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The Other Direction: Lesson Plans That Incorporate Creativity into the Music Classroom

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RUNNING HEAD: THE OTHER DIRECTION

The Other Direction

Lesson Plans That Incorporate Creativity Into The Music Classroom

by

Rebecca M. Fox

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

June 2011

Buffalo State College
State University of New York
Creative Studies Department

ABSTRACT OF PROJECT

The goal of this project was to help a music educator better incorporate creativity into his or her music classroom. The project touches on music in relation to intelligence and creativity, as well as emphasis on how to generate a climate that is conducive to creativity. The lesson plan portion provides a template and examples using the Torrance Incubation Model. The lessons can be used for any age level. The lesson plans do not include the incorporation of creative thinking skills, and I encourage others to find ways to weave them into their lesson plans.

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Dates of Approval:

J. Michael Fox, Advisor

Rebecca M. Fox, Candidate

Dedication

This paper is dedicated to my parents, who have always taught me to work hard and be true to myself. Their pride and steadfast love is what has helped me get where I am today.

This paper is dedicated to my fellow classmates. We laughed, we cried, we grew. Although now we are worlds apart from each other, I will never forget all of the things that we went through together.

This paper is dedicated to all of the faculty members of the Creative Studies program. You are all pioneers and you make me proud to be part of this program. I spoke to someone who had gone through the program right before I started my first semester, and she told me that the program changes who you are. I understand. Thank you for helping me see other parts of myself that I had never seen before, that shape me into who I am today. Thank you to Dr. Sue Keller-Mathers for your support and for allowing me to join you on so many adventures. Thank you to Mike Fox for your wealth of patience and the encouragement to help me see through to the end of this project.

And last, this project is dedicated to Dr. Mary Murdock, who taught me to never be afraid.

TABLE OF CONTENTS

Introduction.....7

Music and Intelligence.....9

Creativity and Intelligence.....11

Why I Chose This Project.....12

Lesson Plan Basis.....14

The Delicate Classroom Environment.....17

About the Lesson Plans.....22

Lesson Plan Guide.....23

A Collection of Lesson Plans.....25

Help Swing the Educational Pendulum in the Other Direction.....36

References.....37

Appendix A: Spooky Dynamics Poem.....39

Appendix B: Suggested Reading.....40

INTRODUCTION

The direction that public school education has taken is very scary. Public schools all over the country are treating children like lab rats, coercing them towards the piece of cheese. Only, instead of the piece of cheese being a well-rounded education, it is to pass all required exams. The education is so busy measuring, analyzing and “fixing” our children today that it seems that the arts are falling by the wayside. Children are becoming cogs in a machine with little creative abilities or independent thought.

I had always been an independent thinker as far back as I can remember. Growing up as an only child I often used creativity to entertain myself. My parents also challenged my creative mind. As I grew up I moved far away for college and currently have moved 1800 miles for a new job in my field. I believe that I would not have had the independence and courage to move far away if it was not for the creative stimulus I had as a child. Because I was taught to be an independent, creative thinker I had a lot of self confidence and believed in myself that I could accomplish anything.

Sue Terry (2009), an educator and Music Educators National Conference Jazz Mentor said, “In these uncertain times, it is essential to have a highly developed sense of creativity so that you can keep moving forward. In a musician, nothing develops this sense more than studying and playing jazz music.” Although Ms. Terry was speaking about jazz music, I believe that her comments relate to all aspects of music. If our students are no longer allowed to explore creativity through music, how are students going to figure out how to “move forward”? This country is a lot more corrupt and confused than it has ever been. This upcoming generation of students could be lost in space if they are not taught how to think for themselves. How are our children going to problem solve and think innovatively when they are receiving no musical stimulus?

Po Bronson and Ashley Merryman (2010) said that Kyung Hee Kim found in a study that creativity and IQ scores have been declining since 1990, “It's too early to determine

conclusively why U.S. creativity scores are declining. One likely culprit is the number of hours kids now spend in front of the TV and playing video games rather than engaging in creative activities. Another is the lack of creativity development in our schools. In effect, it's left to the luck of the draw who becomes creative: there's no concerted effort to nurture the creativity of all children" (p. 44). Back in the olden days of education, parents were expected to nurture their child at home and parents lived up to that expectation. While some parents today still hold true to that philosophy, more and more parents are choosing distractionary activities rather than nurturing activities. Janet Kornblum (2006), a USA Today reporter, wrote an interesting article about the amount of time children spend in front of the television and closed her article with this important point by Tom Robinson, Associate Professor of Pediatrics at Stanford University School of Medicine, "Yes, television does serve an important function for many parents. Yet television hasn't been around forever, and those same functions had to be served by other means in the past" (p. 3D). There needs to be a switch in parenting attitude to do more at home to help nurture their children. More discoveries led to more creative thought. Until the pendulum swings back into stricter parenting, the schools are now responsible for providing a well-rounded education and a nurturing environment. But as mentioned earlier in this project, schools are very concerned with passing the state exams so much that creativity is neglected.

