Over the Sea to Skye for 3 part mixed (also available for 2 part)
Classical guitar part included with octavo

Teaching resources for Voices in Harmony choral Series

Scottish Folk Song Arranged by Roger Emerson

General guidelines for Social Emotional Learning Experiences

Varied formats

Teachers and students, review the format options below to gauge your comfort level regarding how best to engage in the suggested learning experiences. Teachers who feel comfortable and equipped to facilitate in-person discussions may choose to do so. However, conversations necessitate trust and rarely do all students feel comfortable participating initially. Individual reflection is also necessary.

The materials presented here progress through a range of options.

Types of prompts

Discussion starters – ideas for prompts or thought-provoking questions a teacher may introduce to get students thinking and sharing (see "Starting the conversation" for each learning experience below)

Recorded prompts – short videos of the composer facilitating the start of a conversation which teachers can play for a class or invite students to view on their own

Written formats – full journal prompts or printed guidelines that students can complete privately, using online forms or writing by hand, during or outside of class time (see below)

Types of responses

Anonymous or individual/private reflection – Students write anonymous responses as reflections or journal entries that only the teacher sees or remains private for the student and no one sees. The teacher can review these and later reflect to the class a summary of the kinds of responses students wrote in general while keeping contributions anonymous. Students can submit these anonymously through online forms or pen and paper versions without names. Teachers may invite students to include their name if they feel comfortable doing so.

Small group discussion – Some students may be more likely to speak in groups of 2-3. Students feel safer in smaller groups and can better perceive the value of their contribution. These groups can be assigned by proximity or by student choice. Over time, students will get to know each other better and will feel more comfortable speaking with classmates. Group representatives can report back to the class in a general way, or individuals may then feel more comfortable sharing in large group discussions.

Large group discussion – Teachers facilitate full class discussions, encouraging input from as many different individuals, identities, and viewpoints as possible. Teachers acknowledge and affirm all responses. This signals to others that all contributions are welcome. These discussions would involve higher levels of vulnerability and require a safe environment where students can feel brave enough to share. It is important to set ground rules before beginning these discussions, encouraging students to use "I statements" as a means to identify the singularity of their experience and perspective.

Artistic/non-verbal responses – For some learning experiences, students may respond in creative, non-verbal ways, representing their perspectives in a less literal manner. These may include visual art (drawings, collages, photography), dances, pantomimes, or improvisatory theatrical scenes. These might also include musical improvisations and compositions.

Levels of engagement and vulnerability

Level 1: Starting the conversation – Facilitate discussions about the skills/concepts the piece and text introduce without involving personal disclosures. Students maintain objective distance and safety by way of the music as a vehicle for these conversations.

Level 2: Making it personal – Provide options for individuals to become more vulnerable, with some individuals voluntarily sharing about personal perceptions and experiences anonymously or in small/large group discussions. Students experience this as a safe space for surface vulnerability.

Level 3: Opening up – Allow opportunities for students to open up and share more honestly, offering personal stories in pairs, small groups, or with full class. Students delve more deeply into personal connections with the music and explore ways where their voice can affect meaningful change in a brave space.

Social Emotional Learning Competencies and their intersections with arts education standards (https://selarts.org)

Music educators can help students explore three key areas (divided into five categories with nineteen competencies) through their development as musicians and artists learning to perform choral repertoire.

I D E N T I T Y

01) SELF-AWARENESS

01) Recognize one's feelings and thoughts
02) Recognize the impact of one's feelings and thoughts on one's own behavior
03) Recognize one's personal traits, strengths, and limitations
04) Recognize the importance of self-confidence in handling daily tasks and challenges

02) SELF-MANAGEMENT

05) Understand and practice strategies for managing one's own emotions, thoughts, and behaviors
06) Recognize the skills needed to establish and achieve personal and educational goals
07) Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals

B E L O N G I N G

03) SOCIAL AWARENESS

08) Recognize and identify the thoughts, feelings and perspectives of others
09) Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds
10) Demonstrate an understanding of the need for mutual respect when viewpoints differ
11) Demonstrate an awareness of the expectations for social interactions in a variety of settings

04) RELATIONSHIP SKILLS

12) Establish and maintain healthy relationships
13) Utilize positive communication and social skills to interact effectively with others
14) Identify ways to resist inappropriate social pressure
15) Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways

16) Identify who, when, where, or how to seek help for oneself or others when needed

A G E N C Y

05) RESPONSIBLE DECISION-MAKING

17) Develop, implement, and model effective problem solving and critical thinking skills
18) Identify the consequences associated with one's actions in order to make constructive choices
19) Evaluate personal, ethical, safety and civic impact of decisions

Strategies for empowering students by embedding SEL into choral music education experiences

LEARNING EXPERIENCES for *Over the Sea to Skye*

A few words from the arranger

Quite frankly, when I chose this song to arrange, I did not consider its alignment with Social Emotional Learning, however, after digging into the history behind the song and looking at the musical textures that resulted, there are many ways we can include aspects of SEL in the rehearsal of the choral arrangement.

