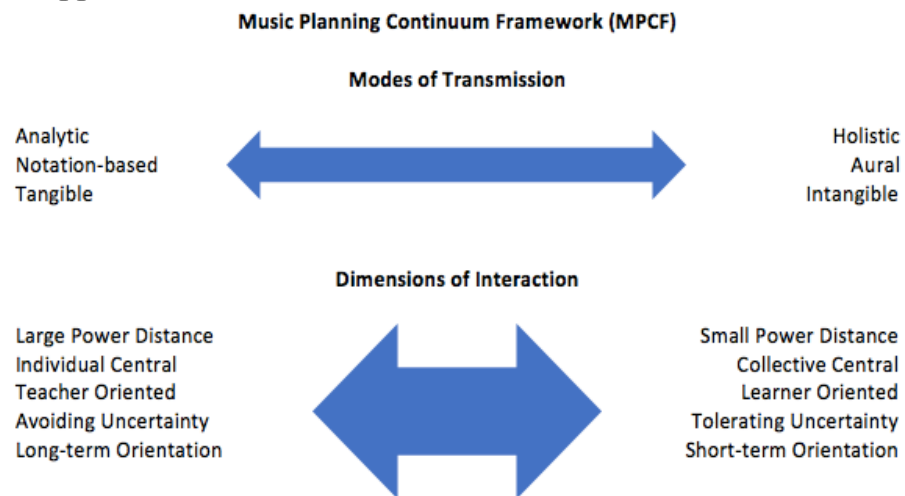


Rationale

Teachers are expected to juggle teaching curriculum, standards, motivating students, and promoting student confidence daily. Committees, meetings, parent conferences, phone calls, and administering grades fill our teacher lives. Working well past our designated work hours is a regular event. Schoolwork is brought home more than we care to admit. Many create lesson plans for several different classes throughout the day and are expected to continue this level of planning for the remainder of the school year. Given the expectations for teachers it may seem daunting to consider a pre-lesson planning tool for music classes. However, our classes are important to us so we put forth the effort to deliver our very best every day.

An old saying goes, 'Variety is the spice of life.' Many things need variety and in this case the saying applies to teaching. Variety is needed in teaching methods because people learn through a variety of ways, lessons can become static, and students can guide their learning with the help of a facilitator. Use of a flexible framework to influence lesson planning offers teachers and students the possibility of a more balanced education through the combined use of formal and informal instructional methods. In return teachers are given a stronger teacher identity and the satisfaction of fulfilled music students.

Music Planning Continuum Framework (MPCF), adapted from Schippers.



Pre-Lesson

Step 1: Choose the skill to be taught, or subject of lesson.
Step 2: Use the MPCF framework to consider how the lesson will work given each element. Using the arrows as sliders, physically or imaginatively, plot answers to personalize lesson.
Step 3: Write the lesson plan.

Post-Lesson

With your past lesson in mind and how it played out, physically or imaginatively consider how changes in each category would have altered the outcome of the lesson for the teacher and/or students.

Indicators for modes of transmission.

Large Power Distance	Small Power Distance
<ul style="list-style-type: none"> Teacher undisputedly directs the learning process Physical distance between teacher and learner 	<ul style="list-style-type: none"> Learners are valued as peers/equal participants Learner and facilitator close and at same level of physical elevation
Individual Central	Collective Central
<ul style="list-style-type: none"> Focus on individual achievement and development Tendency toward “art for art’s sake” Emphasis on one-on-one lessons 	<ul style="list-style-type: none"> Focus on group achievement Social aspects important focus of musical practice Primarily group lessons
Teacher Oriented	Learner Oriented
<ul style="list-style-type: none"> Formal words or ways of addressing teacher Teacher chooses all music 	<ul style="list-style-type: none"> Colloquial forms of addressing each other Student chooses all music
Avoiding Uncertainty	Tolerating Uncertainty
<ul style="list-style-type: none"> Music and information about music presented as absolute Respect for hierarchy and authority Formalized learning path and pedagogy Lesson planned beforehand and lead by teacher 	<ul style="list-style-type: none"> Musical ideas presented, discussed, and shaped to answer the needs of the musical setting Constant challenge to hierarchy and authority Acknowledgement of different learning paths/styles Learning process proceeds based on interaction
Long-term Orientation	Short-term Orientation
<ul style="list-style-type: none"> Graded progression over year(s) Emphasis on long hours of practice to make small steps on long road 	<ul style="list-style-type: none"> Progress steered by quick results Working toward tangible goals in near future

Source: Schippers, H. (2010). *Facing the music: Shaping music educators from a global perspective*. New York, NY: Oxford University Press.

Indicators for dimensions of interaction, adapted from Schippers.

Analytical	Holistic
<ul style="list-style-type: none"> Use of didactic pieces of music such as graded exercises or etudes Explicit music theory Substantial amount of speaking and explaining during music transmission Conscious progress from simple to complex Curriculum-based, often with formal structures and exams Teacher guides and controls learning process in didactic relationship 	<ul style="list-style-type: none"> “Real” repertoire serving as the basis for actual transmission Implicit music theory Relatively little speaking and explanation during music transmission Intuitive progress from known to unknown Individual path, confusion as consciously or unconsciously used instrument Teacher demonstrates, coaches, or may even be absent (through radio, TV, recordings)
Written	Aural
<ul style="list-style-type: none"> Central body of work exists in prescriptive notation that is used by performers Students may be given material to learn in notation without prior exposure to actual sound 	<ul style="list-style-type: none"> No or little notation is used Tonal material largely improvised (or “restructured”) All music and exercises are first or even only presented in actual sound (live or recorded)
Tangible	Intangible
<ul style="list-style-type: none"> Emphasis on instrumental technique Emphasis on well-defined repertoire Emphasis on theory 	<ul style="list-style-type: none"> Emphasis on expression Emphasis on creativity and improvisation Emphasis on abstract, spiritual, or metaphysical values