MUSIC AND INTELLIGENCE

Music has been proven to make students more intelligent and to have higher order thinking skills. Dr. Frances Rauscher (1997) performed a study that proved that music heightened intelligence,

It only takes 15 minutes twice a week of playing and being instructed to play keyboard along with a singing group to improve a pre-school child's IQ by up to 46 per cent. Part of the research involved a group of 44 pre-school children subjected to eight months of music lessons. Their scores on a puzzle task measuring spatial reasoning increased significantly during the course of the lessons. At the end of the trial, the 'spatial reasoning' of the children far exceeded that of another control group of 14 pre-schoolers who did not receive the lessons. Well-developed spacial intelligence is the ability to perceive the world accurately, to form mental images of physical objects and to recognize variations in objects. These abilities are known to be crucial for high brain functions, including mathematics and science (p. 6).

Schellenberg (2004) performed a study to see if music lessons enhanced IQ. Schellenberg studied six to eleven year old children that participated in music lessons against students that did not participate in music lessons. He based his results on the Kaufman Test of Educational Achievement. Schellenberg (2006) also studied undergraduate college students using the Weschsler Adult Intelligence Scale to obtain his intelligence results. Schellenberg found that students playing a musical instrument had a higher IQ than students that did not , “Is there a significant association between music and intelligence? The present findings are positive in that regard. Previous correlational and experimental studies have reported associations between music lessons and intellectual functioning. The present study uncovered a 'dose-response' association, with longer duration of music training predictive of better intellectual functioning.” He provided five reasonings for the result that music lead to higher intelligence, 1. “Individual differences influence the likelihood that a child takes music lessons,” meaning that more intelligent children find music easier to read and might be more motivated. 2. “School instruction is particularly effective when classes are small and music lessons are

typically taught individually or in small groups.” 3. “Take music lessons is akin to learning a second language.” 4. “Children who take music lessons may have experiences that differ qualitatively from those of other children. Music lessons involved focused attention for long periods of time; regular (often daily) practice; learning to decode complex patterns of visual symbols (i.e., reading music); memorizing extended passages and entire pieces; learning about the rules of pattern formation that define Western musical structures (including intervals, scales, chords and chord progressions); incremental improvement of fine motor skills (typically involving the fingers or the vocal apparatus); and learning to express emotions through music, both obviously (e.g., with large fluctuations in amplitude or tempo) and subtly (e.g., with small deviations in timing or pitch). Music’s association with IQ and academic performance could be the consequence of a single feature, a subset of these features, or the complete array of skills that music lessons foster.” 5. “Formal exposure to music could promote the ability to recognize pattern regularities and to think flexibly. These abilities are considered to be central to as well as to alternative concepts of intelligence” (p. 513). Two separate scientists have linked intelligence to music. Music has a profound impact on intelligence in children. But does intelligence have a link to creativity?

CREATIVITY AND INTELLIGENCE

We can see that music enhances intelligence, but is intelligence important to creativity? Sternberg (2001) wrote at length about the relationship between creativity and intelligence saying, “It is clear that intelligence is a prerequisite for creativity because creativity products are high in quality. As pointed out by Pauling, creative people not only generate a lot of ideas but also analyze those ideas and discriminate (intelligently) between their better and worse ideas” (p. 360).

Dr. Ananda Kumar Palaniappan (2008) at the University of Malaysia performed a study of middle school aged children grouped by IQ. He had the students take the Torrance Tests of Creative Thinking to see if the students with the higher IQ scored high on the TTCT. His conclusion, “This paper provides empirical support for the positive relationship between creativity and academic achievement” (p. 276).

Since music is proven to enhance intelligence and creativity is more pronounced in highly intelligent people, it is safe to assume that music education enhances creativity. My project is a set of lesson plans that a music educator can use in his or her classroom to enhance their students' creative thought.

