in this present moment. Being curious about it.
- ✓ Paying attention to the emotions and feelings in my mind and body.
- ✓ Pausing before I choose my words and actions.
- ✓ Being curious about myself and others. What would it be like to be you?
- ✓ Noticing how I can show care for myself.
- ✓ Noticing how I can show care for others.

COMPASSIONATE  
SCHOOLS  
PROJECT

# CSP Flourish Curriculum Overview

- Units structured around SEL competency areas with mindful awareness and movement integrated throughout.

**Unit 1:** Compassion

**Unit 2:** Self-Awareness

**Unit 3:** Self-Management

**Unit 4:** Social Awareness Part 1 -  
*Empathy and Perspective Taking*

**Unit 5:** Relationship Skills

**Unit 6:** Social Awareness Part 2 -  
*Community*

**Unit 7:** Applied Compassion  
Projects

# Implementation Approach

- Special Area Class 1 or 2 x per week
- All grades engaged with the same skill development area at the same time

## Crosswalks and Spirals

- Same units in every grade level
- Review and develop knowledge and skills across grades

## Differentiation

- Broken down into 3 grade-level curricula (K-1; 2-3; 4-5)
- Within each lesson, opportunities for differentiation
- Extension activities for each unit

## What's Inside? Unit 2: Self-Awareness

---

**SEL Focus** - How emotions are experienced and expressed, positive self-concept

- *Example activities - Where Do I Stand?, Emotion Charades, My Best Self*

**Mindful Awareness Skills** - Noticing the breath and body, monitoring attention

- *Example activities - Mini Body Scan, Sensory Check-In*

**Movement Focus** - Building body awareness

- *Examples - Standing poses, longer holds, noticing comfort and discomfort, noticing how movement affects the body and mind*



*Notice*

# What's Inside? Unit 3: Self-Management

**SEL Focus** – Pausing, practicing strategies to respond mindfully to emotions and stress, growth mindset

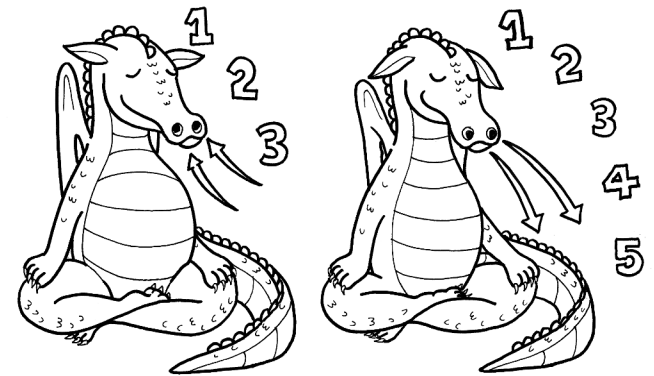
- *Example activities – Best Self Strategies, The Power to Pause, Juggling Stress*

**Mindful Awareness Skills** – Monitoring and focusing attention, using the breath for embodied self-regulation

- *Example activities - Calming and Focusing, Cooling Breath, Breath of Joy, Tension Release*

**Movement Focus** – Physical self-regulation

- *Examples - balance poses, games that involve freezing or keeping track of multiple instructions*



*Pause*

# What's Inside? Unit 5: Relationship Skills

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**SEL Focus** – friendship skills, communication, responding to conflict

