

American Orff-Schulwerk Association
Music and Movement Education
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Music Educators National Conference

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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use.
- To support the professional development of our members.
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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From the Editor

Riding high on the wave of educational change in America, assessment is a constant topic of conversation among educators these days. Whether we are talking about budget cuts, the importance of the arts, accountability, or affirmation of our work, the circle always seems to return to assessment. In this issue's special focus section, coordinated by Liz Gilpatrick and Barbara Potter, we take a look at this broad topic, from an overview of current trends to practical applications for the classroom.

While two writers featured in this focus section have written previously for *The Orff Echo*, several are first-time authors for our publication. Wes Ball is no stranger to writing for journals, having been published in *Music Educators Journal*, *General Music Today*, *Dimensions* and *sforzando*. He found the experience of writing about the National Standards a challenging one since, he mentions, "the topic is constantly unfolding." "But it helped me to better understand the standards and the implications for music educators, especially for those of us involved with Orff Schulwerk," says Wes. "They remind us of the interconnectedness of the arts, and help us to achieve a balanced program."

Scott Shuler, another newcomer to *The Orff Echo*, is author of "Assessment in General Music: An Overview." Dr. Shuler is a music consultant for the Connecticut State Department of Education and was involved first-hand in the development of the national standards. He continues to play a role in the process of evaluation as a member of the steering committee working on the 1997 National Assessment of Educational Progress in the Arts.

Several months ago, Jana Lind noticed a call for articles on assessment in the editorial calendar that appears on the back page of every *Orff Echo*. Since she works extensively with assessment in her classroom and had been giving workshops on the topic in her state of Wisconsin, she decided she would like to write about what she had learned from her work. This is her first article for a national publication, and writing it proved to be a positive experience. "I'd

been struggling with so many different ideas from my workshops, but when I sat down to write, I found that they all came together," she says.

Kay Umberson has written previously for *The Orff Echo*, as well as for *General Music Today*, *Arizona Music News* and *The Music and Computer Educator*. The writing process, she says, "crystallizes things in your mind." She involved her students in her article by asking their opinions and feelings about the kinds of assessment they use in their classroom. And they are more than a little excited about their photographs appearing in a national publication. "They can't wait!" says Kay.

Tim Brophy has also written several articles that appeared in past issues of *The Orff Echo*. He writes here about using concept maps as a form of assessment, a method he employs with success in his own music classroom at Garden Springs Elementary School in Lexington, Kentucky.

Of related interest, don't miss Rosemary Eichenlaub's article for Focus on Research titled, "Journaling in Music: A Different Kind of Assessment." As a participant in the Orff SPIEL program at the Eastman School of Music, she was one of several teachers who began to keep a journal of the impressions and insights they encountered while taking teacher training courses. After realizing how helpful she found her own journal keeping, it occurred to her that both she and her students might benefit from *their* keeping journals as well. Turn to page 36 to find out what she learned.

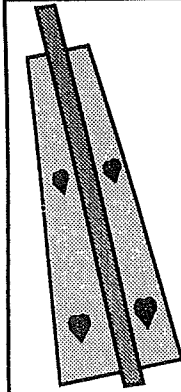
Accidents, battles, murders, desertions, nick-of-time rescues, unrequited love — the latest in TV offerings? No, just the standard fare of ballads. It's a fact of human nature, it seems, that we've always been fascinated by tales of the dramatic and sensational. For older children in particular, many ballads offer delightful forays into times and places of the past and a look at a unique part of our heritage. Read "Ballad: A Story Told in Song," by Tossi Aaron to learn more.

Finally, a plea for your help. A little over a year ago the Editorial Board of *The Orff Echo* was approached by several AOSA members who wanted to see some kind of opinion column in our

publication, an opportunity for us to share ideas — perhaps disagreeing at times — but nevertheless a forum for open discussion of issues that we face. We had grown strong enough as an organization, they felt, that we could conduct such discussions in a constructive and respectful manner. The Editorial Board agreed, and we initiated the Point-Counterpoint column to this end. At the 1994 Philadelphia conference we hung posters asking questions on a variety of topics and asked you to offer your anonymous opinions. At the end of five days, the posters were jammed with writing — obviously we had struck a responsive chord.

Yet from the time the column began in *The Orff Echo* a year ago, we've had no more than five or six unsolicited responses in total. We wonder if the lack of response might be for two reasons: 1) we are all overwhelmingly busy, and 2) we are reluctant to sign our names to what might be an unorthodox opinion, particularly since we are an organization in which many know one another. We can't help the first situation — it's a fact of life in these hectic times. But we'd like to address the second possibility by offering the opportunity for your opinions to be published without your name, if you wish. All letters must be signed, however, and we ask that you include your telephone number for verification. Please help us make this venture work!

-D.M.



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President's Message

Carolee Stewart, AOSA President

Keeping the Vision

As we mark the passing of this Centenary year, I have been drawn several times to the closing statement Professor Orff made in his speech given at the opening of the Orff Institute in 1963, when he quoted Schiller, stating, "I have done my part. Now do yours." This challenge has a great deal of significance, and its implications are especially important for us to consider at this time.

It is not necessary to detail Orff's part here because we have acknowledged and celebrated his contributions throughout 1995. In brief, we might summarize his part as recognizing and reacting to the need for a new approach to music education. He acted upon this through experiments in education based on the interdependence of singing, playing, movement and speech — first with young adults, and later with children. Included among the outcomes of Orff's work are the following: 1) a body of literature about the philosophy of the Schulwerk written by Orff, his associate Gunild Keetman, and their colleagues and students; 2) a collection of model pieces published by Orff and Keetman; 3) an instrumentarium developed by Orff and Keetman in collaboration with their colleagues in industry; and 4) the establishment of specialized training at the Orff Institute in Salzburg. In carrying out Orff's challenge to do their part, Schulwerk teachers around the world have expanded on the foundation Orff and his colleagues laid in these four areas.

Schulwerk teachers in North America enthusiastically jumped in to carry on their part. The activity of AOSA and its members is proof that this challenge was accepted very seriously. After more than three decades of Orff Schulwerk in the United States, the four areas described above have been built upon considerably.

Publications expounding on philosophical interpretations of the Schulwerk in American schools are a part of mainstream literature in music education. There is a bountiful supply of materials and equipment easily available through local stores and national catalogs.

Teacher training is available in all areas of this country so that one can receive various forms of instruction in Orff Schulwerk, ranging from one-hour workshops to courses covering three or more summers of intensive study.

With regard to Orff's challenge, he certainly would have to acknowledge today that we have done our part. The Schulwerk is a vital and large presence in American music education. Throughout the country and at each of our national conferences we see outstanding examples of Orff Schulwerk in practice. At the same time that we congratulate ourselves for our accomplishments, however, I would ask that we look hard to see if all of what we see in the name of Orff Schulwerk is true to Orff's original intent. Are we doing our part in the direction that Orff meant?

In that same speech of 1963, Orff commented on the danger of the Schulwerk developing in the wrong direction, mentioning his displeasure with "amateurish" and "false" interpretations and the "nonsensical misuse of the instruments" that he had observed. One does not have to look far to find examples of this today. Last summer I saw a scene on Bavarian television that showed a large group of children in a non-Western country all sitting properly at Orff instruments playing an elaborate arrangement of a Disney tune. This is very clearly not what Orff had in mind.

Scenes such as this are dangerous to the Schulwerk movement for two important and very diverse reasons: on

the one hand people who do not know the Schulwerk mistakenly interpret this as the essence of the approach. On the other hand, people involved most closely with music and movement education through the Schulwerk question whether or not authentic Schulwerk exists anymore.

Among some teachers, there is even a movement to disassociate with the Orff Schulwerk label because of its misuse.

