

Lesson & Activity Redesign

DEI-Informed Dialogic Lesson Plan Example

- Part 1: Course Information
 - Music History (Undergraduate 3000-level Course)
 - Week #12: Living History
 - Lesson focus: To take ownership of the learning experience after the core of the course material has been introduced & sat with for a few weeks by introducing an element of music history that you are currently living through and how it might be recorded in the annals of history. A way of presenting a musical passion.
- Part 2: Learning Objectives
 - Materials needed: Laptop / iPad or other note-taking device.
 - Learning objectives:
 - The student will be able to critically review a reading(s) that have been assigned throughout the course.
 - The student will be able to relate the reading content to a real-world contemporaneous musical performer or event.
 - The student will be able to compare and/or contrast a historical musical event / person to a contemporary one.
 - The student will be able to speak in front of a class about this artifact.
 - The student will be able to write a compelling academic writing piece modeled after the writing style of one of the authors covered in class.
- Part 3: Assignment & Assessment
 - Structure:
 - Students will have completed reading critiques over the course of the semester from the assigned readings that they will then be able to reference when building this project.
 - I will begin by introducing a presentation of my own on a current musical event that will also show the formatting of the presentation.
 - Students will thoroughly research a current musical figure / event / movement in a way that resembles a traditional research / paper assignment.
 - Students will create a presentation that introduces their topic to the class and then compares and contrasts it to a topic from earlier in the course, styling it after one of the readings from earlier in the course.
 - Assessment:
 - Each student will present their event/figure in <10 mins to the class next class period. This presentation will be graded according to a clear rubric that incorporates components of instructor and peer assessment.

DEI-Informed Activity Structure Assignment

- Activity
 - Lesson Location: Oboe Studio Class (Undergraduate 1000-4000 Level Course)
 - Lesson Title: Recital Programming Research
 - Lesson Focus: This lesson focuses on best practices for researching in order to program a recital that takes into account current musical and music school programming trends, students' personality & lived experience, and encourages students to consider programming pieces by underrepresented composers or commissioning a new work.
- Dialogic Aspects of Activity
 - Activity Overview: This activity will consist of students giving reports on databases or other resources for finding recital repertoire and open brainstorming, discussion, and dialogue on how to achieve an effective recital. Although this will be a group activity facilitated by me, it is likely that this activity will try to default to being led primarily by the upperclassmen in the course, who at this point have programmed one or two degree recitals. In order to encourage broad participation, I will facilitate exercises from Sam Kaner's Facilitative Listening Skills like Gathering Ideas, Stacking, Encouraging, Intentional Silence, Making Space, and Balancing. The goal is that all students will contribute ideas of pieces they have played or have heard performed that could achieve the aims of the assignment, or offer resources like the Institute for Composer Diversity Database or Christa Garvey's IDRS presentation on Student Recital programming data. It is expected that there will be some respectful dialogue about how best to achieve these aims or what pieces get too much or too little attention.
 - Learning Objectives:
 - The student will be able to find credible information about recital programming.
 - The students will be able to employ helpful strategies in their own recital programming.
 - The students will create a mock recital that tells a story about themselves.
 - The students will be able to create program notes that include information about the piece and composer as well as why the piece is of importance to them personally.
- Protocols (adapted from Gonzales, J. "Discussion Protocols")
 - Protocol 1: Nominal Group Technique
 - Justification: To first get pieces and resources out into the group discussion space before assigning value or having discussion around them.
 - Positive aspects: This process is very generative and inviting to students to participate and allows them to engage with the conversation with a low

barrier to entry. This is largely due to the fact that there is no discussion or value judgments added yet, this is just listing.

- Pitfalls: This could create an unwieldy list to have to workshop later if no time limits are assigned.
- Protocol 2: Jigsaw
 - Justification: This allows each student to become an “expert” and present information regarding one research resource to the group.
 - Positive aspects: This protocol encourages the students that their participation is integral to the success of the activity and guarantees that each student is contributing at least once.
 - Pitfalls: Should a student not be particularly well-researched, prepared to present, or not enjoy public speaking, this could alienate them for the remainder of the activity.
- Protocol 3: Looking at Student Work
 - Justification: This allows students to reflect on the recitals that they have attended this semester, including those presented by the other members of the oboe studio and discuss which elements of recital design, programming, notes, or performance that created an effective recital. They will also be in dialogue with students who presented recitals on why they chose to program or design their recitals in a certain way.
 - Positive aspects: This creates a more emotion- and personal experience-driven conversation as it is predicated on their own experiences as audience members.
 - Pitfalls: Students may not enjoy the experience of discussing how recitals made them feel with all members of the oboe studio or feel comfortable challenging or dialoguing with the upperclassmen on their recitals due to their difference in age and level.