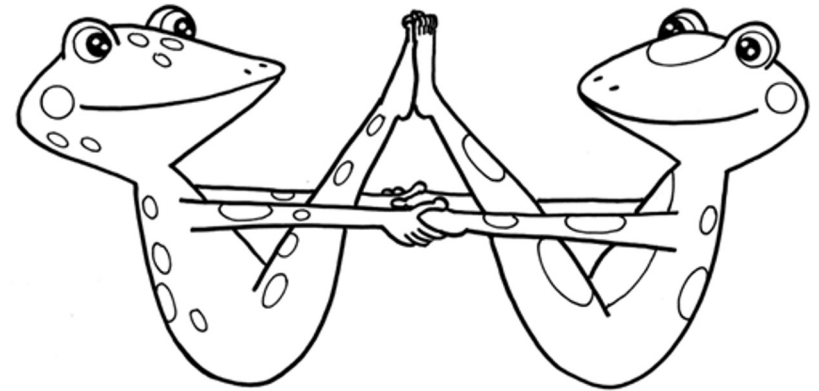
- *Example activities – role plays*

**Mindful Awareness Skills** – Interpersonal mindfulness

- *Example activities - Mindful Listening, Kind Mind (for others)*

**Movement Focus** – Moving with a Partner

- *Examples - partner agreements and safety, partner poses, partner challenges*



*Care*

# Moving Storytimes

## K-1 Embodied Learning

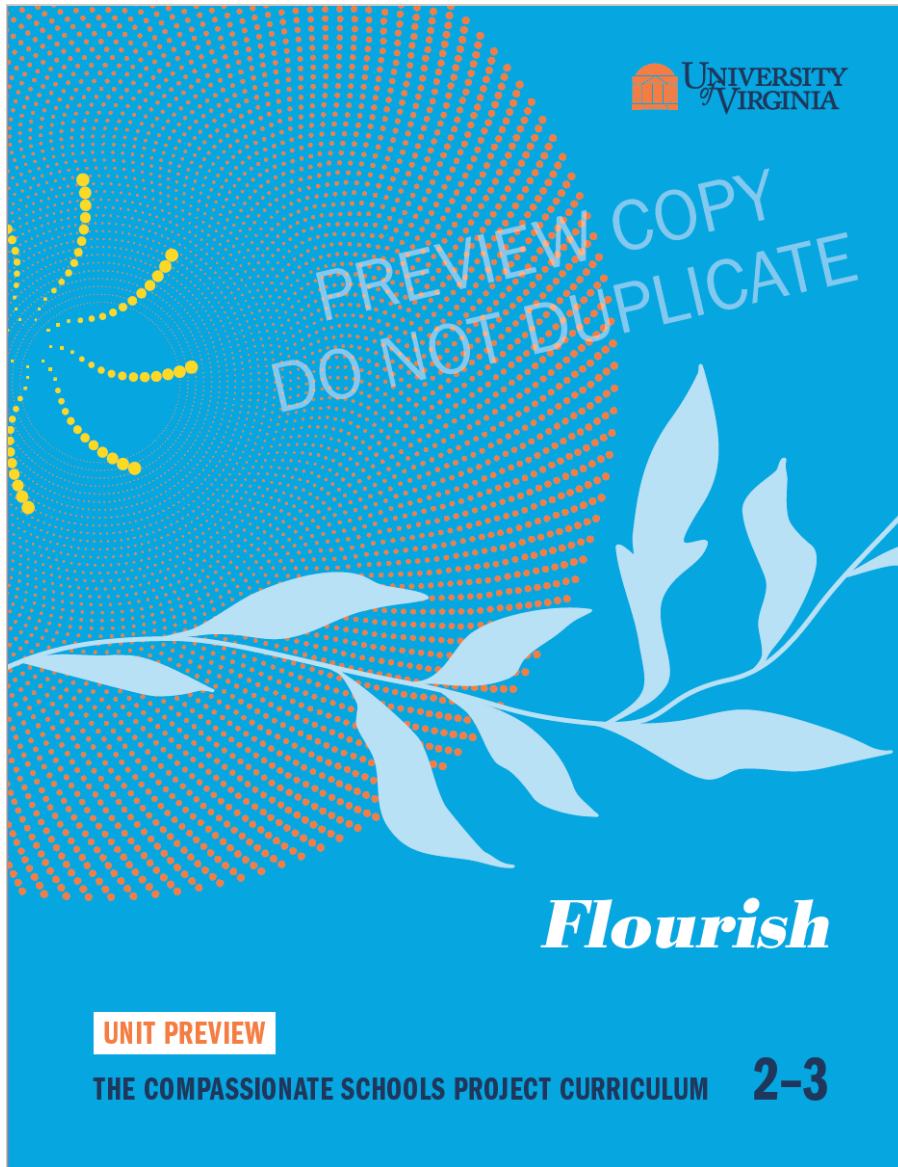


# Community Compassion Projects





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# Flourish

UNIT PREVIEW

THE COMPASSIONATE SCHOOLS PROJECT CURRICULUM **2-3**

## CONTENTS

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# Flourish

**UNIT PREVIEW**

THE COMPASSIONATE SCHOOLS PROJECT CURRICULUM **4-5**

## CONTENTS

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# *Flourish*

**UNIT PREVIEW**

THE COMPASSIONATE SCHOOLS PROJECT CURRICULUM **K-1**

## CONTENTS

UNIT 1: COMPASSION

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Lesson 3: I Need Compassion	33
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*Lesson 1*

# WHAT IS COMPASSION?



**Goal Statement**

Students will learn that compassion means showing care and kindness to someone in need, and they will practice identifying acts of compassion.

**Essential Question**

What is compassion?

**“I Can” Statement**

I can tell you what compassion is.

**Key Learning Objectives**

Students will know...

- Compassion means showing care and kindness to someone in need.

Students will be able to...

- Identify acts of compassion.

**Materials**

- Images of Moving Storytime characters
- Mats
- Interactive whiteboard or chart
- Puppets, if desired

**Preparation/Setup**

- Preload images of Michael and Maria, Cow, Cat, and Dog, if using, or prepare puppets and practice speaking with them.
- If desired, set out the Hoberman sphere.

**Vocabulary**

- Care
- Compassion
- Mindful/mindfulness
- Calm
- Focus
- Pay attention
- On purpose
- Curiosity
- Kindness
- Anchors

**New Mindful Movements**

**Poses**

- Child’s Mountain
- Sunrise
- Sunset
- Cat
- Cow
- Dog
- Hands and Knees
- Puppy
- Butterfly
- Flower
- Turtle

**Sequences**

- Sunrise/Sunset
- Cat/Cow
- Dog/Plank
- Closing Sequence (Butterfly, Flower, Turtle)

**Mindful Moments**

- Calming and Focusing
- Mindful Mountain
- Rest and Reflection

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**TEACHING TIP**  