In our enthusiasm to make materials and training available in the mass market, have we created an "Orff lite"? Have we sold out for a slick, superficial model? In the worst cases, we see individuals with only cursory training in the Schulwerk giving workshops demonstrating to innocent bystanders how to use the instruments. Further, because of the conveniences of modern technology, huge quantities of very attractive-looking materials are published and distributed into the hands of unsuspecting young teachers who have no way of knowing how to assess their value. Have we lost sight of what Orff envisioned and described back in 1963?

As we look beyond the Carl Orff Centenary year and reflect on how we will continue to do our part, I ask that we all consider what we do in the name of Orff Schulwerk and think about it in relation to Orff's original intent. Because of the democratic and capitalistic nature of our society, AOSA can and should play only a small role in quality control by providing guidelines. This type of role, of course, is not only the American way, but also is inherent to the nature of the Schulwerk. Individually then, we are responsible for asking ourselves whether or not we are really doing our part in the continuation of this "never conclusive and settled, but always developing, always growing, always flowing" approach that we believe in so firmly.

Assessment

In her introduction to the Fall 1995 issue of *The Orff Echo*, Marina Gorny reminded readers of Carl Orff's belief that the music lesson for children should begin with playtime so that growth in skill and understanding take place at the child's pace. As Orff Schulwerk practitioners, we strive to create a learning atmosphere that welcomes the sort of experimentation and invention required for the child to learn from the inside out. We become astute observers of children and can often make accurate and detailed informal assessments of what they are learning simply by watching, listening and questioning. But are these informal assessments an adequate description of the learning taking place?

This issue of *The Orff Echo* focuses on assessment, a topic that presents challenges to educators in the arts. What are our goals when assessing learning and what sorts of strategies

and tools can best help us to reach them? How can we use technology to capture and save the aural and visual images children create? What tools might we employ to help students build the spoken vocabulary they need to describe and assess essentially kinesthetic and auditory experience? How can we encourage students to take responsibility for their own learning and self-evaluation? How can we more clearly communicate progress toward reaching our goals to parents? How can we do all these things and still provide the emotional space for the rough-and-tumble of creating? In the following pages many of these questions are explored in depth.

A thorough discussion of the new National Standards and their implications for Orff Schulwerk is offered by Wes Ball. Scott Shuler presents an overview of assessment in music and

a glimpse into what might lie ahead as we learn to depend on technological tools to collect and communicate information. Kay Umberson describes her experiences helping students use both technology and traditional tools to create and maintain their own portfolios. "When children participate in the self-assessment process, a whole new sense of accomplishment permeates the classroom," assures Jana Lind. She goes on to give practical models for evaluating both formal and informal performances that can be adapted for many uses. To close our discussion of assessment, Tim Brophy provides a look at the technique of "concept mapping," complete with examples of work from his fifth grade students. Here's hoping this issue will answer some questions, stimulate new ones, and help you along your way in what is, for many, uncharted territory.

-Liz Gilpatrick and Barbara Potter

Orff Schulwerk and the New National Standards

Wesley Ball

In July, 1994 a key piece of legislation was passed that could potentially alter music education in this country. For the first time in the history of American education, there is federal initiative — *the Goals 2000 Educate America Act* — stating that the arts are basic components in the core curriculum. More specifically, we now have a set of National Standards that spell out *What Every Young American Should Know and Be Able to Do in the Arts*. In the year 1997, music, as well as dance, theatre and the visual arts will be formally assessed in grades four, eight and twelve. What does all of this mean? Is this good or bad? How does it affect the Orff Schulwerk specialist?

Music and the Core Curriculum: A Long-Standing Debate

Support for music to be included in school curriculums dates back to 1830, when William Channing Woodbridge offered a rationale for music instruction in the fledgling American common school. Arguments outlined in his 1831 essay, *On Vocal Music as a Branch of Common Education*, were implemented by music educator Lowell Mason, who in 1838 voiced his conviction that music should be a legitimate part of the curriculum for the Boston schools. A century later, James Mursell echoed the importance of music through *Human Values in Music Education*, published in 1934.¹

In this century, music educators have been increasingly committed to establishing music in the school curriculum. Real momentum was experienced at the 1967 Tanglewood Symposium when a formal declaration called for "music to be placed in the core of the school curriculum."² More recently, the National Commission on Music Education published a document entitled *Growing Up Complete: The Imperative for Music Education*.³ In its report, the Commission focused on the psychological benefits of musical study, drawing from Howard Gardner's premise that musical intelligence is one of seven intelligences. The very title of the report, *Growing Up Complete*, implies that in the absence of musical study, education is incomplete and therefore inadequate.⁴

The Music Educators National Conference has also tried to strengthen the case for music through various guidelines and recommendations. Slogans like "Every Child for Music," "Music for Every Child" and "Music Makes a Difference" illustrate support but unfortunately, these philosophic statements often fall on the deaf ears of school board members and school administrators. MENC also recommends at least ninety minutes of music each week for elementary school children, but few school systems feel obligated to comply. Perhaps such recommendations are considered suspect when generated from a "special interest group" like MENC. Consider, for example, Shell Oil Company recommending more frequent oil changes in automobiles. The validity and motives behind such statements often appear self-serving.

As schools continue to encounter economic hardships, the value of music in the curriculum will continue to be debated. Unfortunately, acts of debate only pit one discipline against another. Music educators naturally feel that music is extremely important, but what about other educators, loyal to their particular "causes"? The focus should be on developing and maintaining quality education programs that benefit all students. The *Goals 2000 Educate America Act*, together with the *National Standards for Arts Education*, seeks to end debate and help educators focus on helping students achieve essential competencies for the next century.

Goals 2000: What Does It Say?

On July 1, 1994, the *Goals 2000 Educate America Act* became "law." Did the earth move? No, but something very important happened historically. The arts were defined as "challenging subject matter," along with English, math, science, and other so-called core subjects. More important, this legislation comes with some \$2 billion in grants to state and local communities over a three-year period (subject, of course, to current budget cuts).

This bill dates back to 1989 when President Bush joined the nation's governors, including then-Governor Bill Clinton of Arkansas, to establish national goals and standards for student performance. What emerged was *America 2000*

and the establishment of six National Education Goals. Goal three, which upset arts educators, stated:

By the year 2000, American students will leave grades four, eight, and twelve having demonstrated competency in challenging subject matter, including English, mathematics, science, history, and geography...

Needless to say, National Goals that specifically *excluded* the arts were unacceptable to people who supported arts education. Edward Kvet of the National Coalition observed the following:

The reaction was overwhelming! Michael Greene, president of the National Academy of Recording Arts and Sciences, started the "ball rolling" at the nationally televised Grammy Awards ceremony by stating that the federal government was in the process of developing world-class education standards that specifically excluded the arts, with the possibility of arts programs throughout the United States facing total elimination. He encouraged members of the academy and the viewing audience to immediately contact the Secretary of Education, Lemar Alexander.⁵

Demonstrating the power of television, this single address brought forth protests from concerned citizens throughout the country. In reaction to this criticism, the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities joined to support a national effort to develop World Class Standards in the Arts. With a change in administration, *America 2000* was renamed the *Goals 2000 Educate America Act*, which embodied several changes. Through the efforts of Education Secretary Richard Riley and arts advocates, the arts, along with foreign languages, were added as core subjects. For the first time in the history of American education, the arts were identified by the federal government as fundamental core subjects, and not as token, extra-curricular activities!

Goals 2000 also establishes NESIC (the National Education

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Standards and Improvement Council) to certify sets of standards submitted voluntarily. In addition, there is a National Skills Standards Board. To qualify for the funds, states will have to present the Standards Board with details of their plans to help students meet the Standards.⁶

National Standards for Arts Education:

What Every Young American Should Know and Be Able to Do in the Arts

One of the striking features of the new National Standards is that they were written by a multi-task force representing a wide range of arts experts. The resulting standards pertain to all the arts — defined in the document as: dance, music, theatre, and the visual arts. They arise from the education reform movement as a whole and seek to develop competencies, not a predetermined course of study. These standards are concerned with the characteristics of a basic education in the arts, but *not with how those results ought to be delivered:*

The arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. These Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.⁷

Essentially, the Standards clarify what students should know and be able to do by the time they have completed secondary school:

- They should be able to communicate at a basic level in the four arts disciplines — dance, music, theatre, and the visual arts.
- They should be able to communicate proficiently in at least one art form.
- They should be able to develop and present basic analyses of works of art.
- They should have an informed acquaintance with exemplary works of

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art from a variety of cultures and historical periods.

- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.⁸

In addition to these general goals, specific Content Standards and Achievement Standards are stated for each of the arts — specific competencies that should be attained at the completion of grades four, eight and twelve. In essence, the Standards serve as a “blueprint” for complete musical literacy. They encompass functional literacy as well as cultural literacy.

How Does Orff Schulwerk Fit In?

When reading the Standards in music, it becomes clear that traditional Orff Schulwerk strategies are among the best ways to accomplish certain Achievement Standards. Take, for instance, the beginning statements regarding standards for grades K-4: “Students [at this age] learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way...”⁹

Under Content Standards, traditional activities such as singing and playing instruments are described, but in addition, students are expected to improvise melodies, variations and accompaniments, as well as compose and arrange music. Students are expected to be able to create music to accompany readings or dramatizations; improvise “answers” in the same style to given rhythmic and melodic phrases; improvise simple rhythmic and melodic ostinato accompaniments. Under guidelines for listening, students are to respond to musical characteristics through purposeful movement (for example, swaying, skipping, dramatic play). In addition, students are expected to describe in simple terms how elements of music are used in music examples from various cultures of the world.¹⁰ In grades five through eight, students should be able to improvise melodic embellishments in given pentatonic and major keys, and to arrange simple pieces for voices or instruments other than those for which the pieces were written.¹¹

Sounds like Orff Schulwerk, doesn't it? These, along with many other

Achievement Standards, represent activities traditionally associated with the Orff process. Of interest too, are such standards as: “perform folk dances from various cultures” and “create a dance that reveals understanding of a concept or idea from another discipline (such as a pattern in science).”¹² Although these are actually standards pertaining to dance, the Orff process certainly supports such activities. After all, AOSA now defines itself in terms of *Music and Movement Education*. In reality, Orff Schulwerk activities embrace many of the National Standards — even standards pertaining to theatre and the visual arts.

In essence, Orff Schulwerk is more than music. It is a process dependent on movement, drama, story-telling and the visual arts. The Orff process can thus be instrumental in reaching achievement goals in all of the arts. Orff Schulwerk is not confined to the music room, but is intertwined with the classroom and the world at large.

Will the Standards Make a Difference?

Yes, if they can be implemented. The

Federal laws (attached to federal dollars) now say that the arts are basic, that the arts have a rightful place at the table of learning. If music is cut from a school curriculum, administrators and school board members must realize that by federal definition, they are cutting part of the core curriculum.

Likewise, music educators need not waste time trying to write standards that only apply to their particular situation. Music educators can now embrace the National Standards, choosing the pedagogical and philosophical approach that best meets their individual needs.

The Standards are already being reflected in the new music series by Silver Burdett-Ginn and MacMillan/McGraw-Hill Publishers. Not only were certain authors active in drafting the National Standards, but both series are now more outcome-based. Former editions traditionally focused on a spiral approach for exploring musical concepts. In the new series, musical concepts are more tightly linked to specific skills and competencies for each grade level, attempting to reflect *What Every Young American Should*

Federal laws now say that the arts are basic, that the arts have a rightful place at the table of learning. If music is cut from a school curriculum, administrators and school board members must realize that by federal definition, they are cutting part of the core curriculum.

National Standards, together with *Goals 2000*, offer hope. They empower America's schools to incorporate the arts into the core curriculum. National assessment in the arts is now possible, based on the National Standards.

It will be interesting to observe the results of the 1997 assessment, when geography, social studies and the arts are evaluated in grades four, eight and twelve. No doubt, some school districts and states will score better than others. Questions will be asked and, hopefully, answers will come in the form of more support for arts programs.

Know and Be Able to Do in the Arts.

The area of teacher training is also feeling the “winds of change.” The 1995 edition of *The Musical Classroom*, by Patricia Hackett and Carolynn Lindeman (Prentice Hall), is sequenced according to the Standards. MENC's new 12-volume series, *Strategies for Teaching*, aims at assisting music educators in implementing the Standards. No doubt, other teacher training materials, as well as levels courses in Orff certification, will also begin incorporating the National Standards.

Focus on Assessment

Goals 2000 and the National Standards have the potential to help create quality schools that produce students who are ready to take their place in the 21st century. They articulate much more than what every student should be able to do in the arts. They also describe in strong, convincing language why the arts are necessary to critical thinking and social awareness. They represent legislation and guidelines quite different from anything that has been suggested before.

Maybe, just maybe, implementation of the Standards will improve the artistic abilities and sensitivities of the forty-seven million students in more than fifteen thousand school districts in the United States!¹³ One thing is certain. The Orff process will figure prominently as a tool for accomplishing these goals.

Wesley Ball is Associate Professor of Music at Hope College in Holland, Michigan, and is president of the West Michigan Orff Chapter. He holds a Doctorate in Music Education from Case Western Reserve University. He received Level III Orff training at the University of Cincinnati.

Notes

¹Estelle R. Jorgensen, "Music Instruction in American Public Schools," *Bulletin of the Council for Research in Music Education*, Vol. 120 /Spring 1994 (Urbana, Illinois: University of Illinois) 17-19.

²Robert A. Choate, ed., "The Tanglewood Declaration," *Documentary Report of the Tanglewood Symposium* (Reston, Virginia: Music Educators National Conference, 1968) 139.

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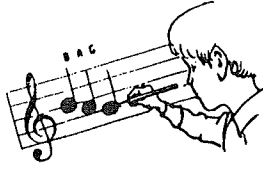

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Assessment in General Music: An Overview

Scott C. Shuler

Assessment plays an essential role in developing effective music programs. Teachers must develop curriculum that establishes clear expectations for student learning (objectives or outcomes) based on what their students need to know and be able to do, possibly building on the new National Standards in music education.¹ Assessment enables teachers to determine how successful they are in helping students learn, and thereby to improve the way they teach. Assessment also enables schools to determine which types of in-service are necessary for teachers, where additional resources may be needed, and even how to change their curriculum (see Figure 1).

Good teachers have always assessed their students, determining how well individual students are progressing and adapting instruction to meet their needs. Such assessment has, however, often been sporadic rather than systematic, focusing on only a few areas of learning rather than addressing the full scope of the curriculum. This has been particularly true in the music classroom, where time and resources are often in short supply.

Background on Assessment in Music

Historically, teachers of music and the other arts have been rather insecure about assessment. For years, some of us thought that the arts were behind the rest of the educational world because we didn't have enough scantron tests — the tests that require #2 pencils and have lots of little bubbles to fill in. At that point in history, as now, our objective was to achieve credibility with the rest of the field of education. We apologized for our lack of tests, while some of our finest minds developed measures such as the *Music Achievement Test* (Colwell)² and the *Musical Aptitude Profile* and *Iowa Test of Music Literacy* (both by Gordon).³ Our profession was busy doing what we thought good educators should do.