WHY I CHOSE THIS PROJECT

The purpose of this project is to have a set of lessons that music educators can use in their classroom to enhance their students' creativity. When I was developing this project, I was surprised by the lack of lesson plans that incorporated creativity into the music classroom. I spent hours trying to find some sort of book or website that provided a set of lessons enhancing creativity for music educators but there were no such resources.

While I was learning the importance of creativity in the classroom and the need for more creative education, I started my first job as a high school band director. As a band director, it was my job to increase and develop instrumental skills, as well as build the foundations for essential listening skills. One might find incorporating creativity difficult for tedious technical and listening skills. Repetition sometimes can make incorporating creativity a challenge. At first I tried hard to incorporate what I was learning through my Master of Science in Creativity into my teaching but as time continued, I found myself less and less concerned with enhancing creativity in the classroom.

As the November and December concert season loomed over my head, I found myself more concerned with having a good concert rather having my students learn something to broaden their knowledge. I began teaching for the concert in the way that some teachers teach for the state exams. As the state exams get closer, some teachers drill the material so that the students get high scores. As a student who has experienced this method of teaching, it is repetitive and boring. I can then imagine how my students were feeling having to repeat the same music to ensure that we had a good concert. They were restless and bored. Although my students were still learning important musical vocabulary and learning how to play expressively, I felt that I was not teaching to my fullest potential.

After the concert season wound down, I realized what had happened during that time. I was upset that I had not truly enriched my students. There were times when we had put our instrumentals away early because we had accomplished everything we needed to do for the

RUNNING HEAD: THE OTHER DIRECTION

day. There were other times when shortened periods occurred and it was a waste of time to unpack the instruments, warm up, play for a few minutes and pack the instruments back up again. All of those times I wished that there was something I could have done, some sort of activity to help the students enhance their creativity.

A haunting reminder of those inactive music classes is a paper I wrote when I was a student in CRS 559, one of the introductory courses to the M.S. in Creativity program, “As I start a teaching career at the same time I start my path in the Creative Studies Master's program, I can't help but wonder how I can incorporate creativity into my middle and high school band lessons and rehearsals. I am constantly perturbed by this question and am determined to see if I can indeed incorporate creativity into my classroom.”

It was from those thoughts that the idea for this master's project developed. I took the thoughts and ideas that I had developed in my CRS 559 class and finally used the information I had gathered throughout my semesters as a student to create lessons that I would be able to use in the classroom.

Time went on in my career and I began teaching K-6 general music. General music was very different from band in that you had students of all walks of life that must take a music class whether they chose to or not. I had to challenge my own creative thought to come up with lessons that engaged one and all. I slowly began increasing the amount of creative freedom in my lessons and noticed a difference in student effort and participation. Most of the lessons that I developed for the project were uncovered during this time in my teaching career.

Imagine if a teacher has a free period with his or her music class due to shortened periods, extra time, or a significant number of missing students, and they wished to establish and build his or her students' creativity in that time they have. Imagine if a struggling new music teacher was trying to find a new kind of lesson that made his or her challenging students want to learn music through their own creativity. Would it not be great if a teacher had a set of lesson plans and a template he or she could turn to that enhance students' creative thought?

LESSON PLAN GUIDE

After I decided to create my lesson plan based on the Torrance Incubation Model, I began to research the Torrance Incubation Model and its importance in education.

Dr. Keller-Mathers and Dr. Murdock (2008) write an article explaining the importance of the Torrance Incubation Model and described this teaching method as, “One of the few models in our field that relates directly to the design and delivery of creative learning and teaching. As such, its value and use have remained pertinent over time. The authors have used this model successfully to teach and train creativity for the last twenty years, and we present it here for potential classroom use by teachers or trainers who are committed to the development of deliberate creative teaching and learning” (p. 11).

Dr. Murdock and Dr. Keller-Mathers (2002) elaborated in earlier years about the model and its stages, “The Torrance Incubation Model has three basic stages, and each stage has a set of cognitive strategies within it. The premise is that for creative learning to occur, and in particular for creativity thinking to continue, there must be some deliberate activities before, during and after instructional situations” (p. 7).

There are three basic stages in the Torrance Incubation Model, and they all encourage a deeper level of thinking through the activities. The first stage is Heightening Anticipation, “Heightening Anticipation consists of six strategies that are designed to guide teachers or trainers to motivate and engage learners in a creative way. In stage one the teacher or trainer attempts to do six things: (a) *Create The Desire To Know How*; (b) *Heighten Anticipation and Expectation*; (c) *Get Attention*; (d) *Arouse Curiosity*; (e) *Tickle The Imagination*; and (f) *Give Purpose and Motivation*” (p. 8).