Introduce Calming and Focusing practices prior to the day of this first lesson, while you are establishing routines and procedures.

### CALMING AND FOCUSING / 5 mins

Tell students that the first thing they're going to learn is a special way of paying attention called mindfulness.

Invite students to guess or share their knowledge about what mindfulness is. After students have had an opportunity to share their guesses, tell them that:

- *Mindfulness is when we pay attention to something on purpose with curious minds and kindness.*

Briefly check for understanding of the meanings of curiosity and kindness.

- *We are practicing being curious about what we might notice, and we are practicing being kind to ourselves at the same time.*

Lead students through the Calming and Focusing exercises differentiating your use of the scripts to the readiness of your students. For K-1 students, give simple instructions with minimal introduction during the exercises. You will build understanding with repeated practice and reflection over time.

- *First we will practice some calming breaths. Let's begin by paying attention to our breath and being curious about what we might notice. Place one hand on your belly and one hand on your chest. These are our anchors. When your hands are on your anchors, you can feel your breath move in your body.*

Invite students to take three deep calming breaths with you:

- *Let's take a slow breath in together, and now let's slowly breathe out together. Breathe in again. Feel your breath come in through your nose. Breathe out, feel your breath leave through your nose. Breathe in, feel your belly and chest get bigger. Breathe out, feel your chest sink and your belly relax.*
- *When I breathe like this, it feels like I am being kind to myself. Thank you for breathing with me.*

If you have a Hoberman sphere, use it to help cue inhalations and exhalations. Otherwise, you can use a hand signal, such as moving your palms away from each other as you breathe in, and moving your palms together as you breathe out.

- *Next we'll pay attention to the sound of a bell to help our minds focus. Sometimes it helps me to listen if I close my eyes or look downward. You can try that, too. All you have to do is listen to the sound of the bell. Be curious about the sound. See if you can notice when it starts to get quiet and see if you can notice when the sound stops. When you can't hear the sound anymore, look up at my eyes [or use some other signal] to let me know.*

Ring the bell.