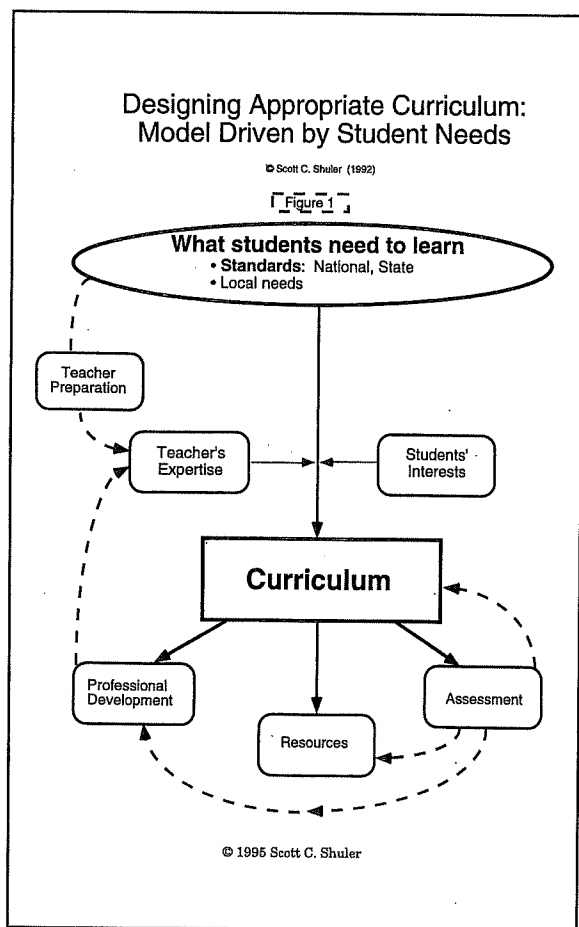
Other music educators said, "If that's assessment, then forget it," and turned their backs on assessment in general. They said, "Assessment seems to be something that you do with a #2 pencil, and that's not what music education is all about." Therefore, we're not going to

do assessment." They noticed there was only one standardized measure that dealt with music performance, the *Watkins-Farnum Performance Scale*,⁴ and that was nothing to write home about. They concluded that no appropriate means of assessing performance existed and that standardized tests were trivial and inappropriate for the arts.

Ironically, while music test developers and test skeptics argued, many music educators were busy conducting assessment. We were doing assessment every time we had an adjudicated music festival. Every time we decided who we were going to allow to enroll in a music school, we were assessing. We would "roll our own" combination of criteria — such as intonation and tone quality — to screen potential students. We were focusing almost exclusively on music performance and we were inconsistent in our criteria for evaluation, but we were assessing. Our profession's challenge today is to build on the assessments that we have always been doing well, and try to address some of the important content areas that we have neglected.

National Assessment of Educational Progress (NAEP) in the Arts (1997)

The Clinton administration is actively supporting the arts as one of the core subjects in the nation's Goals 2000 education initiative. It is also supporting a National Assessment of Educational Progress (NAEP) assessment in the arts that is scheduled to occur in 1997. Although Goals 2000 was a bipartisan initiative launched during the Bush administration, many members of Congress are now questioning the national education initiative, and funding has not yet been allocated to administer the 1997 assessment. Nevertheless, there is reason to hope that the arts assessment will take place as scheduled.



Focus on Assessment

The purpose of NAEP testing is to get a snapshot of what students across the country know in a particular subject. National assessment in the arts hasn't been done since the 1970s. Earlier arts assessments were designed to measure achievement only in art and music, but the 1997 assessment will test students on their mastery of all four of the visual and performing arts: dance, music, theatre and the visual arts.

NAEP takes a "probability sampling" approach when deciding which students take the test. This means that, rather than testing every student and rather than taking a completely random sample of students, NAEP tries to select a representative cross-section of students from all over the country to represent various ethnic groups, students who are from rural and urban schools, students from southern and northern states, and so on. The arts assessment will not collect enough information to compare individual school districts or states, but will allow comparisons by category, such as geographic region.

The 1997 arts NAEP project has three phases. The first phase, which was completed in March of 1994, was the design of the Framework and the Specifications documents.⁵ The Framework outlines the content of the field, which means that it is rooted in the new National Standards, and also makes general suggestions about the nature of the assessment. The Specifications document is more technical and specific than the Framework. For example, it gives detailed directions about the types of items that should be developed for each type of music content.

The second phase of the NAEP project is to develop the test itself. Assessment tasks ("items") for grades four and eight were piloted in schools across the country during the 1994-95 school year. Tasks for the grade twelve assessment have been developed and may be piloted during the 1997 administration of the full assessment.

Although the nature of a national assessment means that we cannot use some assessment strategies that we would certainly do on a local level, such as developing portfolios of students' work over time, both the Framework and Specifications documents should be of considerable interest to our field. They

contain innovative approaches to organizing the content and assessment of all four arts.

The format for NAEP is very compelling and useful, even at the local level. The designers of the assessment chose to measure how well students can demonstrate their mastery of the National Standards by carrying out the three basic artistic processes: *creating* new art, *performing* existing art, and *responding* to art as a member of the audience. All four art disciplines have these categories except the visual arts, in which students do not "perform." *Creating* new music includes improvising, composing, and arranging; *performing* existing music includes singing, playing ensemble instruments, and playing harmonizing instruments; and *responding* to music includes acting as an educated listener or consumer.

An illustration of the three artistic processes outlined in the NAEP Framework, developed and expanded by this author, may be found in figure 2:

An important part of our job as music teachers is to empower our students to carry out the three artistic processes independently. The processes therefore provide a powerful concept to drive instruction.

Each of these three processes also requires exactly the kind of independent musical thinking that is sought by the advocates of authentic assessment. For example, a student who can independently create music through composing begins by generating alternative ideas, making initial drafts, evaluating and refining each revision, and finally presenting it to others. Determining whether students can carry out the creating process should be a priority for assessment in any music class. Assessment at all levels — national, state, and local — should measure whether students can carry out these processes.

continued...

3 Artistic Processes

Creating	Performing	Responding
Imagining developing idea(s) (concepts, ideas, feelings)	Selecting choosing an artistic work (repertoire) to perform	Selecting choosing an artistic work and/or performance to experience
Planning exploring, researching, and designing ways of presenting the idea(s) through artistic materials	Analyzing analyzing structure and researching background of work	Analyzing seeing/hearing visual/aural features of the work and performance mentally assembling what is seen/heard into a coherent whole
	Interpreting developing a personal interpretation of work (an idea of its expressive intent or potential)	Interpreting developing a personal response to the ideas of both the creator and performer
Making, Evaluating, Refining applying knowledge and skills/technique to bring idea(s) to life through artistic work evaluating quality and refining successive versions ("drafts") of the work	Rehearsing, Evaluating, Refining applying knowledge and skills/technique to bring personal interpretation to life through performance evaluating quality and refining successive versions of the performance	Evaluating evaluating quality of artistic work and its performance
Presenting Presenting in performance or exhibiting completed work for others	Presenting Performing work for others	

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Revised: 1/24/95

The Future of General Music Assessment

I believe several significant changes in general music assessment will occur in the next few years, some of which are already under way. For example, teachers will collect student portfolios by digitizing students' work and storing it on computers. The material in the folders will be evaluated using scoring scales ("rubrics") that will be based on the National Standards. Student portfolios will include not only the student performances that we so often assess, but also demonstrations of their work in the other artistic processes, including: compositions, improvisations, and written work such as critiques of music and performances.

Teachers will use more visual components in instruction, such as those increasingly available on CD-ROM disks. This will enable them to teach more effectively by presenting, for example, visual information about the cultural context of the works to which their students listen. Publishers will include prepackaged visual aids to accompany their music and text series, including video examples of students working with those materials. These will prove useful both in providing a model for students and for setting standards when evaluating students.

The report cards of the future will consist of files that teachers put "online" for parents to review. Music teachers will select samples of their students' work to attach to their video explanation of the students' progress, which parents will be able to call up on their home screen. Parents will be able to compare their child's work to exemplary models, review the curriculum on screen, and see what their child will be studying next. Parents will also have the option of requesting a video telephone conference with the teacher about their child's work.