The second stage occurs after the introduction has been set up by Heightening Anticipation,

The purpose of Deepening Expectations is to sustain the motivation created by the

warming up strategies and then to use that motivation to encourage deeper exploration of a topic. Accomplishing this requires alternating between anticipatory and participatory learning strategies.

To accomplish this, Deepening Expectations provides choices of eight cognitive strategies represented in the model by the following metaphors: (a) *Digging Deeper* (diagnosing difficulties, integrating information, synthesizing, elaborating); (b) *Looking Twice* (deferring judgment, keeping open, searching for new information, evaluating); (c) *Crossing Out Mistakes or Talking/Listening to a Cat* (understanding your feelings in response to information; making guesses; checking, correcting, modifying, refining, diverging); (e) *Cutting Holes to See Through* (summarizing, getting the essence, simplifying, discarding, targeting/focusing); (f) *Cutting Corners* (summarizing, getting the essence, simplifying, discarding, targeting/focusing); (g) *Getting in Deep Water* (searching for unanswered questions, dealing with taboos, confronting the unimaginable, being overwhelmed by complexity, becoming absorbed or unaware); and (h) *Getting Out of Locked Doors* (solving the unsolvable, going beyond more and better of the same, opening up new vistas) (p. 9).

The final stage, Keeping It Going emphasizes hitting it home with the students so that they are able to leave class and continue thinking about the topic,

The emphasis on participation continued in Keeping It Going, and, again participation alternates with anticipation, only this time the anticipation is related to connections and uses. Playfulness is also central. The result of this continued alternation is that the model cycles around toward warming up to the new things that will be connected, but now the warm-up effect is much more intense. These metaphors encourage the behaviors of (a) *Having a Ball* (have fun; use humor and laughter); (b) *Singing in One's Own Key* (give information personal meaning; relate to personal experience); (c) *Building Sandcastles* (imagine, fantasize, search for the ideal); (d) *Plugging in the Sun* (work hard; find and use available resources); and (e) *Shaking Hands with Tomorrow*

(relate to future image, that which is desired or envisioned, but has not occurred yet) (p. 9).

As an educator, I know that I have already used aspects of the Torrance Incubation Model without even knowing that I was using it. It is a great way to structure your lessons to keep the students engaged and curious. Although my lessons are for music educators, I challenge all educators to use the Torrance Incubation Model to foster little creative thinkers. Examples of how to use the Torrance Incubation Model in the music classroom are provided in the lesson plan section.

THE DELICATE CLASSROOM ENVIRONMENT

As a teacher, you can largely influence if a student's creative endeavor is successful or a flop. There are several factors you must be aware of. Amabile back in the day believed there only to be four ways to kill creativity: evaluation, reward, competition, and restricting choice. Evaluation can be a horrible monster when it comes to creativity. When students' creativity is evaluated, they will feel more hindered to express themselves next time. Amabile did a study that exhibits students' inability to create after evaluation,

In an experiment I did with some colleagues, boys and girls were asked to do a 'spin painting' and then a collage. Half of the children made both without interruption. The other children, however, had their spin-paintings evaluated before they began their collages. Later ratings by artists showed that the collages of the non-evaluated children were more creative than the collages made by the children in the evaluation group. It seems that simply having their spin-paintings evaluated led these children to expect evaluation on their second artwork, which in turn led to a lack of creativity (Amabile, 1992, p. 16).

Although it is hard to get by without evaluation due to stressful state and administrative standards, the teacher must try as hard as he or she can to ensure a creative climate free from criticism. It is unbelievable how one simple evaluation can break the "creative spell" that the child is in, but it is most definitely a symbolic finding. It is odd to think that rewarding could have a negative effect on creativity, but when Amabile explains it, it makes sense. Amabile noted, "It seems that focusing on the reward made it more difficult for students to 'explore the maze' and find a new way of looking at the materials they'd been given" (p. 25). When students are given a reward, they spend too much time concentrating on the reward and want to get to the prize hastily. Time constraint is one of the factors that can hinder a creative environment, and thus rewarding students actually hurts their creativity. Amabile also explains that competition can hinder creativity, "Competition is more complex than either evaluation or reward alone, because it encompasses both. Most often, competition occurs when people feel

that their performance will be evaluated against the performance of others and that the best will receive some reward. It's a daily fact of life and, unfortunately, it can murder creativity" (p. 33). I have often heard that competition can be friendly in the educational setting, but it can be detrimental. Educators must avoid competition at all costs for creative assignments, and instill a feeling of non-competitiveness amongst students.