Wait until the bell stops ringing.

- *Now my mind is more focused and ready to begin the lesson. Thank you for focusing with me.*

Invite students to share what they noticed during the Calming and Focusing exercises and how they felt. Affirm that it's okay if the practice was uncomfortable or if they had a hard time focusing. Remind them that they will grow mindfulness muscles together with practice.



### MOVING STORYTIME / 25 mins

#### Introduction

Tell the students you have some people for them to meet today. Then introduce Michael and Maria with images on the board or puppets. Let them know that Michael and Maria are friends who live high up on a mountain, and ask students to imitate a mountain with their bodies.

Next, to pique their interest in the characters, ask students to describe a few things they observe about Michael and Maria. Example questions:

- *What do we know about Michael and Maria?*
- *How are Maria and Michael the same as you? Different from you?*
- *What do you think Maria and Michael like to do?*

Tell students you have a story to tell them about Michael and Maria so they can learn more about them, but you will need their help in telling it.

Tell students that this is a Moving Storytime, and that they will be moving their bodies with Michael and Maria throughout the story, with you leading them.

Make sure students have enough personal space to safely move along with you. Use the PRACTICE GUIDE and cues suggested in the lessons as reference for the movements and poses you will be modeling, but do not focus on instructing students on correct alignment during this activity.

Let the focus be on the story and exploring and playing with the movement. Students in this age group will do best by following your movement rather

**TEACHING TIP**  
Rather than using the names Michael and Maria, invite the class to name the characters and to identify several attributes for each character (e.g., what they like to do, what foods they like to eat). Use this as an opportunity to adapt the stories in ways that make them relevant to your unique student population and to help cultivate engagement with the storytelling process.

than your verbal instruction. Give cues to support students' performances of the movements and poses only as much as you see necessary to support safety.

Tell students that they will start the story on the mats in a pose called Child's pose because Michael and Maria are children.



### Child's Pose new

Lead students into Child's pose by modeling the movement. Use the following cues as reference:

1. Begin on hands and knees (See Hands and Knees in PRACTICE GUIDE if needed).
2. Exhale and send hips back toward heels, stretching arms out in front and letting the upper body (head, shoulders, and chest) sink down toward the mat.
3. Then, shift slightly so that you look up with elbows on the floor and chin propped on the hands.

Tell students:

- *This story is about two children. Their names are Michael and Maria.*
- *Maria and Michael grew up on top of a very tall mountain.*

### Mountain new

Lead students in transitioning from Child's pose to Mountain pose by slowly stretching upward, standing on toes, and settling with arms by sides. Use the following cues for Mountain pose as reference:

#### TEACHING TIP

Try to make the movement and the storytelling simultaneous as much as possible. As the narrator, your movement is an extension of your storytelling; and the students' participation in the movement is an extension of their listening. Think of the movement as a way to immerse yourselves in imaginative play through the story, embodying the expressions, movements, experiences and perspectives of the characters. This embodiment will set the stage for students' practice with the focal skills in each lesson.

#### MOUNTAIN



1. Begin by standing with feet parallel, no more than hip-width apart.
2. Inhale: Lifting the crown of the head to lengthen the spine.
3. Exhale: Pressing both feet into the floor and relaxing the shoulders away from the ears.
4. Hold the pose for three breaths.

#### Sunrise/Sunset new

Tell the students:

- *Michael and Maria always woke up with the sunrise.*

Model stretching your arms out to the sides and up above the head for Sunrise pose. Repeat the movement, pointing out that your arms are making a sunrise.

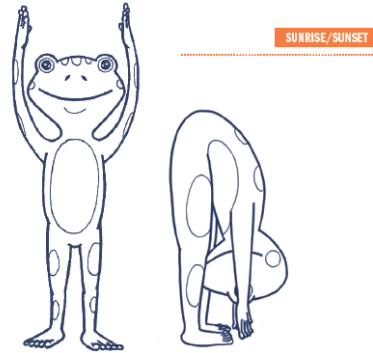
- *Michael and Maria always came home before the sunset.*

From Sunrise, model folding forward into Sunset pose.