Until this not-so-futuristic day arrives, each local music faculty should, as part of their curriculum development process, design district-wide assessment based on projects that every teacher should have students complete at certain grade levels. Teachers should collect the results of these projects in a portfolio for each student. The portfolio projects should be

designed to demonstrate students' mastery of the outcomes outlined in the local music curriculum, which is, ideally, aligned with our new National Standards. Each student's portfolio should include at least an audio cassette tape recording of the student's performances, improvisations, and compositions, as well as written work, such as analyses and critiques of music works and performances studied in class. Local districts should use these portfolios to conduct district-wide evaluations of students' music achievement. Districts must acquire the technology to permit development of student portfolios, and provide music teachers with the time to manage the portfolios. If time is limited, then so must be the number of projects completed and collected.

States must continue to develop assessments that will hold all schools accountable for teaching students music and the other arts. Portfolios should probably play a role in the state assessment process. In fact, states may begin to outline some basic expectations for what should be included in local portfolios, and sample those portfolios periodically to ensure that districts are providing students with a quality music education. MENC and state departments of education should also help practitioners design local assessments linked to their local curricula.

General music learning can and must be assessed. Think deeply about what types of learning are most important in your curriculum. Discuss with your colleagues authentic ways to assess that learning, making sure that you ask students to carry out the three artistic processes. Choose one assessment idea to try first, perhaps while a colleague tries a different idea. Compare notes. Compare students' work. Repeat the process to design assessments that address other areas of your curriculum. As you develop effective assessment strategies, begin to build them into your curriculum guide. Report the results to your community. Use the results to improve your program. In short, use assessment to make your teaching and therefore your students' learning, more successful.

Scott C. Shuler is music consultant for the Connecticut State Department of Education in Hartford, Connecticut. Dr. Shuler was a member of the task force that developed America's National Standards in music education, and is a member of the steering committee overseeing the 1997 National Assessment of Educational Progress (NAEP) in the Arts.

Notes

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Editor's note: This article was adapted from "Assessment in General Music: Trends and Innovations in Local, State, and National Assessment" by Scott C. Shuler, which appeared in Toward Tomorrow: New Visions for General Music, published by Music Educators National Conference, 1995.

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Learning the Language of Assessment

Recent educational reform has given rise to what seems to many an entirely new language. The terminology used to describe reform efforts in educational assessment can be overwhelming to those who are just beginning their study. To make matters worse, not everyone agrees on the meaning of the terms currently in use, and some use these terms interchangeably. Despite these difficulties, here are some words and phrases commonly used when speaking of assessment, along with the most succinct definitions we could find.

Alternative assessment: Any and all efforts at student assessment that differ from the old multiple-choice, true-false, timed, one-shot methods that most standardized and classroom tests employ.

Authentic assessment: A form of assessment that requires the student to use knowledge and skills to solve problems as they would "in the real world." Teachers often try to "teach to the test" when using authentic assessments because they can model the use of that knowledge. For instance, students may be asked to successfully calculate the per person cost of meals using a given menu for a fifth grade class going on a camping trip.

Performance assessment: This broad term encompasses many of the characteristics of the first two terms. Students are given a variety of tasks and situations in which to apply their knowledge and skills, and are expected to use what they know to solve problems that may be very different from one another.

Content standard: Content standards describe information or skills needed for the application or practice of a particular content area. For example, students eventually need to know how to play scales accurately in order to perform some recorder literature.

Curriculum standard: Curriculum standards identify and describe instructional activities that might be used to help students develop skills and abilities that are useful within a content area. **Curriculum standards** identify the ways teachers bring students to **content standards**.

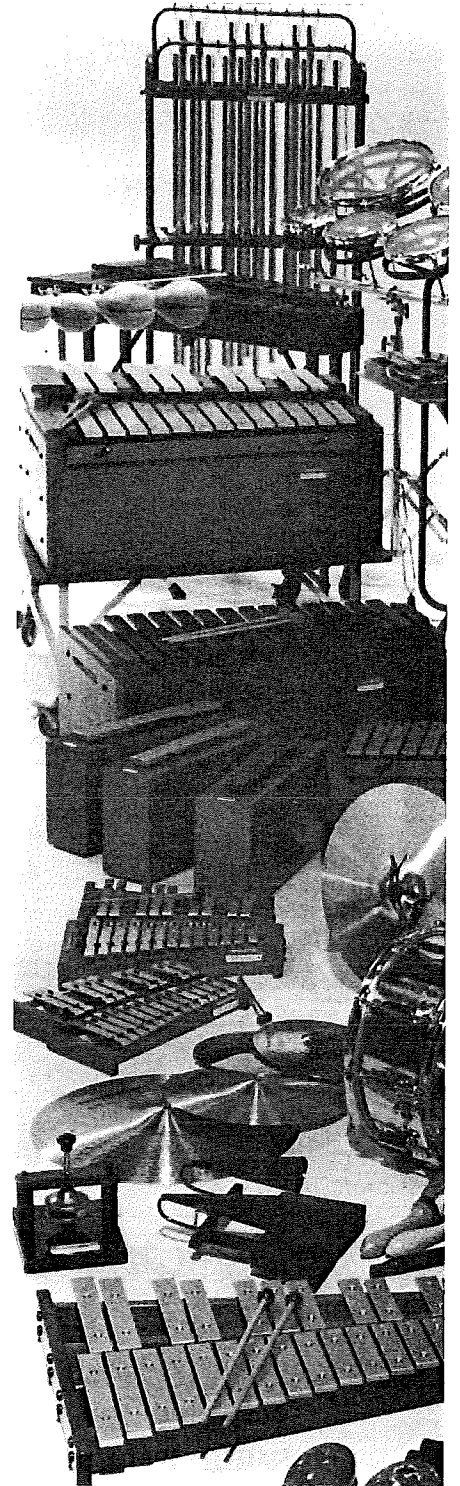
Rubric: A fixed scale for measuring demonstrations of understanding called for in content standards. Because they contain lists of characteristics for describing each level of performance, the use of rubrics promotes learning by providing students with clearly defined sets of criteria. Rubrics should be presented along with performance tasks so that students have a clear idea of expectations. While teachers often design rubrics themselves, they can gain valuable insight by inviting students to construct rubrics for some tasks.

Interestingly, the term itself comes to us from the Latin *Rubrica Terra*, which when literally translated means "red earth." In the ancient world, it was a common practice to use red earth to mark or signify a writing of importance. We continue to employ this term in its original spirit since it is commonly used to mean an authoritative or established rule.

Artifact: Students represent their knowledge by collecting pieces of their work and gathering them into **portfolios**, much as an artist would. Artifacts may be written materials such as research papers, written compositions, tests or electronic documents such as video or audio tapes of student performances. The portfolio of a student who has been in the same school for several years may contain all of the above plus simple artifacts like concert programs and photographs, or perhaps an electronic portfolio achieved through the use of sophisticated computer hardware and software (such as *Hyperstudio*) specifically designed for integrating visual and auditory information.

-Liz Gilpatrick

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Music Portfolios: What, Why and How

Using Technology to Create Student Portfolios in the General Music Classroom

Kay Umberson

A parent is overheard commenting, "I can't believe you saved these items and portfolios for so long. I learned so much." A fifth-grade boy named Jesse, on his way into middle school the following year, picks up his portfolio and spends some time looking it over as he has every year for the past five years. He reviews the programs, the compositions, the few items collected each year... "Boy, these are memories!" he is overheard saying from across the room. "Look at this!"

As music educators we are always searching for alternative ways of assessment, ways that are meaningful, that help maximize learning, and that minimize the time taken from the music period. The days of time-consuming paper and pencil assessments may be gone, but what replaces them? How can we effectively show students' growth while helping them see their own progress? And how can we use the newest equipment and technology to do so? A growing number of music teachers are now using portfolios as a means of assessment, employing technology as a tool whenever possible.

What is a portfolio?

An art teacher saves a student's work throughout the school year, has an art fair, then sends the work home at the end of the school year in an art portfolio. A classroom teacher has a student compile a creative writing portfolio for the purpose of future revision and reflection. We music teachers can apply these ideas toward the development of music portfolios, collections of students' music work in various forms, gathered over a given period of time. Whether the portfolio is collected short-term or long-term is up to the teacher, school, or student situation.