Amabile brings up her last point, restricting choice, by an example from Einstein, "This was a boy who could hardly get enough of thinking and learning about scientific problems on his own. Yet, when thinking and learning were forced, in a highly restricted environment, even his high interest was shaken. Think of the devastating effect that constraint can have on children with ordinary levels of intrinsic motivation" (p. 42).

Amabile (1998) later went on to identify two additional factors and renamed them to be more fitting in a business setting: challenge, freedom, resources, work-group features, supervisory encouragement, and organizational support. Although these were written for a business setting, they can easily be translated to fit into the classroom as well.

First, Amabile says that one thing a teacher (or manager) must do is "The deceptively simple task of matching people with the right assignments" (p. 19). When creating these lesson plans the teacher needs to think if the assignment may be too simple or hard. If it is too simple, students will get bored. If it is too challenging, students will get frustrated and shut down. The teacher must find a delicate balance between the two.

Second, Amabile states that, "People will be more creative if you give them freedom to decide how to climb a particular mountain. You needn't let them choose which mountain to climb. In fact, clearly specified strategic goals often enhance other people's creativity" (p. 20). If you give students the goal you would like to reach but allow them the flexibility to find the pathway to the goal, they will be more creative in finding the pathway. She also advises that, "These goals remain stable for a meaningful period of time. It is difficult, if not impossible, to work creatively toward a target if it keeps moving" (p. 20). If a teacher selects a goal for the

students, he or she needs to remain steadfast in the decision. If the teacher keeps changing the goal of the assignment, the students will feel that thinking creatively is pointless.

Third, Amabile states that resources can affect creativity. One resource that she mentioned in her previous writings was time. She stated that timing can hurt the creative thought process and she refers to it again in her more recent writing, “Creativity often takes time. It can be slow going to explore new concepts, put together unique solutions, and wander through the maze. Managers who do not allow time for exploration or do not schedule in incubation periods are unwittingly standing in the way of the creative process” (p. 21). If students are forced to follow a time deadline, they will feel hurried and not take the time needed to fully think creatively. Later on in this paper I speak about the classroom environment needed when teaching the lessons provided. The creative environment needs time to allow students to incubate thoughts and ideas.

Fourth, Amabile stresses the importance of diversity amongst a group, “Homogeneous teams do little to enhance expertise and creative thinking. Everyone comes to the table with a similar mind-set. They leave with the same” (p. 22). Although this is meant in a business setting, I interpreted this from an educator standpoint. As an educator, all students must be allowed to have input. That quiet student in the classroom might have a different, better viewpoint on reaching a goal, and it is important that that student is heard. All students have the right to input their creative thoughts into a project.

Fifth, Amabile states that being immediately critical can kill creativity, “This sort of negativity bias can have severe consequences for the creativity of those being evaluated. How? First, a culture of evaluation leads people to focus on the external rewards and punishments associated with their output, thus increasing the presence of extrinsic motivation” (p. 22). The statement she makes is very simple to understand: do not evaluate your students' ideas. Allow them to feel encouraged and supported. Amabile then explains how to support creativity, “Another way managers can support creativity is to serve as role models, persevering through tough problems as well as encouraging collaboration and communication within the team” (p. 22). Set the

example.

Last, Amabile encourages managers (teachers) to support your students without providing a reward.

Beetlestone (1998) wrote a wonderful book that helps and educator better help their students learn creatively.

She brought up many important points, and explained the positive traits in a creative teacher,

“The creative teacher demonstrates:

- commitment
- subject knowledge
- knowledge about techniques/skills
- involvement with the task

The teacher also demonstrates an ability to:

- give guidance;
- give direction and focus;
- be both sensitive and aware;
- listen actively;
- protect pupils against disparagement and ridicule;
- recognize when real effort needs further encouragement;
- foster a climate which supports creative ideas” (p. 22-3).

As you can see, many of the aspects of Amabile's creative climate utopia tie into what Beetlestone describes as a model teacher. An educator that is willing to foster a creative environment must follow these guidelines in order to be successful.