Repeat movement, flowing from Sunrise to Sunset two to three times. Lead by modeling the movement. Use the following cues as reference:

#### TEACHING TIP

During the Moving Storytime, lead by modeling, giving movement cues very sparingly. Detailed instructions are included whenever a new pose or movement is introduced, but do not break the story flow to give movement cues unless needed for safety. If more instruction and practice is needed for the movements, return to them after the story. Remember that students will develop fluency with the movements through repeated practice.



SUNRISE/SUNSET

1. Begin in Mountain pose.
2. Inhale: Stretching arms out to the sides and up above the head for Sunrise.
3. Exhale: From Sunrise, fold forward to Sunset pose. Bend knees as much as needed to get deeper into the forward fold. Let the whole upper body relax over the legs, letting the head hang heavy and the shoulders relax.
4. Inhale: Press feet downward and lift the body upward to return to Sunrise. Find the qualities of Mountain pose as you lift upright.
5. Model deep breathing, inhaling on the upward movement, exhaling on the downward movement but do not give explicit instructions on breathing at this time.
6. End in Mountain pose.

**Walk Around the Mountain** ▶ flow

• *One day, Michael and Maria went for a walk.*

Walk in place.

• *They walked around the mountain.*

Continue walking in place or have students follow you on a walk, circling the room and then leading students back to their own mats.

• *And they walked down the mountain.*

Continue walking in place on your own mats, slowly getting lower and lower to the floor.

End on hands and knees.

CAT/COW



**Cat/Cow** ▶ flow

• *At the bottom of the mountain, they saw two of their friends, Cow...*

Lead students into Cow pose by modeling, using the following cues as reference:

1. Begin on hands and knees.
2. Inhale: Lower the belly and lengthen the spine from tailbone to the crown of the head to create a slight U shape with the spine in Cow pose. Lift the head and heart, looking forward and letting the chest expand with the breath. Sink shoulders down and back.

• *...and Cat*

Lead students into Cat pose by modeling the movement. Use the following cues as reference:

1. Begin in Cow pose.
2. Exhale: Lift the belly, rounding the back and lowering the head to look back at the navel in Cat pose.
3. Let the head and neck relax while the belly button lifts toward the ceiling to stretch the back.

Repeat Cow and Cat poses, saying "Hello, Cow" and "Hello, Cat" with each movement.

Invite students to say “moo” and “meow” with the poses.

### Walk Around the Mountain

- *Cat and Cow joined them for their walk because they wanted to get some exercise too.*

Transition back to standing and walking in place.

- *Michael and Maria and Cat and Cow started to walk around the mountain.*

Continue walking in place or lead students in a walk around the room, finishing back on their own mats. Then continue the story:

- *While they were walking, they saw their friend Dog over by some trees. They waved to Dog to come and play with them, but Dog didn't wave back.*
- *Michael said, "That's strange. Dog is usually excited to see us. I wonder why he didn't wave back. I hope there's nothing wrong."*
- *Cat said, "He does not look happy. Let's just keep walking in case he is feeling grouchy."*
- *Cow said, "I'm tired and I want to finish our walk. Let's just keep moo-ing."*
- *Maria said, "Come on, friends, let's go check on Dog to make sure he's okay."*
- *Michael and Maria cared for and respected Dog; they didn't want to ignore him.*

Continue walking in place, waving to Dog as you continue the story:

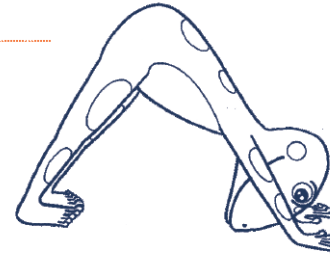
- *Michael, Maria, Cat, and Cow walked over to the trees where they saw Dog and said, "Hi, friend, don't you want to come on a walk with us?" Dog didn't say anything, but he did not look happy.*

### Dog new

Continue walking in place, then slowly lower to the ground to hands and knees.

