1.) What Is Our Purpose?
To inquire into the following:

transdisciplinary theme

How We Express Ourselves
An inquiry into the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic.

central idea

Music elements can be used to convey messages and influence emotions.

summative assessment task(s):

What are the possible ways of assessing students’ understanding of the central idea? What evidence, including student-initiated actions, will we look for?

Students compose a piece using the elements of Music to convey a message and/or influence emotion. Students use a “process” to create, reflect and compare so as to improve. (Analytical Rubric of Learning).

1. **Identify**: Students are able to identify elements of Music in another’s composition.
2. **Explain**: Students are able to explain the purpose of each element of Music within their own compositions.
3. **Notate**: Students are able to notate their compositions demonstrating the use of elements of Music to convey a message and/or influence emotion.
4. **Perform**: Students are able to play their compositions to an audience successfully conveying a message and/or influencing emotion.

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?

Reflection - How do we know?
Connection - How is it connected to other things?
Function - How does it work?

What lines of inquiry will define the scope of the inquiry into the central idea?

- how music elements are used
- how a message, emotions and the music connect
- write and read notation to record and perform original compositions
- using a process to create compositions

What teacher questions/provocations will drive these inquiries?

What do you hear?
How are your emotions influenced when listening to Music?
Imagine the message and/or feeling will you express
Synthesis: How can you use elements of Music to convey your message and/or express your emotion
3.) How might we know what we have learned?

This column should be used in conjunction with “How might best we learn?”

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

Q&A discussion with students and Music Teacher to gage general overall skills/ability with instruments.

Introduce Central Idea and underline key words that student’s feel they need to understand further.

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

Holistic rubric to avoid separating performance levels so as to provide specific formative assessment feedback to improve compositions.

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?

Tuning In

“What do you hear?”: Play short excerpt and student record Imagine, Describe and Music.

Introduce Music Elements as common vocabulary to use to discuss Music.

1. Imagine: What images come to mind when you hear the music?
2. Describe: Use ONE adjective to describe what you hear.
3. Music: What is happening in the music to create this image?

Finding Out

How are your emotions influenced when listening to Music? Review the tuning in activity with a familiar piece of music. Define the message / emotion of the piece.

1. How does the message / emotion change when the tempo is slower/faster?
2. What happens to the message / emotion when the pitch is higher/lower?
3. Dynamics louder / softer?

Discuss how the elements can change the message / emotion. Students begin designing a musical elements poster with images / descriptions of the musical elements.

Sorting Out / Going Further / Making Conclusions / Taking Actions

Use a process similar to the Writing Process to scaffold students inquiry in the Central Idea. Outlined in the document shown below.

5.) What resources will need to be gathered?

What people, places, audio/visual materials, related literature, art, music, software, web materials etc. will be available?

School music resources and Music teacher, recording devices and Music samples. Also transferring knowledge, skills and work within Writer’s Workshop and experiences from Border’s Young Author’s Book Reading.

How will the classroom environment, local environment and/or community be used to facilitate the enquiry?

Classrooms will become an extension of the Music room to provide longer access and time for inquiry.

Parents will be “used” as an authentic audience for students to share / perform their original compositions.

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

There will be a focus on Knowledgeable and Communicators and the Transdisciplinary Skills of:

- **Synthesis** from Thinking Skills: combining parts to create wholes; creating, designing, developing and innovating.
- **Presenting** from Communication Skills: constructing visuals and multimedia for a range of purposes and audiences; communicating information and ideas through a variety of visual media; using appropriate technology for effective presentation and representation.
- **Non-verbal Communication** from Communication Skills: recognizing the meaning of visual and kinaesthetic communication; recognizing and creating signs; interpreting and utilizing symbols.
- **Fine motor skills** from Self-Management Skills: exhibiting skills in which precision in delicate muscle systems is required.
- **Spatial awareness** from Self-Management Skills: displaying a sensitivity to the position of objects in relation to oneself or each other.
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.

Listening to their compositions and explanations of them and looking at their notation (one example provided).

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?

We used a tried and tested approach from Writer’s Workshop and students were able to transfer their familiarity with the assessment tool and how they use the feedback to improve. This helped with providing positive comfortability therefore we could focus on the music rather than spending time on becoming familiar with a feedback/assessment system and how they would feel about it.

