

Planning the inquiry

Friday, November 9, 2012, 6:49PM

<p><b>1. What is our purpose? To inquire into the following</b></p> <hr/> <p><b>Transdisciplinary Theme</b></p> <p>How we express ourselves</p> <ul style="list-style-type: none"> <li>• An inquiry into the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values</li> <li>• the ways in which we reflect on, extend and enjoy our creativity</li> <li>• our appreciation of the aesthetic</li> </ul> <p>We can use strategies to help us learn instruments.</p>	<p>Class/grade: <u>Music G5*</u> Age group:  Grade 5</p> <p>School: Nanjing International School School code: Title: Instrumental Skills Teacher(s): <u>Keus, Amy; Tsung, Bonnie</u> Proposed duration number of hours: over number of weeks: (Week 1, 39 Weeks) </p> <p>This is a stand-alone unit that will continue throughout the year when UOI is not running. It will be interrupted by Production, Collaboration, and Exhibition. </p>
<p><b>Understanding of central idea</b> <i>(level M from the understanding central idea rubric)</i></p> <p><b>What are the possible ways of assessing students' understanding of the central idea? What evidence, including student-initiated actions, will we look for?</b></p>	<p><b>2. What do we want to learn? What are the key concepts (form, function, causation, change, connection, perspective, responsibility, reflection) to be emphasized within this inquiry?</b></p> <ul style="list-style-type: none"> <li>• function Function - How do instruments work? What are fingerings? How do ensembles work?</li> <li>• connection Connection - How can we work together as a team to create creative, musical pieces?</li> </ul> <p><b>What lines of inquiry will define the scope of the inquiry into the central idea?</b></p> <p>We need to be able to read music in order to play instruments well. We need to know how to self-correct in order to improve our playing. We need to work together as a team.</p> <p><b>What teacher questions/provocations will drive these inquiries?</b></p> <p>How does initiative and motivation help drive student skill? Does practice really make perfect?</p>

Why is reflection essential when learning instruments?

**Subject Focus**

Music

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## Planning the inquiry

**3. How might we know what we have learned?**

***This column should be used in conjunction with "How best might we learn?"***

**What are the possible ways of assessing students' prior knowledge and skills?**

**What evidence will we look for?**

**What are the possible ways of assessing student learning in the context of the lines of inquiry? What evidence will we look for?**

**Performance Assessment**

GOAL: Demonstrate proficiency on a recorder. ROLE: Performer AUDIENCE: Peers and teacher SITUATION: You have been asked to create a beginner video for other students that will teach them how to effectively play the recorder. PRODUCTION: DIY Instrument Guide STANDARDS: Metacognition/Reflection on recorder playing coupled with a performance

\*\* This is an on-going unit and thus there is no \*one\* big assessment. However, at the end of reporting periods the students will need to perform on their instruments using tasks such as the one listed above. This may be done using [www.noteflight.com](http://www.noteflight.com) to compose and then perform a piece of music. It may be choosing a piece of music as a small ensemble and performing in a group.

***This column should be used in conjunction with "How best might we learn?"***

**What are the possible ways of assessing students' prior knowledge and skills? What evidence will we look for?**

Do a survey of students and see who has played the recorder before, who can play other instruments, etc. Do this survey using SurveyMonkey and have the students, in pairs, complete their surveys on the class laptops.

**4. How best might we learn?**

**What are the learning experiences suggested by the teacher and/or students to encourage the students to engage with the inquiries and address the driving questions?**

INDIVIDUAL: Working through the "karate" belt system to teach recorders and ukuleles;

INDIVIDUAL: Using StaffWars to improve staff reading;

INDIVIDUAL: Small theory worksheets;

INDIVIDUAL: Formative assessments of the karate belts;

GROUP: Performing ensemble pieces as a whole class;

TEACHER LED: Singing individual staves of recorder and ukulele music;

TEACHER LED: Supporting instrumental skills through singing songs focusing on the Elements of Music. This will help with understanding the notation they learn through the karate belt system.

**DIFFERENTIATION:**

- Students who are uninterested in music often are highly motivated to learn the ukulele because they can be successful very quickly; thus, I use the ukulele to motivate children who are not achieving their potentials;

- Students who are already highly proficient on an instrument are put on a more challenging instrument, such as the alto, tenor, or bass recorder; If they have already mastered that, then I put them on ukulele but challenge them by having them work-out chords at home, etc. (E.g. JiSu and JiMin are talented violinists who are playing complex songs on the ukuleles);

-Link the activities to real life examples. For example, after the yellow belt (no.2) the students already know how to play G7 and D. Now teach Am (which is easy) and they can play "We All Live in a Yellow Submarine." Get the students on real music, relevant music, as soon as possible.

**What are the possible ways of assessing student learning in the context of the lines of inquiry? What evidence will we look for?**

Small Theory Tests - Written notation

Small playing tests - formative assessments. Use these to move the students into higher or lower playing rroups

Teacher Observations - Participation, hand positions, etc.

Reflections using iSight videos and their notebooks. Use De Bono's hat with these questions:

WHITE HAT - Tell me about your music.