1. The Background

SEL competencies: 01.04, 05.19

01) SELF-AWARENESS

04) Recognize the importance of self-confidence in handling daily tasks and challenges

05) RESPONSIBLE DECISION-MAKING

19) Evaluate personal, ethical, safety and civic impact of decisions

"Over the Sea To Sky" also known as "The Skye Boat Song" is a late 19th-century Scottish song recalling the journey of Prince Charles Edward Stuart aka Bonnie Prince Charlie. The Prince had to travel from Benbecula to the Isle of Skye as he evaded capture by government troops after his defeat at the Battle of Culloden in 1746. Legend has it that he dressed up disguised as a chamber maid in order to pull it off.

Starting the conversation

Reflect on how desperate he must have been to put on women's clothing in order to escape undetected. Was it courage? Was it self-preservation? What kind of punishment would he have endured if he had been caught? What did fleeing for his life feel like? Did he demonstrate self-confidence in handling his challenge?

Making it personal

Divide into small groups and share your thoughts about what it must have been like to take that chance. Think about times you have disguised yourself in order to avoid detection. What did you do? What did you say? How did it feel? Was your personal safety at risk?

Opening up

For those bold enough to share, tell the class about your experience disguising yourself. Was it clothing or the way you looked? Was it something that you said in order to mask your true feelings? Did it have consequences on your safety or other impact?

Tangible artifacts

Beyond thinking and discussing, what can you and the students "create" that will result in something tangible. For example, re-write the lyrics and dedicate these new lyrics to someone. Write a "pseudo" newspaper article relating this adventure to a modern day escape. Locate Scotland, the city of Benbecula, and the Island of Skye. How many miles is it from the mainland to the island? What would have been the travel time in hours/days?

2. The Arrangement

SEL competencies: 01.01, 03.08
01) SELF-AWARENESS
    01) Recognize one's feelings and thoughts
03) SOCIAL AWARENESS
    08) Recognize and identify the thoughts, feelings and perspectives of others.

You will notice as you learn "Over the Sea to Skye" that the texture of the arrangement alternates between one section or solo alone to two or three parts singing together. How can we apply an SEL strategy to this change in texture you ask? It is simply an analogy between being alone and being with others.

Starting the conversation

Reflect on how it feels to be alone? Are you happy alone? How do you feel watching someone who is alone? What are the trade-offs of being alone or being with others?

Making it personal

Share with a small group your preference. Some people like to be alone and are uncomfortable in large groups, particularly with people they don't know. Others are energized by more people and actively seek them out. Which are you? What do you get out of each scenario?

Opening up

If you are someone who likes to be alone, try becoming more comfortable with others. Likewise if you are someone who needs people around, experiment with being comfortable by yourself. Perhaps a walk, reading, writing in a journal or other will become an enjoyable activity.

3. The Accompaniment

SEL competencies: 03.10, 04.13, 05.17

03) SOCIAL AWARENESS

10) Demonstrate an understanding of the need for mutual respect when viewpoints differ

04) RELATIONSHIP SKILLS

13) Utilize positive communication and social skills to interact effectively with others

05) RESPONSIBLE DECISION-MAKING

17)Develop, implement, and model effective problem solving and critical thinking skills

The accompaniment for "Over the Sea to Skye" can be either guitar by itself, piano by itself, or both together. You may prefer one version over the other while another choir member is just the opposite. How do you come to terms, make concessions or reach a compromise when it comes to the version that will be performed?

Starting the conversation

Reflect on why you prefer the guitar or the piano or vice versa. How does it make you feel? Think about ways you can express your opinions in a way that does not threaten someone who disagrees.

Making it personal

Divide up into groups of 3 or 4 and write down your preference. One person reads aloud the choice of each person. Discuss why you think your accompaniment is preferred. See if you can come to a unanimous decision on guitar, piano or both. Respect each other's opinion with phrases like, "I see what you mean." or "That is something I had not thought about."

Opening up

Share with the class the outcome of your groups' decision making. It may be that every other groups agree. If not, what are some compromises? Guitar to start, piano joins on the chorus perhaps or other configurations. The decision may have been made for you by the unavailability of either instrument.