Beetlestone also makes another point worth mentioning, “In considering creativity it is important to establish that all children have equal rights to be creative and to have full access to opportunities within the creative areas of the curriculum. However, all children will not respond to creativity in the same way” (p. 51). My music education philosophy goes hand-in-

RUNNING HEAD: THE OTHER DIRECTION

hand Beetlestone's point. Everyone deserves a chance, and be prepared for whatever the students come up with. Greet their ideas with a positive attitude.

With a few simple guidelines and lots of encouragement, it is possible to entertain a creative climate when working with students. Educators must be sensitive to the students' feelings and learning abilities, and must make them aware of their own creative potential. By enhancing creative ability, the students will be more apt to take risks, and the musicians will ultimately sound, cooperate, and express themselves better. It is fascinating how creativity and music can come together.

ABOUT THE LESSON PLANS

The lesson plans can be used for any age level. They might have to be simplified or complicated. For example, a lesson plan for a kindergarten student uses different language and techniques than a lesson plan for a senior in high school. Lesson plans might have to be modified based on the materials available. When using these lesson plans, be aware of pacing. Activities may span into multiple days. Remember Amabile's points that can hinder creativity and be aware if you are getting too close to one of them.

Title: Here you would put the title of the lesson plan.

Objectives: Objectives are goals that would like to see the students achieve. Objectives usually start with “Students will be able to”.

Music Educators National Conference Music Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Materials: In this section you list all materials needed to complete the project.

Torrance Incubation Model Stage 1 – Heightening Anticipation

There are six strategies you can choose from. You can use as many of the strategies as you wish. These strategies are to be used as an introduction to the main focus of the lesson, to create a desire to know more. These six strategies are:

1. Create the desire to know how
2. Heighten anticipation and expectations
3. Get attention
4. Arouse curiosity
5. Tickle the imagination

6. Give purpose and motivation

Torrance Incubation Model Stage 2 – Deepening Expectations

There are seven strategies to choose from. You can use as many strategies as you would like. These strategies are used to encourage a deeper exploration of a topic. These seven strategies are:

1. Digging deeper
2. Looking twice
3. Crossing out mistakes or talking/listening to a cat
4. Cutting holes to see through
5. Cutting corners
6. Getting in deep water
7. Getting out of locked doors

Torrance Incubation Model Stage 3 – Keeping It Going

There are five strategies to choose from. You can use as many strategies as you would like. These strategies are used to continue the learning beyond the classroom. These five strategies are:

1. Having a ball
2. Singing in one's own key
3. Building sandcastles
4. Plugging in the sun
5. Shaking hands with tomorrow

Assessment: In this section you will list how you are going to assess your students' success. The assessment always refers back to the objectives.

A COLLECTION OF LESSON PLANS

Halloween Poem Dynamic (Loud and Soft) Lesson

Objectives: Students will be able to define, write, and perform dynamics.

Standards:

- Listening to performances of others.
- Improvising melodies, variations, and accompaniments.
- Reading and notating music.
- Evaluating music and music performances.

Materials:

- Enough copies of the **Spooky Dynamics Poem** (see Appendix A) for each student in your class
- Pencils and paper
- Chalk/Dry-Erase Board and Markers

Stage 1 – Heighten Anticipation

- *Get attention* by having spooky Halloween music play that has different dynamic levels while the students are walking into the room.
- *Create the desire to know* by having the dynamic markings already written on the board when the students walk in.
- *Heighten anticipation* by greeting the students when they walk in with different dynamic levels of “hello”.

Stage 2 – Deepening Expectations

- The teacher must first review dynamic terms written on the board so that students can identify them and later draw from the board if they need to. You can *Cut corners* by having students figure out what happens when you add more p's to piano (the more p's you add, the softer it gets).
- The teacher will then hand out the poem, **Spooky Dynamics Poem**.