The Arts PROPEL project, which has been using portfolios since the mid-1980s, has had a significant impact on

the general music classroom in Pittsburgh, Pennsylvania. Arts PROPEL is a collaborative effort of Harvard's Project Zero, the Educational Testing Service and the Pittsburgh Public Schools that involves the first major widespread use of portfolio assessment for the arts. "PROPEL" is an acronym that refers to the processes of: production of the art work; perception or the self evaluation of videotaped rehearsals; and looking back or reflecting on one's work in a critical manner. (Gray, 1993).

Why are portfolios needed?

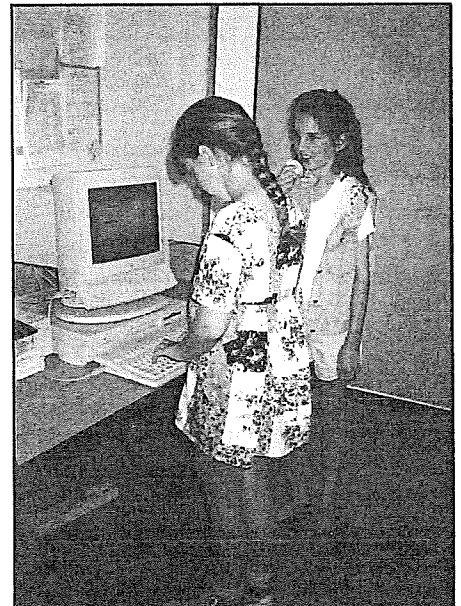
Sometimes musical growth happens a little at a time and the results are not easily measurable or readily remembered. A single letter grade often does not mean a great deal. As general music teachers, we do not see the children for long periods of time during the week, but we do see them for several years. In addition to being an impetus for students to create, revise and reflect upon projects, portfolios offer an opportunity for students to recognize and value what they have produced over a number of years. Self-scoring and teacher feedback keep the students actively involved in this process. With minimal time spent on paper work, the results can be a powerful testimony to growth in the many areas of musical knowledge and accomplishment. What a treasure it can be to hear vocal progress from kindergarten through sixth grade. What a treasure it can be to have a composition each year from kindergarten through grade eight.

How are portfolios used in the music classroom?

One technique is to videotape or record an entire class, either during a whole group performance or while working in smaller ensembles. This can be used as a record of pre-year and post-year experiences. The students'

evaluation of their work can be done on both an individual and group level.

Individually recording and storing voices and instrument playing on computer diskettes can now be easily accomplished. By using software with audio recording capability, students can record individual voices for later playback and review. Retrieval is very quick and the process is efficient.



Unfortunately, this type of work requires a great deal of computer memory. Storing the data from year to year would be impractical, as would obtaining copies for everyone. A solution for copying, however, is to send the disk to those classroom teachers who use electronic portfolios. These classroom teachers usually ask for a video cassette tape at the beginning of the year from each student. In this way, the musical material can be added to the homeroom teacher's video when it is sent home. Either way, students can still evaluate their own musical progress at the beginning and end of the year.

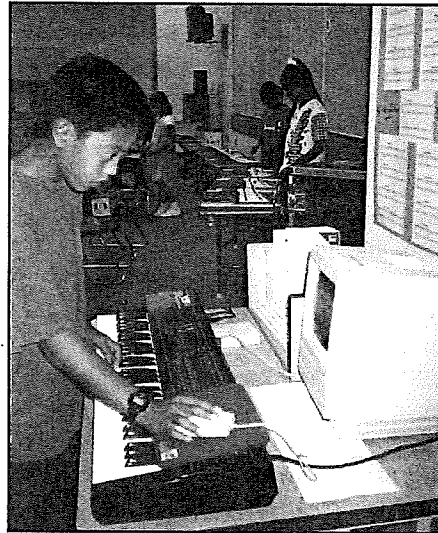
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Focus on Assessment

There are other ways students can self-evaluate their performances for inclusion in portfolios. They can, for example, provide a written critique, using the following as a guideline:

Name	Date	Teacher
1. Tell the name of the program and what it was about.		
2. What did the group do well in the performance?		
3. What could the group have done better in the program?		
4. What did you personally do well in the program?		
5. What could you personally have done better in the program?		
6. Draw a picture of what you will remember and label it		

play the students' songs back for them. It then allows the students to make changes as necessary to any of the notes. The songs can be stored so that the students can hear them at any time.



A copy of the final product is then printed for the student to take home, while another copy is placed in the portfolio with the previous drafts. The compositions can even be published and placed in the school library. In some older grades an anonymous composition competition can be held, with the students voting on their favorite. The computer plays each student's composition flawlessly while allowing for anonymity.

Self-scoring, on the other hand, can be accomplished by using a rubric. Saving compositions and comparing them is one way to show student growth from year to year.

A sample rubric according to skills you have taught might look like this:

Composition

When students work on compositions to include in portfolios the process is longer and requires more careful planning. In order to carry improvisation through to thoughtful composition, the proper framework must be set up. The purpose of the composition must be clearly defined. Improvisation or brainstorming ideas need to be saved along the way so that students can see the process. Rough drafts should be retained to see the transition. This provides the opportunity to organize, internalize and evaluate ideas during the writing process. For the final draft and final copy, a computer and synthesizer can help. The software used should suit the needs of the teacher and students, making it easy for the students to accomplish notation in a short music class. Using a synthesizer with an amplifier, stereo input, or connected to a classroom music system will insure that all students can hear. When there is a need for privacy, headphones can be substituted.

Many versions of notation software are versatile and easy for students to use. Some software enables the computer to produce notation as the student plays the notes on a synthesizer; a slower step time entry can be used for students who need to play without worrying about keeping a steady beat. That same software can then

Rubrics	Points	Self assessment
Rhythm		
fits the words	2	___
Melody		
has a new sound	2	___
ups and downs fit the words	2	___
uses steps and skips	2	___
uses repetition	2	___
uses melodic sequencing	2	___
Harmony		
fits the melody	2	___
Style		
kind _____	2	___
Form		
label _____	2	___
	total	___
Composite Score Interpretation		
10-11 Beginner		
12-15 Intermediate		
16-18 Advanced		

Other portfolio ideas

Technology can be a useful tool when studying musical style, cultures and history. For example, a student can view presentations on the topic at hand. — Impressionistic music or perhaps the composer Carl Orff and his centenary. The student can then create short four- or five-slide presentations which can be stored in the computer. Presentations such as these are easily accomplished at all grade levels using appropriate software. They can be used for curriculum or technology nights, for open house, and for cultural arts fairs, as well as included in portfolios.

Certificates, awards and written commendations, whether from the music teacher, another teacher or fellow students, have a place in the portfolio. The student may also wish to add photographs of performances or other special moments.

Students can draw melody maps showing the contour and essential qualities of music that will be used for movement. These can be added to the portfolio, along with a videotape and evaluation of the movement and dance. (As a follow-up, students can attempt to follow the melody maps a year later.) As an extension, movement can be artistically represented and that rendering placed in the portfolio.

The bottom line

Technology is giving us more chances to create and store musical products than ever before. Keeping up with that technology is the key. If a teacher is located in a district that emphasizes technology and will offer training, then portfolios are appropriate. Without that technology, portfolios are still possible, especially if students remain with one school for at least a year. If students are even more stable, as in Jesse's case, portfolios are most logical. In any case, it is important for students to compile and maintain their own portfolios in a systematic way instead of the music teacher doing it for them.

Why should students write down ideas in music portfolios? Why should students have video or sound portfolios? So they can express to others and even to themselves what they have learned. So they become more verbally expressive

about music and thus be a little more free. Students can have a certain amount of academic nurturing and learning, then they have to ask themselves: how does this music make me feel? Why does it make me feel that way?

Can a student evoke this same feeling by reading about what they have written over time and recalling it later? It happened to Jesse.

