A new paradigm for music education:
Inspiring creativity in a post-COVID world
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Supplemental Materials

- View this as a google doc [make a copy and save to your drive] - **https://bit.ly/3j0oreQ**
- Shared Keynote Presentation
- Padlet #1 - Introduction
- Padlet #2 - Shared Lesson Ideas
- Padlet: Analysis & Debrief Template
- Lesson Plan Template

Introduction

What we may all have in common:

- Let's acknowledge that this year has not been ideal!
- We have all had to change *what* we teach and *how* we teach
- What sorts of things have we had success with?
- What *opportunities* have we had to teach things that we usually would not teach in a typical year?
- What can we take with us as a result of this year?
  - More individual assessment?
  - Creating music?
  - Chamber music?
  - New technology?
  - Priority of process over product?

Why this works/why focus on creativity?

- Research-Based - where students learn best
  - Learner-Centered approach

- - Social Constructivist approach
  - Problem-Solving & Problem-Finding
  - Learning by doing
  - Opportunities for peer collaboration
- Consider Bloom's Taxonomy, and how we might engage our students in higher-order cognitive abilities
  - Deeper understanding
  - Problem-solving
  - Problem-finding
  - Grit - Willingness to fail
- In Bloom's - Conductors are usually leveraging the "Applying/Understanding" levels, but rarely use Creating/Evaluating [where deeper learning takes place]
- Another similar framework: Webb's Depth of Knowledge
  - Strive for level 3 & level 4

How do we do this?

- Potential for Social-Emotional Learning (SEL) - connecting to students' personal experiences
- Universal Design for Learning (UDL) - it can be used at any ability level (Elementary - College)
- Potential for Culturally Responsive Pedagogy (CRP) - Are we using materials that are relevant to OUR students' unique social and cultural backgrounds? Or is our pedagogy central to whiteness?
- Teach with questions/discussion
- Allow for messiness! This will take a while, resist the urge to "just tell them"
- Expect the unexpected - leave space for students to alter the course of the lesson. Go with the flow, don't control everything!
- Trust your students - they know more than you think. They don't need AP theory to compose music

THE LESSON PLAN

[CLICK HERE FOR THE TEMPLATE](#)

1. Topic & Concept

- What do you want to teach?
- What do I want my students to know or to better understand?

Dynamic Contrast	Texture	Story-Telling	Interpretation
Timbre	*In the style of _____*	Free Rhythm	Intervals
Motivic Development	Ostinato	Phrasing	Articulation
Compound Meter	Pentatonic Scale	Blues Scales	Bowing
Extended Techniques	Balance	Greek Modes	Cadences

2. Initial Stimulus

- What will I give the students as a stimulus for discussion?
- Audio/Visual Stimuli such as:

	Example #1	Example #2
Timbre	Soundscape	Foley Art
Story-Telling	Photo/Painting	Haiku
Circle of 5ths	Diagram	Audio example (circle progression)
Ostinato	20th C. Composers	Concert Repertoire Examples
Motivic Development	Theme & Variations Excerpts	Concert Repertoire Examples

3. Discussion

- Encourage active engagement!
- Document EVERYTHING (you will use it later)
- What questions will I ask?

- How will I lead them to where I want them to go?
- Three types:
  - OPEN-ENDED (you never know what you will get!)
  - GUIDED (lead students in the right direction)
  - FIXED (terminal)
- Resist the urge to ask fixed questions too early - let them sit in the awkwardness of working things out!
- Avoid coming right out with telling students your springboard/question, let the process of discussion open up possibilities in students' creative minds
- Although we are good at lecturing - ask questions instead!
  - Be purposefully vague, asking questions that lead students to your springboard and open-ended musical question.
  - This takes longer, but it forces your students to THINK rather than ABSORB
  - Allow think time of at least 5-10 seconds (it's awkward!)
- EXAMPLE #1 [Photo]

OPEN	What's going on here?	What do you *hear*?	Who are the characters? What objects stand out?
GUIDED	What does ___ sound like?	Is this fast music or slow music?	What is "yellow" music?
FIXED	Are the characters happy?	What colors do you see?	

Potential concepts: story-telling, timbre, texture, free rhythm

Photo from https://www.dbwatermanart.com, used with permission

EXAMPLE #2 question examples: Mozart *Confutatis*

OPEN	What's going on here?	What do you hear?	What do you feel when you hear this?
GUIDED	What does _____ sound like?	What changes?	
FIXED	What does Mozart change to accomplish _____?	Is the middle section more intense or less intense?	

