

Qualitative Data Form for Clarinet Classes

Class Information: 5th clarinet class

Topics: **Review notes F#, A and G, new note E, Rhythms introduction through creative activity 2, Repertoire “Het Orkest” and “Don’t Worry Be Happy”.**

Date of Observation: **21/10/2024**

Class Type: ☐ Regular Class ☒ Creative Activities Class

Number of Students: **Four students**

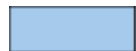
Duration of Class: **20-25 minutes**

Observer’s Name: **Sara Chelli**

Group 6 (9/10 years old)

Describe the lesson plan: See Creative Activity 2 Outline

Observation of the lesson:



= Common indicators to be used for both regular and creative activities.



= Indicators to be used only for creative activities.

Topic	Students’ responses	Indicators	Rubric				Comments
Engagement and Participation	How do students respond to	Students seem willing to participate in the lesson and /or tasks.	Not observed	Sometimes	Often	Always	<i>All students seemed willing to participate in the lesson/task.</i>

the clarinet lesson?

Are focused during the lessons and/or tasks. (Body language: eyes note on the teacher or peers)	Not observed	Sometimes	Often	Always	<i>Most of the students were focused on the lesson/task. Some students were not completely focused on the task while the teacher was showing some of the sound examples. (some of them were looking around).</i>
Students are responsive to the teacher's instructions.	Not observed	Sometimes	Often	Always	<i>All students were responding to the teacher's instructions.</i>
Students ask questions or seek clarifications.	Not observed	Sometimes	Often	Always	<i>All students asked for clarification when needed.</i>
Students express interest or enthusiasm during activities. (Body language smiling, laughing, etc.)	Not observed	Sometimes	Often	Always	<i>All students expressed enthusiasm during the lesson, mostly while linking sounds and movements. — Student A was especially happy when asked to compose with scorecards.</i>
Students share ideas with their peers and teacher(s).	Not Observed	Sometimes	Often	Always	<i>Most students were sharing their ideas with their peers and teachers while all were doing it in the composing part. — Although student D seemed involved in the creative process, he/she was not sharing ideas with their peers and teachers.</i>

							<i>All students were sharing ideas of how to compose the short sequence of sounds.</i>
		Students listen to the ideas of their peers and teacher(s).	Not Observed	Sometimes	Often	Always	<i>All the students were listening to their peers' and teachers' ideas, mostly during the set of creative materials.</i>
Decision-making and autonomy	How do students respond when given choices or opportunities to make decisions? (if applicable)	Students make independent choices during activities (e.g., choosing fingering, creating sounds)	Not observed	Sometimes	Often	Always	<i>All students were making independent choices while all were doing it in the composing part.</i>
		Students express the reasoning behind their choices.	Not observed	Sometimes	Often	Always	<i>Most students expressed the reason behind their musical choices by creating a movement corresponding to the listened sounds. — In particular students A, B, and C.</i>
		Students take the lead in the task without being assisted.	Not observed	Sometimes	Often	Always	<i>Student A took the lead with the task without being assisted, deciding to lead their peers toward their own composition.</i>
Collaboration and Peer Interactions	How do students respond when asked	Students seem willing to participate in group activities and /or tasks.	Not observed	Sometimes	Often	Always	<i>All students seemed willing to participate in group activities.</i>

	to work together in groups or pairs?	Students building on or adapting ideas suggested by peers	Not observed	Sometimes	Often	Always	/
		Students give feedback to their peers.	Not observed	Sometimes	Often	Always	/
Pride in work	How do students respond to their own progress and that of others?	Students seem willing to share their progress. (Body language smiling, laughing, etc.)	Not observed	Sometimes	Often	Always	<i>All the students seemed willing to share their progress.</i>
		Students show positive reactions to their own and others' progress.	Not observed	Sometimes	Often	Always	<i>All the students reacted positively to their own and others' progress while everyone was composing and when student A was leading.</i>
Self-assessment	How do students Reflect and Self-Assess their learning?	Asks or shows desire for additional tools or resources to explore creative elements further/to go behind the task.	Not observed	Sometimes	Often	Always	
		Students identify what they learned or could improve on.	Not observed	Sometimes	Often	Always	<i>Most students could identify what they have learned by choosing between rhythmical movements they heard and by experimenting with musical composition. — Student A could better identify rhythmical patterns by creating movements, by reading and connecting</i>

							<i>sign symbols and by his/her classmates.</i>
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Self-Image and Expression (Only applicable in creative activity.)	How do students react and express themselves?	Students showed signs of personal Investment (e.g. saying “my idea”).	Not observed	Sometimes	Often	Always	/
		Students showed a personal connection with the task	Not observed	Sometimes	Often	Always	<i>Most students showed a personal connection to the task by choosing a movement and giving a personal interpretation of the listened rhythm/sound. — Particular attention was shown by A ,B and C.</i>

Interview questions:

1. Did you enjoy the activity?
2. What was your favorite part of the activity? Why?
3. What was the most challenging part for you? Why?
4. How did you experience composing together compared to creating the sound individually?
5. For Student A, did you enjoy leading the activity? If yes, why?
6. What would you have done differently?

During the interview, all students answered the proposed questions collectively. In general, all the students liked the activity, including both movements’ creation and the embodied composition. However, students found it challenging to perform the composed sequence while following

conductor's movements. Lastly, Student A did not express enjoyment at the leading part of the activity as much; he would have preferred to play instead.

Reflection of the lesson:

During the activity, the atmosphere was very lively, and students seemed more comfortable during the creation process. In particular, I observed active engagement among Students A, B, and C, although Student C appeared slightly less engaged compared to the previous classes. I was surprised by Student C's progress; despite not participating in the first activity, he/she seemed very comfortable with both creating movements and composing a short sequence of sounds with his/her peers.

During the creation of the movements:

1. Student A: By listening to the half notes from the repertoire piece "Don't Worry Be Happy", student A suggested his /her waistline moving slowly and circularly.
2. Student C: By listening to the seven quarter notes of the repertoire piece "Het Orkest", Student C suggested short movements such as walking or tapping on his/her thighs.
3. Student B: By listening to rests of both repertoire pieces, student B suggested covering his/her mouth with both hands as to imitate silence.

Based on both the students' feedback and my observations, it was clear that composing a sequence of sounds and creating movements were the parts of the activity they enjoyed the most. These moments gave them a chance to express their creativity and contribute to the group's performance in a meaningful way.

On the other hand, the leadership aspect, such as following the conductor's signs while playing, was more challenging for the students. This phase required a higher level of coordination and focus (e.g. connections between rhythmical sounds, signs, and conductor's movements), which some students found difficult to manage. For example, Student A preferred playing rather than leading, highlighting how different roles can influence students' engagement, consequent ownership, and comfort during the activity.

Creating Through Movements =

1. More Engagement
2. More Personal connection

Composing task =

1. More Engagement
2. More collective negotiation

More ownership

Leading task = Less Engagement/ Less ownership