RUNNING HEAD: THE OTHER DIRECTION

- The teacher can help the students *Get out of locked doors* by noting the dynamic markings on the side of the poem, and explaining that dynamics do not necessarily have to be in music for them to be performed.
- The teacher then reads the poem with the proper dynamic inflections. Be sure to exaggerate to make it more obvious to the students. The students will *Listen for smells* by listening to the dynamic inflections.
- Once the poem is read, ask the students what happened in the story as the piece got louder. They can *Cut holes to see through* when they summarize. Asking them questions about the dynamics in the story will help them think of ways to put the dynamics in their own piece (i.e.: “When someone yells, is that a forte or piano?” “What is someone is whispering?”).
- Have the students read the poem with the teacher this time. As they are reading, walk around the room to ensure that all students are reading with the proper dynamics, and that they comprehend.
- Explain to the students that they are now going to write their own dynamic poem (can be done alone or in groups). An example you could give to help the students understand how to use dynamics is to tell a quick, made-up story about a cat and a mouse having a conversation. The cat can speak in a forte voice, “I AM GOING TO EAT YOU!” and the mouse can speak in a piano voice, “Please don't eat me!”. This gives them a basis and helps them understand.
- Give students as much time as they need to complete this project. If some students are done, have them practice it or perform it for you, once they have done that they can illustrate their poem to help tell the story or they could design costumes for the poem.
- During this time students will *Get into deep water* by being overwhelmed with complexity and searching for unanswered questions.. They will *Look twice* by deferring judgment and keeping open. They will *Dig deeper* when they apply the dynamics to their own story, and they will *Cross out mistakes* by modifying and correcting.

Stage 3 – Keeping It Going

- Once all students have completed this task, have them return to their seats. The students may now perform their poems for the class. Students will definitely *Have a ball* when they are able to perform their spooky poems in front of the class. Students will *Build sandcastles* when they are transported into a fantasy world of another student's poem. When a student has performed their poem, make sure all of the students applaud. Then start asking questions of the audience (“What happened to the dynamics when Timmy's mother started yelling?”). Repeat until all of the students have performed their poem.
- Have students *Shake hands with tomorrow* by explaining that when they are in a musical ensemble one day, that dynamics will be used in their ensembles. The students will *Sing in one's own key* when you ask them for examples of dynamics (“What sort of dynamic level is a baby cooing?”) and explain how every object in the world has its own dynamic level. Dropping a ball, sneezing, raking leaves all have different dynamic levels. It is important to emphasize to students that music is not the only use for dynamics, that they are everywhere. The only way to ensure that students *Keep it going* is when they are able to relate it to everyday occurrences. One assignment might be to have students think of a sound that they have heard during the week, and what dynamic level it was.

Assessment: The teacher will know that the students understand the dynamics when they are able to define them and perform them from memory. Ask the students in the next class of dynamic level examples that they might have heard during the week to extend the learning.

(Found Sounds are using objects other than musical instruments to create music)

Objectives: Students will be able to create a composition in small groups using found sounds in ABA form.

Standards:

- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.

Materials:

- Paper/pencils
- Lots of various items that can be used to make interesting sounds

Stage 1 – Heighten Anticipation

- *Get attention* by tapping various rhythms on the wall with a ruler while students line up outside the door.
- *Arouse curiosity* by having a recording (video or sound) of *Stomp* playing as students walk into the room.
- *Tickle the imagination* by having various items in front of the class (garbage can, broom, etc.).

Stage 2 – Deepening Expectations

- The teacher will have the students *Dig deeper* by asking what making rhythms with a ruler and the recording of *Stomp* have in common.
- The teacher will explain to the students what “Found Sounds” are. The teacher will

RUNNING HEAD: THE OTHER DIRECTION

have the students *Look twice* by asking them what sort of instruments they could use in the classroom to create found sounds.

- The teacher will review ABA form and tell the students that they will create a found sounds composition in ABA form. The teacher will explain that the composition needs to be notated by symbols and pictures (example on the board)
- Students will *Get into deep water* by finding objects in the room to create found sounds.
- Students will *Look twice* by finding ways to make the objects that they have selected become musical.
- Students will *Cross out mistakes* by figuring out ways to make the various found sounds into a composition.

Stage 3 – Keeping It Going

- When the students perform their compositions, be sure to record them for use the next day.
- Students will *Have a ball* when they perform their compositions for the class.
- Students will *Sing in one's own key* when they demonstrate the found sounds they observed in the objects they chose.
- The teacher will have the students *Plug in the sun* and *Shake hands with tomorrow* when the teacher assigns the students to bring in an object from home that can be used to make a found sound.

Assessment: The teacher will observe if the students create a found sounds composition in ABA form.

Figure 1 – Found Sounds ABA Composition Notation

Objectives: Students will be able to create found sound composition with the entire class.

Standards:

- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.

Materials:

- Paper/pencils
- Items students bring from home
- Recordings of compositions from the previous day

Stage 1 – Heighten Anticipation

- *Get attention* by playing the student recordings from the day before.