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

How We Express Ourselves

An inquiry into the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic.

Students were able capture their emotion by reflecting using Writer’s Workshop strategies and techniques (Draw-Label-Caption and Drafting through “Showing”) and express this through music, using the elements, conveying a message of their experience at the Young Author’s Book Reading.

7.) To what extent did we include 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?”

Questioning “How do we know that we feel x when listening to music?”, “How does a composer use or do that makes a composition work to convey a message?” and “How is our learning in Writer’s Workshop connected to Composing?” drove the learning experiences of the inquiry in an exciting yet familiar manner for the students.

-demonstrate the learning and application of particular transdisciplinary skills?

Particular Music skills that were developed were composing, playing, performing and listening/responding.

At the onset we aimed for and constantly refined a Composing Process to specifically scaffold the development and practice of the Transdisciplinary Skills identified and Music skills. This 6 stage process enabled effective learning experiences; demonstrating and applying the particular transdisciplinary skills.

-develop particular attributes of the learner profile and/or attitudes?

This UOI touched on most of the attitudes but the attitudes were approached from the thinking through the discipline of The Arts so it was a refreshing and new way to practice these attitudes.

Students had the time and opportunity to become more Knowledgable within Music particularly through learning further about the Elements of Music, forms of Notation, Instruments and playing (for creating, practicing and performing):

They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.

Students were able to Communicate in the language of music though being composers:

They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
What student-initiated actions 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.

Questions such as “How do I show tension?” were abundant and demonstrated the depth of understanding students were working with. Specifically questions centering around taking an abstract feeling in to a concrete process to then create another abstract in the form of representing the feeling with music, fueled much of the inquiry.

Act: Our entire underlying aim was two-fold:
- to equip students with basic skills, knowledge and processes to assist them with composing
- for students to see themselves as composers just as they now believe themselves to be authors

Reflect: by the nature of the inquiry, it forced students to reflect and capture inspiration which could only be done through self, i.e. it couldn’t be done for them.

Choose: this was supported during the inquiry, however, the “choice” of inspiration for summative assessment was provided. In reflection, this may not be necessary and providing opportunity for SIA in Choice for the Summative Assessment may have provided a delightful variety and even deeper expression of understanding of the Central Idea.

9.) Teacher Notes

Process
1. Finding: Inspiration
2. Pre-writing: decision on message and/or emotion
3. Drafting
   a. Form (type cake - layered, sandwich, tiered, )
   b. Identify the length of Music (shape of cake)
   c. identify the rhythm ( 
   d. add the pitch melody
   e. add tempo, dynamics, articulation
4. share
5. revising
6. edit
7. publish

Here are the elements I’m going with - a bit different from the one Stephen Benavente used in the super hero composition project I sent you. :)  

Music Elements
Form - the plan or structure of music
Duration (Rhythm) - how long does the sound last?
Pitch - how high or low is the sound?
Tempo - how fast or slow is the music?
Dynamics - how soft or loud is the sound?
Timbre - the tone color of the sound - what does it look/feel like?

Creative Process for Music
Stage 1 Inspiration Capturing a Starting Point
Stage 2 Composing Using Elements of Music and Strategies
Stage 3 Sharing Communicating and Testing Out Ideas
Stage 4 Revising Revisiting Compositions with Feedback
Stage 5 Practicing Developing instrument playing skills
Stage 6 Performing For an audience

Jen came up with a rectangular box for measures with dashes for beats - love it! So I ran with the idea for Score/Notation Sheets for 3beasts/measure, 4beats/measure and 5beats/measure on an A3 page so they can get 3 lines of music with max 4 instruments. Here they are attached - kids using them as I type. Plus I’m not allowing any short-cut yet, such as x4 etc, until they learn how the music works throughout the length of the piece AND with all the instruments. They need to SEE it unfold and how it is all connected first before introducing short-cuts. Therefore, we are using the REST symbol for waiting instruments - this is working really well. It's like a graphic way of showing each role in the group and what they are doing over a timeline - a score is like a participation pie but in a straight line! Maybe a Chocolate Log!