Kay Umberson teaches elementary music in the Kyrene District in Phoenix, Arizona and has been teaching for twenty years. She received her B.A. from Clarke College in Dubuque, Iowa and her M.A. in Music Education with an Orff Emphasis from Northern Arizona University. She has completed all three levels of Orff Schulwerk training.

Notes

For hardware we chose the Power Mac computer. The Macintosh is connected by way of a Musical Instrument Digital Interface (MIDI) to a Roland D-10 synthesizer. The notation software used for real time and step time entry is Concertware 1.5. Sample software which records sound is Excel or Hyperstudio, so students can record individual voices for later playback and review. Presentations can be accomplished by students using Powerpoint, Kid Pix or Hyperstudio. All of these applications are available for DOS.

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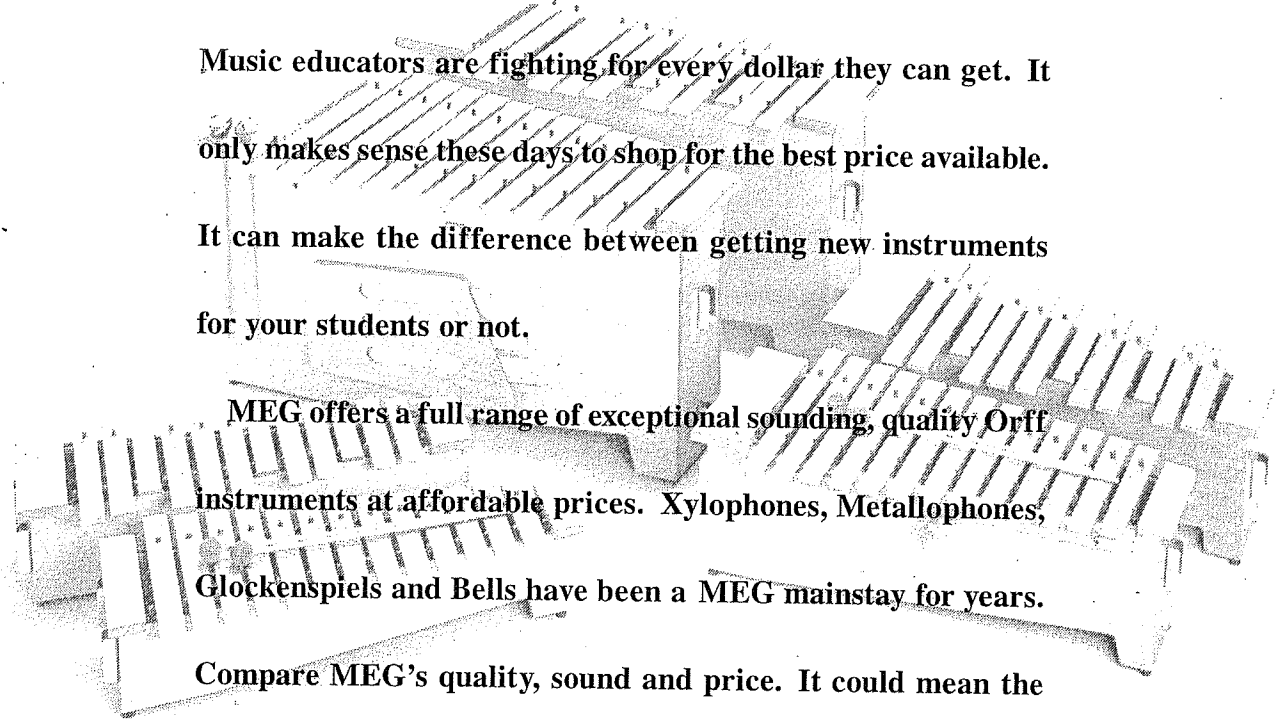
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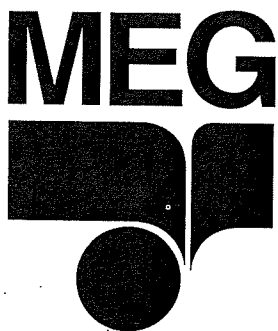
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Teach, Perform, Assess: A Cycle for Success

Jana Lind

One day Ms. Jones walked into her classroom and announced, "Children, you've been doing such a good job in my class, and you are such good children that I have brought a treat to share with you. These are very special cookies that I baked especially for you last night." And she began to pass them out, one to each child. At first there was dead silence as looks of bewilderment and amazement crossed the children's faces. Then they began to steal furtive glances at the children seated close to them.

Suddenly, one of the little boys blurted out, "Bleh! This tastes awful!" "Good for you, Stephen," replied Ms. Jones. "Would you please tell me what you expected the cookie to taste like when I gave it to you?" The children began to name the desired attributes while Ms. Jones listed them on the chalk board. Then she turned and looked at the class. "Now we are going to evaluate the cookie and see how it measured up to our expectations." A lively discussion took place, and the children discovered *exactly* how the cookie was lacking. It had been a large cookie and was frosted and decorated, so it had great eye appeal. The problem was that the frosting tasted awful! (Ms. Jones had dumped Worcestershire sauce in the frosting to make it hot and bitter, and then masked it with food coloring.) Now Ms. Jones' students knew, not only that the cookie wasn't what they expected, but *why*.

When children participate in the assessment process, a whole new sense of ownership and accomplishment permeates the classroom because the responsibility for learning is placed directly with the student. Teacher and student become partners in the adventure of life-long learning, and the student understands that grades are earned in the classroom, and not just given out by teachers. When I first started modeling this approach in the classroom, I noticed a certain electricity in the air because the students and I had a common goal! I had equipped them with the ability to evaluate themselves and had removed the onus of being the person who constantly passed judgment on others.

Assessment necessitates focusing on what the teacher will teach and the outcome of what the students will learn. It demands a great deal of planning, goal setting and organization to know *what* to teach rather than just willy-nilly running through as much repertoire as possible.

Modeling assessment in the classroom can begin as simply as asking the class, "What do you think of the tone quality in the canon we just sang?" If it was performed very nicely and the students say so, we can all give ourselves a hand. If, on the other hand, group one was trying to out-shout group two, the students should reflect this in their comments. Now we can say our goal is to listen to the other part while singing and produce as beautiful a tone quality as possible.

When written evaluation forms are provided for the students or put on an overhead for group consensus evaluation, they should be presented and talked

through before the teaching of the lesson takes place. The evaluation will provide the student with a clear idea of the teacher's expectations. The partnership in the classroom takes place again because both the teacher and the students will know what the goals are for any particular lesson or performance. At the end of the lesson, the evaluation can serve as a guide to set new goals for the next lesson or performance, and can also help the group decide if more or less rehearsal time is necessary to achieve the desired results.

There are two main ingredients in an evaluation form:

1. The assessment sheet should provide a focus for what is being taught. Goals for instruction and learning are spelled out.
2. Student ownership is established. Students become aware of their progress toward identified goals.

When designing a lesson and an assessment form for students, here are

some key elements to keep in mind:

1. Determine which concept(s) you plan to teach. (e.g. mallet technique, tone quality, borduns, ostinati, pentatonic melodies, etc.) Ask yourself, "Is this important?" If it isn't, **stop** right here. Rethink your lesson plan to help you stick to your goals.
2. What skills, abilities and attitudes will the students have to display to successfully complete the task?
3. Is the learning experience designed around group cooperation and/or performance, or is the focus on the individual learner?

Template 1.

