

TEACHING & LEARNING SUPPORTS

Lesson Planning

Introduction

Juilliard Creative Classroom resources support and enhance music teaching and learning in a wide variety of curricula. Our innovative activities have been created with four main objectives:

1. A Lifelong Engagement with Music

Regardless of their ultimate musical endeavors, all students should be inspired to broaden their perspectives and to seek out deep and meaningful musical experiences.

2. Joy in Performance

In their pursuit of meaningful and unique musical experiences, students will welcome the chance to push beyond their limits and find gratification in connecting with other artists and audience members.

3. Personal Artistry

Students will experience activities that cultivate their own creativity and unlock their fullest artistic ability.

4. Creative Thinking in the Performing Arts

Students will develop the mindsets, habits, and dispositions of musicians, such as embracing ambiguity, questioning and investigating, and managing both process and product.

The Core Works are a collection of exceptional pieces that support numerous and varied explorations throughout students' educational careers. Our goal is to provide resources that reach beyond didactic instruction and instead offer students engaging challenges to solve. Activities on Juilliard Creative Classroom incorporate **hands-on exploration**, **active listening**, **student inquiry**, and **embedded reflection**. With creativity front and center, students are invited to **compose**, **improvise**, and **experiment** with musical ideas exemplified by the Core Works.

Recommendations

The flow of each activity has been carefully designed to deepen musical understanding and to allow students to make meaningful connections to a Core Work. In order to best use the activities on Juilliard Creative Classroom, we strongly recommend the following:

1. **Review the Teacher Preparation:** It explains the rationale behind each activity and provides information to understand the specific and nuanced musical concepts necessary for delivering the activity.
2. **Include the Listening Reflection:** These culminating steps are integral in allowing students to apply their explorations and discoveries and make their own personal connections to extraordinary music.
3. **Make necessary adaptations,** but avoid removing steps from the activities; they are designed with specific scaffolding to enhance creativity.

Activity Design

How Juilliard Creative Classroom Activities are Designed

Each activity on Juilliard Creative Classroom was developed through a rigorous planning process. Every step of this method aims to support young people's personal encounters with extraordinary works of dance, drama, and music. Juilliard holds the fundamental belief that every great work is, *by design*, meant to be understood in multiple ways. As such, analysis is propelled by inquiry and open-ended brainstorming in order to bring varied perspectives to an activity's design.

We look for key ideas or “ways in” to unlock the piece and offer students something specific to explore—how the work is constructed, how it's performed, and what the piece expresses. These creative explorations need to be as open-ended as the art itself, allowing for multiple interpretations.

We encourage you to try this design process with other works you'd like your students to encounter!

The planning process for creating an activity for Juilliard Creative Classroom generally follows these five steps:

ANALYSIS FOCUS INQUIRY CREATIVE EXPLORATION ENCOUNTER

1. **ANALYSIS:** View or listen to the piece of music and ask yourself, “What are the main elements or aspects I am struck by in this work?” List them all, without judgement or editing. Make sure to focus on what is in the piece and **not just your interpretation**. Once completed, reflect on your brainstormed list and revise:
 - Circle the ideas that feel **most essential** to the piece—NOT the ones which inspire a fun activity.
 - Delete the ideas that feel overly interpretive, inconsequential, or less universally perceivable by others (e.g., two lone measures of very cool bassoon arpeggios, or this movement sounds like a royal ceremony).
2. **FOCUS:** Select a **key idea** from your brainstorming list to focus on to create a deep exploration rather than scattered or insubstantial experiences. Spend time researching it as fully as possible through listening or viewing the piece repeatedly. Zero in on this key idea, noting exactly how it is used in this particular work.
3. **INQUIRY:** Develop a **Framing Question** for the lesson. In the spirit of exploration, embracing your own inquiry in this way will keep you open to new understandings and interpretations, as well help you provide opportunities for students’ authentic discovery. The Framing Question should be a key idea in question form to guide your lesson planning. Don’t overload the question with too many ideas and keep in mind that it is solely for your planning purposes and will not be shared with students.
4. **CREATIVE EXPLORATION:** Start to consider ways to illuminate your Framing Question through activities. Anchor your teaching plan with an **experiential Learning Goal** that establishes what the students will experience, understand, or be able to do by the end of your lesson. Some educators begin by planning their very last step, and then figure out how to get there. Others move around between the sections of the lesson, continually revising each part to connect to the goal. When exploring a Core or Extension Work, the culminating step is listening to or viewing a section of the piece.

Scaffold your lesson so that each step of the activity leads logically to the next. As though testing a final “recipe,” continually refine the activity to make sure it produces a substantial payoff for students when they are viewing or listening to the Work.

Check the lesson. Does it include:

- active exploration?
- creative choice-making?
- embedded reflection?
- a clear connection to the Learning Goal?

Also consider (not essential but often useful):

- Using a range of collaborative models and groupings (not just individual, partnered, small group, or whole class work).
- Incorporating multiple modalities, learning styles, or “intelligences” elucidate an idea in a new way and reach a wide range of learners.
- Opportunities for contextual information, including information from the Teacher Study Guide, about the artist or art form.