BLUE HAT - How did you plan your music?

GREEN HAT - How did you make your music creative?

YELLOW HAT - What was good about your music?

BLACK HAT - What was bad about your music?

RED HAT - How did it feel to perform?

**What opportunities will occur for transdisciplinary skills development and for the development of the attributes of the learner profile?**

If you think you can, or if you think you can't, either way, you're right... Henry Ford

The biggest skills needed in learning a new instrument, and particularly the recorder, is having the perseverance and dedication to continue, even when frustrated. It's taking risks and being accepting of other people taking risks. It's working together as a team and listening carefully.

Once students have a positive mindset, they will be able to learn the fingerings and notes, perform, and accurately analyse their work.

**What opportunities will occur for transdisciplinary skills development and for the development of the attributes of the learner profile?**

Thinking skills	Acquisition of
<ul style="list-style-type: none"> <li>• Acquisition of knowledge</li> <li>• Application</li> <li>• Metacognition</li> </ul>	knowledge : Gaining specific facts, ideas, vocabulary; remembering in a similar form. Application: Making use of previously acquired knowledge in practical or new ways. Metacognition: Analysing one's own and others' thought processes; thinking about how one thinks and how one learns.

- Communicators
- Risk-takers
- Reflective

- Appreciation
- Commitment
- Cooperation
- Creativity

### 5. What resources need to be gathered?

Music Room - Soprano and alto recorders. Beginner recorder books. Ensemble pieces. Ukuleles.

Bielawski, B. (2010). Teaching music to children. Dayton, OH: Lorenz Educational Press.

-  [Tuning a Ukulele.png](#)
-  [Saints Go Marching Chords.png](#)
-  [Purple Belt.png](#)
-  [Orange Belt.png](#)
-  [Yellow Belt.png](#)
-  [Old MacDonald Chords.png](#)
-  [Instrument Key Families.png](#)
-  [White Belt.png](#)
-  [Blue Belt.png](#)
-  [Magic Recorder 1.pdf](#)
-  [Recorder Fingering Chart.pdf](#)
-  [Recorder Fingerings & Mapping.pages](#)
-  [Recorder Theory - Beginner Notation 01.pages](#)
-  [Recorder Theory - Beginner Notation 02.pages](#)
-  [Recorder Theory - Quiz 01.pages](#)
-  [Recorder Time - Information Page.pdf](#)
-  [Semitones and Accidentals.pages](#)
-  [Saints Go Marching In SATB Recorder.zip](#)
-  [Karate Belt MIDI Files.zip](#)
-  [Karate Belts SATB No Annotations.zip](#)
-  [Recorder Karate Original Images.zip](#)
-  [Karate Belt MUS Files.zip](#)
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-  [Music Scores.zip](#)
-  [Ukulele Resources.zip](#)
-  [Recorder Fingering Chart NEW.pdf](#)
-  [006 Swing Along.pdf](#)
-  [White UkeRec.pdf](#)
-  [020 021 Yellow Submarine.pdf](#)
-  [Instrument Formative Assessment.pdf](#)
-  [BAG WhatWhereHow.jpg](#)

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## Reflecting on the inquiry

**6. To what extent did we achieve our purpose?**

**Assess the outcome of the inquiry by providing evidence of students' understanding of the central idea. The reflections of all teachers involved in the planning and teaching of the inquiry should be included.**

2011-2012: The students did demonstrate a solid understanding of the central idea through student-led initiative and actions. This year I introduced the ukulele to the grade 5s, which saw a dramatic increase in student motivation and engagement (the kids LOVE the ukuleles!). I also made my bulletin board displays more prominent. As a result, the kids began to use develop their own strategies for learning their instruments. Yes, we learned strategies as a team (e.g. singing lines before playing them). However, I began to see students branching off in groups, clustered around the ukulele display working on their chords. Likewise, I saw students gathered around the recorder display, teaching each other the fingerings. Some students gained reputations for having good tuning-ears and so began to tune instruments for their friends. Thus, I saw that the students understood how their instruments worked, how to work together as a team, and how to independently develop strategies to help them learn.

2012-2013: I had a very big shock in the middle of this unit. One of the TAs asked to borrow a piece of paper and proceeded to write a cheat-sheet for a student. I said I didn't want that because I needed to know that the student knew the material; cheat sheets have no educational value. Right there and then I decided to do a formative assessment to see what the kids knew. After all, most of them were already on their 4th or 5th karate belt. I was shocked to discover MASSIVE (and I mean \*massive\*) holes in their learning. Some of the kids could read music but didn't know how to play those notes on their

**7. To what extent did we include the elements of the PYP?**

**What were the learning experiences that enabled students to:**

- **develop an understanding of the concepts identified in "What do we want to learn?"**
- **demonstrate the learning and application of particular transdisciplinary skills?**
- **develop particular attributes of the learner profile and/or attitudes?**