Lead students into Dog pose from hands and knees by modeling the movement. Use the following cues as reference:

### Dog



1. Exhale and make an upside-down V-shape with the body by shifting the hips back and relaxing the head down.
2. Create a long line from heels to hips and from hips to palms. Bend knees slightly, especially if shoulders or hamstrings are tight.
3. Finish on hands and knees.

### Dog/Plank new

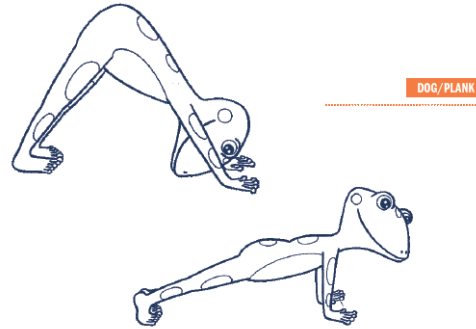
Continue narrating:

- *Dog tried to follow them, and then they saw the problem. Dog was stuck! His paw was caught under a root. He tried and tried and tried to pull his paw out, but it just wouldn't move.*

From Dog pose, model moving forward into Plank pose and pretending to have a paw stuck in place, which prevents moving any farther. Use the following cues as reference:

1. Begin in Dog pose.
2. Inhale and move to Plank post: Lift knees and step feet back. Straighten the body like a plank of wood from heels to the crown of the head, with the head looking downward. Shoulders stack over palms with arms long and strong (without locking the elbows) and legs straight. Also demonstrate Kneeling Plank as an option by placing the knees on the mat while keeping a long straight line from the knees to the crown of the head.
3. Exhale and return to Dog pose.

Repeat this movement from Dog to Plank as Dog “tried and tried.”



DOG/PLANK

**Puppy** → FLOW

- Dog started crying. He felt scared and sad, and his paw really hurt. Dog said, "I feel scared and sad. I need to ask for help."

Lead students to rest in Puppy pose by modeling the movement. Use the following cues as reference:

1. Begin in Dog pose.
2. Exhale: Bend knees to floor, hips still reaching up and back, while chest sinks down toward the mat.



PUPPY

**Child's Pose**

- Michael and Maria cared for Dog. They understood how he felt, because they had felt scared and sad before too. Their hearts were full of compassion for Dog, and they knew they could help him.

Model resting in Child's pose with elbows on mat and chin on hands (Michael and Maria's pose from the beginning of the story).

**Dog/Wagging Tail** → FLOW

- They used their gentle, caring hands to try to free Dog's paw from the root. Then Cat and Cow began to help too. When they all worked together, they were able to get Dog's paw free and to bandage it up with their first aid kit so it would feel better.

From Child's pose, model slowly walking hands forward one at a time until arms are extended, ready for Dog.

- Dog was so excited to walk that he jumped up and wagged his tail in the air. Dog said, "Thank you for helping me, friends."

Lift up to Dog and guide students to add a motion to represent a wagging tail (e.g., moving hips from side to side or lifting one leg behind you and moving the foot back and forth).

**Cat/Cow**

- Cat turned to Maria and Michael and said, "You are very kind, compassionate friends. I'm so glad we have friends like you, who care for, respect, and help each other."

Lower to hands and knees and stretch the spine upward in Cat pose.

- Cow said, "I'm glad you're feeling better, Dog. Now, do you want to walk around the mountain with us?"

Transition to Cow pose, lifting the chest.

**Walk Around the Mountain**

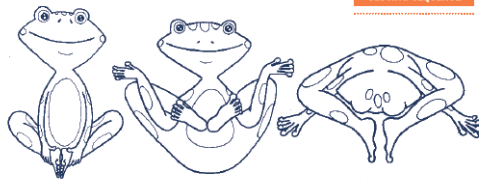
- Then all the friends went for a nice long walk around the mountain.

Transition back to standing. Walk in place or have students follow you around the room in a line, then back to their own mats.

**Drink Water** new

- After their walk, they knelt down at a stream to splash and taste the cool, refreshing water.