5. **ENCOUNTER:** Provide a **culminating listening or viewing** of the Work. This is a powerful opportunity to not only make a personal connection with a piece, but also expand students’ imagination and understanding of their own work. Support the experience with reflective questions that have many answers. This gives the students a chance to have an internal dialogue or with their classmates about what they perceive and value. If we do not take the time to think back upon and absorb what we have experienced, we cannot learn. Reflecting upon our learning makes it “stick.”

Process Example

Here is a sample roadmap showing the path from a Core Work to an activity (Stravinsky *The Rite of Spring*, ages 6–8: Exploring Accents and Unpredictability):

1. ANALYSIS

“Augurs of Spring” from Stravinsky’s *The Rite of Spring* is full of interesting features, such as:

- Accents
- Timbre
- Ostinato
- Melodic development
- Tension and release
- Accompaniment
- Dissonance

- Ornamentation

2. FOCUS

These big concepts are all incredibly rich, so only one is selected to focus on. The key idea chosen for this activity is **accents**. Then we go back and confirm how this element is used *specifically* in this piece. For example, lots of pieces use accents, but in his “Augurs of Spring” movement, Stravinsky is using them in a unique way to create unpredictability and tension (i.e., rather than for recurring patterns, buoyancy, or a bold, confident feel). We also think about what it’s like to perform this piece.

3. INQUIRY

Based on Stravinsky’s use of accents and a sense of genuine curiosity, a Framing Question is formed to guide the design process: **How does Stravinsky use accents to create a sense of unpredictability in “Augurs of Spring”?**

4. CREATIVE EXPLORATION

For the activity titled “Exploring Accents and Unpredictability,” young students (6–8) are invited into the process of creating patterns and to experience the feeling of performing them. This is anchored by the Learning Goal: **Students will create unpredictable rhythmic patterns and express them physically.**

By making their own arrangements of simple numbered cards, even these young learners are able to make creative choices about accented patterns. The aim here was to motivate the students by offering them a creative problem to solve and a way of personalizing the concept of accents. Students are then asked to reflect on their experience, considering things such as the sonic effects, the physical sensations, and the emotional effects of their work.

5. ENCOUNTER

The activity culminates in an extended listening to part of “Augurs of Spring.” Students are guided to **connect their own work** to Stravinsky’s and to **share their own personal observations** of the music and about their experiences while listening.

FAQs

How can I use this approach with skill building and technical elements of the art form?

Show Details

I’m not used to this kind of lesson planning approach—what would help develop the necessary mindset?

Show Details

Taking a Close Look at an Activity

In the below plan for *Ambush from Ten Sides*, elements of the Juilliard Approach are highlighted to explain how each step supports the main objectives of Juilliard Creative Classroom.

Ambush from Ten Sides, ages 9-11: Inventing Notation

Teacher's Guiding Question

How does understanding the symbolic representation of pipa techniques help us experience *Ambush from Ten Sides*? Music from other traditions? Our own experiences with music notation?

Elements of the Juilliard Approach	Activity Steps
Students are invited to share their observations and previous knowledge, fostering their curiosity before learning concrete facts.	1. Introducing the Pipa Show your class an image of the pipa without telling them what it is. Ask students: • <i>How would you describe this instrument?</i> • <i>What do you notice about the parts of this instrument?</i> • <i>How is it similar or different to an instrument you've seen before?</i> • <i>What are you curious about?</i> Share with your students some facts about the pipa. • The pipa is a traditional Chinese instrument. • It came from the Middle East in the 4th century and became very popular during the Tang Dynasty (618-907 CE). • The body is made of wood. • It's played by plucking the four strings, which are made of silk.
Focused listening is used to generate student inquiry.	2. Listening to Wu Man Share the following examples with your students, referring to them only by letter name. a. 5-finger tremolo b. finger under string

Open-ended questioning allows students to: • problem solve, • think like a musician, • think like a composer.	b. finger under string c. crossing strings First listening As you listen to each sound, ask your students: • <i>How would you describe sound [a]? What's a more interesting name we could give this sound?</i> Write student suggestions on the board next to each letter for reference. Second listening For this next listening, give the following prompt: • <i>As you listen this time, think about how you could imitate the sound with your voice or a part of your body?</i>
Embedded reflection questions allow students to make personal connections.	3. Exploring Symbols Share with students some images of common symbols. Lead a discussion about the role and variety of symbols in students' daily lives. • <i>What are some common symbols we see in the world around us? (e.g., stop sign, finger to lips for silence, emojis)</i> • <i>What do these symbols tell us?</i> • <i>Why do we use visual symbols instead of just writing out the words or directions?</i> • <i>When would a symbol be more useful than words?</i> • <i>Which other symbols give us direction—telling us what to do?</i> • <i>What musical symbols do we know?</i>
Creative play allows for hands-on and experiential exploration of a concept. This creative challenge allows for student artistic choice-making and thinking like a composer.	4. Experimenting with Invented Notation Distribute notecards. Model the process for coming up with a sound and an accompanying symbol. <i>If I made this sound [demonstrate with your voice or body], what symbol I could draw to show someone how to also make it with his/her voice or body?</i> Without taking time to collect responses, invite students to close their eyes and envision a visual symbol for representing your sound. Draw an example symbol. Invite students to individually think of a special sound using their voice or body. Give ample time for them practice and refine it. Next, give students 2–3 minutes to invent and draw a symbol on a notecard to represent their sound. Have students work in partners to trade their cards and attempt to decode and perform their

to trade their cards and attempt to decode and perform their partner's symbol. Invite volunteers to share first their guesses then the actual sound.