- Finally - deliver the assignment and set parameters for your assignment:
  - Try to use language such as: "at least" rather than "only"
    - At least 30 seconds in length, at least 8 measures

- - Avoid language such as: use only 5 notes, or use only 8 measures

4. Personal Exploration

- Individual exploration (maybe 3-5 minutes)
  - If time permits, allow students to explore on their own first
  - When they join their groups, they should have some concrete ideas
  - Ask some students share their individual ideas with the whole class before breaking into groups
- Ask students to model on their instrument what they think _____ might sound like
  - You mentioned excitement, what does excitement sound like?
  - What is the motive in this piece, who can play it?
- Finally, clearly tie in the lesson concept and questions from steps 1-3,

  EXAMPLE #1 [Photo] - here are some possible directions for this step:
  - How could we make the sounds of the swings?
  - Which mode is "yellow"?
  - What does laughter sound like on our instrument?
  - Come up with a rhythmic ostinato that represents the girls
  - Play the buildings and the sky (background)
  - How do we play wind?
  - Mom is calling the girls inside - what does that sound like?

  EXAMPLE #2 [Mozart] - here are some possible directions for this step:
  - Choose one of the feelings we listed - write a short melodic gesture for that feeling.
  - Point to someone else that has a contrasting gesture to yours.

    - Creating time in small groups (20+ minutes)
      - Form small groups of 4-5 students, I recommended that you choose groups randomly (draw numbers)
    - Students will ALWAYS want more time, remember Parkinson's law: "work expands as to fill the available time for its completion"
    - The first few times I did this assignment, I allowed 40-60 minutes of creating time

5. Assignment Procedures

A checklist for planning:

- ○ Groups? 4-5 students? [recommended]
- ○ Randomly Select Groups? [recommended]
- ○ "Create in the style of ____" [bring it back to your concept]
- ○ Establish parameters (UDL)
- ○ SEL & CRP [student-centered?]
- ○ Variety in products?
- ○ Notation? [Sketches?]
- ○ How will they present their work?

- In-class performance
  - ○ Possibly a "rehearsed improvisation" - notation not required
  - ○ If your topic permits - ask students to lead a "jam session" involving all students with rotating student conductors (get creative!)
  - ○ "Sketches" are ideal (traditional or nontraditional notation)
  - ○ With limited time, I would avoid requiring a fully notated score/parts
  - ○ Challenges with group work - democracy (shy students/ or alphas)
    - ■ You know your students best
    - ■ Suggestion for accountability: a post-evaluation where groups members can rate the participation of other group members
- ○ Parameters: Best Practices
  - ■ Set minimums or use "at least"
    1. "at least 30 seconds long"
    2. "at least 8 measures"
  - ■ Avoid limitations and only:
    1. "only use 5 notes"
    2. "only use 8 measures"
- UDL (Universal Design for Learning)
  - More Novice = More Tools
  - Provide options/guardrails/scaffolds
  - Allow for "coloring outside the lines"
- Establishing a Safe Environment!
  - This will be messy
  - Teacher Availability
  - 20 - 30 minutes of creating time
    - ■ Students will ALWAYS want more time!
    - ■ Parkinson's Law: "work expands so as to fill the time available for its completion"

6. Document Student Work
- Decide how students will present/prepare
  - ○ Live is probably best (round-robin)

- ○ Student-led jam session?
- ○ Gallery Walk - Padlet or Google Slides?
- ○ Soundtrap or Band Lab
- ○ Flipgrid
- ○ Breakout Rooms
- ○ Tik Tok
- ○ Spotify
- ○ How can students utilize technology that THEY know?

7. Analysis & Debrief

- Return the class to discussion mode where the teacher is the facilitator
- Play each recording, stopping after each to reflect as a class
  - Open up discussion to peers first, let them describe what they heard
  - Peers may want to guess the composers' intentions
  - If they arrive at an alternate interpretation that is fine! Also - you now have more to discuss! (What led you to that conclusion?)
  - Allow composers to discuss their process and their intentions, and describe how they addressed the assignment
- Discussion Round 1 - Ideas for facilitating peer debrief:
  - What surprised you?
  - What did you like?
  - How did they address the [springboard topic]?
  - What do you think their intentions were?
  - What elements of [springboard topic] did you hear?
- Discussion Round 2 - Ideas for facilitating composers' selft reflection:
  - What surprised you about the process?
  - What did you like/what didn't you like?
  - What might you do differently?
  - Did your classmates understand your intentions? Why or why not?

Assessment

- Develop a rubric that addresses your open-ended question (STEP 2)
- It is advisable to avoid judging creativity (this is very subjective!)
- Possibly develop a written reflection to administer immediately after your final reflective analysis (STEP 7)

Fleischmann, M. 2021. A new paradigm for music education: Inspiring creativity in a post-COVID world. [Webinar] CASMEC Virtual Conference. February 19, 2021.

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