Fold forward to transition from standing to kneeling to pretend to splash and drink water.



CLOSING SEQUENCE

**Closing Sequence** new

- Then they all took a break to let their bodies and minds rest. When they were calm and still, they let their ears listen to the sounds of the trickling stream and then let their eyes enjoy the sights of the beautiful day. They saw a butterfly, a little flower, and a turtle hiding inside its shell.

Transition to seated on the mat. Lead the group into Butterfly pose, then Flower pose, then Turtle pose. Hold each pose for a few breaths. Model the movement using the following cues as your reference:

**Butterfly** new

1. Begin seated with soles of feet together, knees down to sides.
2. Inhale: Hold feet still, lengthen back to sit up tall.
3. Exhale: Slightly fold forward over your legs.
4. Hold the pose for three breaths.
5. Inhale: Sit up straight.

**Flower** new

1. Begin sitting upright in Butterfly with heels slightly farther away from the pelvis.

2. Thread arms through legs. Bend elbows and lift palms up.  
\*Alternative: place hands on knees, palms up. Inhale: Lean back slightly on sit bones to lift legs up from the floor.
3. Exhale: Find your balance.
4. Hold the pose for three breaths.
5. Gently lower the arms and release legs to sit up straight in Butterfly pose.

**Turtle** new

1. Begin sitting in Butterfly.
2. Inhale: Slide left arm inside and under left leg and right arm inside and under right leg, sliding palms forward on the ground.
3. Exhale: Fold down over legs. Relax head down.
4. Hold the pose for three breaths.
5. Inhale: Sit up straight as you bring the arms from under the legs to Butterfly pose.

- After their rest, Michael and Maria walked up, up, up, back to their home on top of the mountain.

**Mountain**

From sitting on the mat transition to kneeling, crouching, standing, then standing on tiptoes, and finally reaching up high, to simulate the climb back "up, up, up" the mountain.

Return to Mountain pose.

- When they reached the top of the mountain, they were so happy to be home. They enjoyed big glasses of water and shared a sweet, ripe, juicy peach. Finally, they watched the sunset over the mountain and took time to rest and relax after a busy day.

**Sunset**

From Mountain pose, fold forward for Sunset.

Relax into the pose for a few deep breaths before returning to Mountain.

**TEACHING TIP**

Be creative in finding ways to draw children into the imaginative play of the Moving Storytime. Pretend that you can actually see the mountain around you. Invite students to imagine and describe what the mountain looks like, what the town is like, or what the characters' homes and families are like.



**MINDFUL MOUNTAIN** / 3 mins

Ask students to imagine that big mountain in the story. Example questions:

- **If a mountain could feel, how would it feel?**
- **How would you describe a mountain?**

While standing in Mountain pose, say:

- *I feel strong, still, and quiet. Sometimes I am quiet enough to pay attention to the breaths that I'm taking. I am being mindful of my breath. When I am mindful, I am gentle and kind with myself, and I feel curious about what I'll notice.*

Then, with your hands on your belly, take a slightly exaggerated breath in and out so that your hands move with your breath. Have the students try this.

Move your hands to your heart and say:

- *If I am very quiet and really pay attention, I can even feel my heart beating inside my chest. I am being mindful of my heartbeat.*

Invite students to try this with you. Remind them that it is okay if they can't feel it today, because they will keep practicing.

**\*SHOWING COMPASSION** / 10 mins

Guide students to a seated position.

Tell students that they just heard a story about compassion. Ask students to signal with one gesture (e.g., pat their head) if they've heard that word before, or signal with another gesture (e.g., touch their nose) if it is new to them.

Then invite them to use the story to guess what the word compassion might mean. Help them conclude that compassion means showing care and kindness for someone in need.