**In each case, explain your selection.**

1. Studying the form of the instruments. We looked at how the ukulele has frets, what "open-strings" mean, how to have violin fingers, etc. We looked at how recorders sound lower when they get bigger, etc.
2. Communicators & Risk-Takers -- They communicated with each other when helping each other with strategies. They also communicated through their performances (performing is communicating). They took risks by learning their instruments. Many students are too afraid of music to play. They come in with a mindset of "I Can't" and then are proved correct. They need to come in with a mindset of "I'll Try," and then they'll be pleasantly surprised to find out that they "can." It's all about taking risks and having the confidence in yourself to try.

instruments. Some kids could play their instruments but didn't know the names of the notes. Some couldn't read music and didn't know how to play their instruments. How had they been doing these amazing feats? By memorising and using cheat-sheets. I was so shocked that I made a more formalised copy of the formative assessment and gave it to the other grade 5 classes, seeing similar results. So this week I backed up completely and started teaching recorders from the beginning. We talked about WHERE (Where is the note?) WHAT (What is its name?) and HOW (How do you play it?) Well, we slowed \*right\* down, but that was good. I found the motivation was really high as well because the kids were understanding, not just trying to get by. I had a very weak student come up to me in the hall this morning and say, "I love music and I want to go back. Do you know why? Because I can read B and I know it's on the 3rd line and I know how to play it on my ukulele. I remember. I want to go back and do it again!" So now the big difference is differentiating for the kids who do know what they are doing. For example, I had 3 kids in 5B who tested as knowing their notes and fingerings. Well, those 3 kids will need to go into a practice room with some duet pages, because they are going to be very bored with the rest of the class.

I went to see Bonnie immediately after and asked what she thought of the karate belts. She said the same thing as me -- the kids were memorising and not learning. She had also gone off the belts for the time being. So the belts work in that they motivate kids, but they don't work in that they only produce very shallow kinetic memory. There's no understanding.

**How you could improve on the assessment task(s) so that you would have a more accurate picture of each student's understanding of the central idea.**

2011 - 2012: I would like to improve the written portion of this unit. I'm a little concerned that some students are learning

to memorise the music and not learning to read it. I want students to show me that one of the strategies is learning to read music, to know that memorising is not a strategy - it is a coping mechanism.

2012 - 2013: I'm adding more formative assessments and written work. I need to know that the students have the book knowledge that goes with the kinetic memory. Also, Bonnie and I are starting to put tiny quizzes at the end of every lesson so that we can immediately gauge whether or not we successfully accomplished learning in that day's lesson.

**What was the evidence that connections were made between the central idea and the transdisciplinary theme?**

The students definitely demonstrated great enjoyment of their creativity throughout this unit. They expressed themselves and were fully engaged.

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Reflecting on the inquiry

**8. What student-initiated inquiries arose from the learning?**

**Record a range of student-initiated inquiries and student questions and highlight any that were incorporated into the teaching and learning.**

JiWooSon plays alto recorder in class because she is already an excellent musician and needs to be challenged. (She plays 3rd violin in the DP orchestra, even though she's in grade 5). The alto is a good challenge because it's a wind instrument and it's in the key of F. Anyhow, she has started taking the ukulele home and making ensembles with her sister (JiSuSon) in grade 10. Together, they go to chord websites and teach each other songs with lots of difficult chords.

***At this point teachers should go back to box 2 "What do we want to learn?" and highlight the teacher questions/provocations that were most effective in driving the inquiries.***

The question that was most effective was "How does student initiative and motivation drive student learning?" This year's grade 5s have been very highly motivated and engaged in all aspects of the lessons. This has helped them achieve great successes that are clearly paving a way towards exhibition.

**What student-initiated actions arose from the learning?  
Record student-initiated actions taken by individuals or groups showing their ability to reflect, to choose and to act.**

2012 - 2013: The students have been vocal about what they want to do in class. For example, after we had gone back and reviewed BAG, Leo asked whether some people could play the chords to accompany the others. We did that and sounded like a really cool band. Now students are taking their ukuleles home and their siblings / friends are starting to practice as well. We

**9. Teacher Notes**

are spreading the ukulele-fever in the school.	
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Understand	Knowledge	Subject Specific Skills
<b>Student Learning Outcomes (U, K, S)</b>		
<p><b>NIS: Arts, NIS: Grade 5-6, Responding</b> Students will understand that:</p> <ul style="list-style-type: none"> <li>• b. people communicate across cultures, places and times through arts.</li> </ul> <p>Students will be able to: Music</p> <ul style="list-style-type: none"> <li>• 1. perform individually and in harmony. (b)</li> <li>• 3. modify their practices and/or compositions based on the audiences' responses. (d)</li> </ul> <p><b>NIS: Arts, NIS: Grade 5-6, Creating</b> Students will understand that:</p> <ul style="list-style-type: none"> <li>• c. arts provide opportunities to explore our creative potential and engage in a personal artistic journey.</li> </ul> <p>Students will be able to: Music</p> <ul style="list-style-type: none"> <li>• 1. read and write music in traditional and/or non traditional notation. (c)</li> <li>• 2. present, in small groups, innovative musical performances on a selected issue. (b)</li> <li>• 3. create music that will be continually refined after being shared with others. (a)</li> </ul>		

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