Stage 2 – Deepening Expectations

- Students will *Cut holes to see through* and *Cut corners* when they describe what Found Sounds are.
- Students will go around the room and *Get into deep water* by coming up with a name for their found sounds instrument.
- The teacher will guide the students through a composition using all of the found sounds. There are a number of ways to do this (layering of instrument entrances, like found sounds perform together, etc.). Students will *Get out of locked doors*, *Look twice*, and *Dig deeper* when they must work together to create a composition of found sounds.

Stage 3 – Keeping It Going

- Students will *Have a ball* when they perform the finalized composition (if possible, for the classroom teacher or administrators).
- Students will *Sing in one's own key* when they demonstrate the found sounds they observed in the object they chose.
- The teacher will have the students *Plug in the sun* and *Shake hands with tomorrow* when the teacher encourages the students to think of everything they see as a found sound from this day forward.

Assessment: The teacher will assess students based on if they brought an object to be a found sound and if they were able to help create a composition.

Objectives: Students will be able to improvise a jazz melody to the twelve bar blues pattern.

Standards:

- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Understanding music in relation to history and culture.

Materials:

- Twelve bar blues musical example
- Twelve bar blues midi riff
- Picture books on the blues
- Orff xylophone and mallets

Stage 1 – Heighten Anticipation

- *Get attention* by having a twelve bar blues example playing as students walk into the room.
- *Create the desire to know how* by having the Orff xylophone set up to play at the front of the class.
- *Give purpose* by having various books about blues singers displayed around the xylophone.

Stage 2 – Deepening Expectations

- First the teacher will explain or review the twelve bar blues system to the students. The teacher will speak about famous blues singers, especially referencing the books that are surrounding the xylophone.
- The teacher will explain improvisation and have the students *Cut holes to see through*

RUNNING HEAD: THE OTHER DIRECTION

to see how improvisation connects to found sounds.

- The teacher will play the twelve bar blues midi riff and students will *Get into deep water*, *Get out of locked doors*, *Look twice*, and *Dig deeper* when they improvise a melody over the twelve bar blues riff.
- Students will *Listen to a cat* as they listen to their classmates' performances.

Stage 3 – Keeping It Going

- The teacher will explain how improvisation is still a big part of music today, and will have students *Plug in the sun* and *Sing in one's own key* when they go through music they enjoy to find an example of improvisation.

Assessment: The teacher will observe if the student was able to improvise a melody.

HELP SWING THE EDUCATIONAL PENDULUM IN THE OTHER DIRECTION

There are many studies and writings that I did not mention in my project that support music education to create a more intelligent human being. They are included at the end in the Suggested Reading portion of the project (See Appendix B).

One thing I struggled with while completing this project was converging on my ideas. I had an infinite number of lesson ideas swimming around in my head, and I began to get overwhelmed when it came time to select ideas. I chose my ideas based on success that I had in the past as well as lessons that were fun. When whittling down your ideas, be sure to choose lessons that you believe will be successful for you and your students.

Dr. Murdock and Dr. Keller-Mathers (2002) go even further by explaining creative thinking skills, “Finding the Problem, Produce and Consider Many Alternatives, Be Flexible, Be Original, Highlight the Essence, Elaborate, But Not Excessively, Keep Open, Be Aware of Emotions, Out Ideas Into Content, Combine and Synthesize, Visualize Richly and Colorfully, Enjoy and Use Fantasy, Make It Swing, Make It Ring, Look at It Another Way, Visualize the Inside, Breakthrough: Extend the Boundaries, Let Humor Flow and Use It, Get Glimpses Of the Future” (p. 6). These skills can be weaved throughout the Torrance Incubation Model Lesson Plan. I did not go into creative thinking skills because it begins a new level of complexity. Once you feel comfortable creating your own lessons using the Torrance Incubation Model, I challenge you to attempt weaving in the creative skills.

It has been said that a journey of a million miles begins with a single step. I would like to think that these lesson plans are the beginning of a journey that will swing the pendulum of education into the other direction, a better direction. Rather than emphasizing the importance of standardized tests we must emphasize the importance of raising independent thinkers. I hope that many educators will take these lesson plans and use them in their classroom, raising a new generation of creative thinkers.

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(pp) Five little pumpkins sitting on a gate,
The first one said,
"Oh my, it's getting late."
(p) The second one said,
"But we don't care."
(mp) The third one said,
"I see witches in the air."
(mf) The fourth one said,
"Let's run, and run, and run."
(f) The fifth one said,
"Get ready for some fun."
Then whoosh went the wind,
and out went the lights,
(ff) And five little pumpkins rolled out of sight!

APPENDIX B – SUGGESTED READING

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