Then guide students in identifying compassion in the story, by asking some of the following questions:

- **How did Michael and Maria show Dog compassion?**
- **How did Michael and Maria know Dog needed their care?**
- **Did Cow show compassion and care for Dog at first?**  
[Answer: No. He did not want to invite Dog to walk with them.] **Why do you think that?**
- **Did Cat show compassion and care for Dog at first? Why do you think that?** [Answer: No. Cat didn't want to go out of his way.]
- **How did Dog show care and compassion to himself?**  
[Answer: He explained how he felt and asked for help.]
- **Why might you want to have Michael and Maria as your friends?**

Help students conclude that Michael and Maria felt compassion for Dog and wanted to give him the help he needed. Tell them that, in this class we will learn more about how to practice compassion.

**SUMMARIZE FOR STUDENTS:**

- *Compassion means to show care and kindness to someone in need.*

**RE STAND REFLECTION** / 5 mins

Remind students that after the sunset, Michael and Maria went home to rest:

- *Maria and Michael know that rest is very important for taking care of their bodies so their bodies can be happy and healthy.*
- *Rest is an important part of taking care of ourselves and showing compassion, especially when we are tired. So, the last part of our classes each day will be a rest practice.*
- *Did you know you don't need to go to sleep to rest your body? We all need plenty of sleep, but sometimes it is good for our bodies to rest even when we aren't sleeping.*
- *Let's try it out: We're going to lie down still and quiet on our mats for a moment of rest. First, take a look around the room, then lie down 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.*

Model and guide students to lie all the way down on their mats in a Rest pose. Typically that would be flat on their backs with their eyes closed and

**DIFFERENTIATION**

If students are familiar with concepts of mindfulness and compassion already, help students make connections between mindfulness and compassion in the story. Mindfulness means using their minds to pay attention on purpose with curiosity and kindness. Michael and Maria were paying attention to their friend Dog and that helped them notice that he was hurting. They paid attention with curiosity to discover what he might need. They paid attention with kindness because they cared for their friend. Mindfulness helped them show compassion to their friend by gently and kindly giving him the help and care he needed.

## LESSON 1

### TEACHING TIP



Some students may feel vulnerable lying on their backs having their eyes closed, or having the lights dimmed. It is important to encourage students to find a Rest pose in which they feel comfortable, safe, and able to be calm and quiet. Especially for students who have experienced trauma, this may look like a different way of lying down or even sitting with their back against the wall. It is completely normal for young students to be wiggly and distracted during rest while they first explore this practice. They will grow their abilities to be calm, still, and quiet over time with practice.

their hands on their bellies, but allow and encourage students to find a Rest position that feels safe, calm, and comfortable for them, even if it is not lying down (e.g., sitting up or in Child's pose). Ask students if they are okay with you dimming the lights before doing so.

If students are restless, acknowledge that sometimes it's hard to be still and quiet. If you feel like your body wants to move and it's hard to stay still, that's okay, but try not to disturb the classmates around you."

Then invite students to place their attention on their breath. You can say something like the following:

- *If you pay attention to your body, you will notice that even when you are lying in a Rest pose, your body is still moving.*
- *Your breath makes your belly and chest move in and out. If it feels comfortable for you, place your hands on your heart and belly. Feel your belly rise while you breathe in and sink while you breathe out.*

If anyone is lying on their belly, invite them to pay attention to the feeling of their belly and ribs expanding into the mat.

Allow one to two minutes of silent rest.

- *As we finish the relaxation, take a deep breath in and a long breath out. Wiggle your fingers and your toes.*

Explain that you are going to ring the bell again, and when they can't hear the sound of the bell anymore, they should quietly move their bodies back up to their calm and ready seated pose.

Ring the bell.

Once students have returned to a seated position, invite them to notice how their bodies feel:

- *Do you feel relaxed? Calm? Sleepy? Energized? Be curious and notice how you feel in body and mind.*

### TAKE-HOME PRACTICE

- *Can you notice any people around you acting like Michael and Maria by showing care or compassion for someone who needs it?*

Q & A

# Resources

[pureedgeinc.org](http://pureedgeinc.org)

[compassionschools.org](http://compassionschools.org)

[betterworlded.org](http://betterworlded.org)

<https://med.stanford.edu/elspap.html>

**contact:** [getmoving@pureedgeinc.org](mailto:getmoving@pureedgeinc.org)