5. Listening Reflection

Watch videos of pipa player Wu Man demonstrating the sounds for Step #2. As students view, draw their attention to the accompanying captions that reveal the corresponding symbol.

- *How is Wu Man making that sound? How does her physical motion different than what you were picturing?*
- *What kind of clue does the symbol give us about the way to play the sound?*

Pause the video while the image is still on the screen so students can study the symbol closely during the discussion. Show your class a longer video of an excerpt from *Ambush from Ten Sides*. Have the three symbols displayed somewhere prominently for students to reference during the viewing.

Reflect with your students:

- *Which of our three sounds did you hear?*
- *How would you describe any new or surprising sounds? How could you make a new symbol for one of these sounds?*
- *This piece is about a battle that happened in real life thousands of years ago in China. What do you think those sounds could be representing in the battle?*

Students have the opportunity for **repeated, focused listening**, allowing them to address some of their initial inquiries.

Students are prepared for a **meaningful encounter with a Core Work**.

Reflection allows students to synthesize their learning.

PDF Taking a Close Look

Maximizing Juilliard Creative Classroom Teacher Guides

In addition to age-appropriate activities, extension works, and media, every Juilliard Creative Classroom Core Work has an extensive Teacher Guide, filled with in-depth information and context about our resources. The Teacher Guides are designed to give teachers greater knowledge of and insight into the Core Work, inspiring additional research and engagement. Below are some ways to approach using the Teacher Guides, including opportunities to involve students:

Preparing to Teach to a Core Work Using the Teacher Guides

- Jot down questions you have about the Core Work and the artists involved. Read through the Guide and write down the answers that you find. Continue to research via other sources any questions that you may still have.

- Underline terminology that is new to you and look up definitions. Keep a list of key terminology to share with your students.
- Click on the citation link of an interesting piece of information and learn more from the cited resource.
- Search the artists' websites and other sites to view other works by the artists and understand how the Juilliard Creative Classroom Core Work fits within their body of work.
- Use activities highlighted by topic in the Teacher Guide to build a unit of study.

Teaching Ideas That Use the Teacher Guides

Note: Keep in mind that Teacher Guides are written for educators rather than students, so please be sure to consider the reading level of your class when selecting materials to use.

- Print quotes, paragraphs, or sections from the Teacher Guide and share them with your students. This information can be used as discussion starters or as a springboard for student research. Sharing just one or two contextual facts about the history of the art form or information about the artists can enhance your lessons immeasurably, with this new knowledge giving the Core Work a greater sense of value and importance.
- Use photos and information on your classroom bulletin board to highlight your Juilliard Creative Classroom unit of study.
- Use images and quotes to enliven your lesson slides or emphasize key ideas.
- Divide your students into pairs or small groups. Distribute a different quote or bit of contextual information from the Teacher Guide to each group, asking them to discuss and then share their reflections with another group. Finish by asking each group to create a movement, musical gesture, or one-sentence response that encapsulates their ideas.
- Use interview or demonstration videos as an additional viewing reflection at the end of a lesson for a personal connection to the artists.
- If studying the topic of diverse artistic practices, hand out quotes or short statements from a range of Juilliard Creative Classroom Core Works, inviting your students to consider similarities and differences in their artistic values.
- Collaborate with your school library to develop a reading list for a Core Work by using citations from the Teacher Guide as a starting point.
- Choose a quote or an idea from the Teacher Guide to share with your students at the beginning or end of every class in the unit, to further contextualize the work.
- Have your students brainstorm their knowledge along with questions they have about the Core Work, based on a KWL chart model. Following a discussion of *What do I **know** about this Core Work?* and *What do I **want** to know about this Core Work?* invite your students to choose and research one of the questions listed, either on their own or with a partner. Print out the Teacher Guide and have your students use it as the basis for their research, supplementing with additional resources as necessary. The class will finish with *What I have **learned** about this Core Work*, with the students presenting their answers to the questions studied.
- Create researchable questions, using the Teacher Guide as a starting point. Write each question on an index card and distribute one card for each student or student duo. Print out the Teacher Guide for your students and have them search through it for the answers to their questions, sharing their findings with the class.

- When older students have experienced using the Teacher Guide, have them create a guide to their own work or creations, offering insight and background to their process for an audience.
- Organize your class into small groups. Print out the Teacher Guide for your students, inviting them to develop a quiz with three or four questions, based on information they learn from the Teacher Guide. Have your students exchange quizzes and continue to work in small groups to complete the tests. To reduce stress and increase learning outcomes, permit them to refer back to the Teacher Guide for answers.