School Music Performance Criteria for Evaluation and Scoring

	1-2 points	3-4 points	5 points		Total
MUSICIANSHIP	Music not learned very well. Rhythmic and/or tonal mistakes were made. Phrasing within pieces wasn't understood. Tone quality was ignored.	Most of the rhythm correct. Phrasing could be more flowing. Tone quality was somewhat lacking in beauty.	Both vocal & instrumental tone quality were excellent. Rhythms were precise. Phrases were flowing & showed a sense of direction.	X6	
BALANCE	Performers did not listen to each other to blend musical sounds. Instrumentalists, vocalists, & dancers performed independently & without awareness of others.	At times, various individual parts overshadowed the other parts.	Instrumental accompaniment enriched the vocal line. Movement enhanced the music. All parts worked together to create the desired effect.	X5	
INTERPRETATION	The program lacked changes in color and mood. It was boring to the listener. No attention was paid to compositional form and its variety.	Changes in tempo & dynamics were not pronounced enough to be effective. Greater variation in compositional form could enhance the program.	The program was interesting and displayed contrast in tempo, dynamics, form & style.	X5	
OVERALL EFFECT	No attention was given to entering & exiting the performance area. Members of the ensemble did not display pride in their appearance.	Some members of the ensemble detracted from the group as a whole. Bows could be more precise. All members did not follow guide lines for performance attire.	Performance etiquette reflected polish. Students were encouraging to each other and shared a group responsibility to perform to the best of their ability.	X4	

Total Points _____

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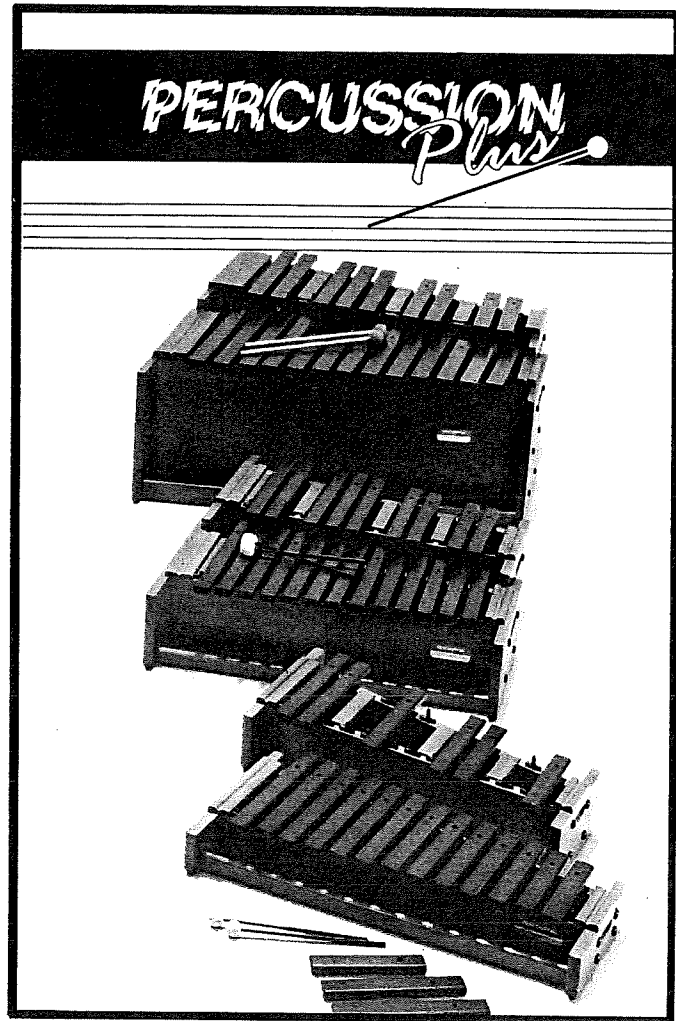
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EVALUATION FOR GROUP MUSIC PROJECT

Names of students in your group: _____

DIRECTIONS: The group should choose a short poem for which you will create a sound picture using pitched and/or unpitched percussion instruments. You must also provide movement to enhance the poem. The group will decide how the poetry will be presented: chanted, sung, spoken, as a solo, or in ensemble, etc. You will be given time to work on this project in class and on Friday you will present your project to the other members of the class.

ASSESSMENT CRITERIA

- The poetry chosen was appropriate for the project.
 5 _____ 4 _____ 3 _____ 2 _____ 1 _____
To a great extent Somewhat To a limited extent
- The instruments chosen helped to convey the mood of the poetry.
 5 _____ 4 _____ 3 _____ 2 _____ 1 _____
To a great extent Somewhat To a limited extent
- The movement performed by the student(s) enhanced the meaning of the poetry.
 5 _____ 4 _____ 3 _____ 2 _____ 1 _____
To a great extent Somewhat To a limited extent
- The poetry, music and movement provided good ensemble balance. One element did not overshadow another.
 5 _____ 4 _____ 3 _____ 2 _____ 1 _____
To a great extent Somewhat To a limited extent
- All members of the group worked together effectively to bring about the performance.
 5 _____ 4 _____ 3 _____ 2 _____ 1 _____
To a great extent Somewhat To a limited extent

Your thoughts about this project: _____

 Teacher's thoughts about the group performance: _____

4. Even if the activity is designed for group performance, does it allow for individual growth and musical development?

5. Does the proposed learning activity tie into "the big picture," or is it an isolated activity being presented out of context?

Assessment forms can come in all shapes and sizes — just like the children we teach. Here are three examples or templates for assessment. These templates are meant to serve as guidelines. They should be adapted to meet the needs of your classroom situation, to accommodate your goals and to incorporate your criteria for evaluation. The templates are designed for individual student use or group use. The teacher may also present the evaluation sheet on an overhead projector to help the class reach a consensus. This could be a particularly effective learning experience after a school program or performance.

Jana Lind teaches general music K-5 in the Chippewa Falls School District in Wisconsin. She has been a frequent presenter in the state, where she previously was a Gifted/Talented Coordinator for six years.

STRIVING FOR MUSICAL EXCELLENCE

BEST WORK - REFLECTION

Student Name _____

Date _____

YES	SOMETIMES	NO	CRITERIA
			When singing, I use good breath support in order to produce good tone quality.
			My diction is precise. I pay attention to beginning and ending sounds of words.
			I treat the classroom instruments with respect & always try to produce a beautiful tone.
			I feel comfortable identifying whether a piece is in duple or triple meter.
			I can perform an ostinato independently. I do not need to rely on someone else in order to maintain my part.
			When dances are performed, I remember the sequence of steps and move appropriately.
			I can readily identify each member of the string section of the orchestra by sight and sound.
			I always perform and/or listen with enthusiasm when I am in music class.

Student Comments: _____

Teacher Comments: _____

Quarter grade _____

Goals for next quarter: _____

Parent signature: _____

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Concept Mapping: An Alternative Assessment

Timothy S. Brophy

In recent years assessment has become one of this country's major issues in education reform. Fueled by a public demand for accountability of learning, researchers and practitioners have been exploring new ways to measure student learning that are fair to the student and that adequately reflect knowledge gained in a manner that is appropriate for the subject area being assessed.

As teachers of Orff Schulwerk, we are responsible for musically educating our students through their experiences. While we might feel that our lessons are guiding our students toward desired goals and helping them obtain daily objectives, it is incumbent upon us as teachers to regularly assess our students' learning in an objective manner so that we can systematically gauge their progress. In teaching music, this responsibility is made more challenging by the fact that we teach both *performance-based knowledge* (i.e., singing, playing, dancing, improvising) and *conceptual knowledge* (i.e., musical terms, notation, form, harmony).

For many of us, assessment of performance-based knowledge is done through observation and listening, a perfectly acceptable technique. The assessment of conceptual knowledge, however, is more troublesome. For example, how do we adequately assess our students' understanding of form in a manner that is measurable and that allows students to express their knowledge in a non-threatening format? Do we give them a test? Do we present verbal questions to the class? If we ask questions, how can we ensure that *every* child has a chance to respond in a manner that is not influenced by the previous responses?

In this article I would like to share a technique called concept mapping that was developed by researchers at Cornell University as a metacognitive tool that can be adapted to the assessment of musical concept learning.

What is a concept map?

A concept map is a drawing that serves as one format through which a student's understanding of a particular concept can be exhibited. Another name for this is *webbing*. A student begins with a blank sheet of paper, and in the center writes the name of the concept to be mapped. A circle is then drawn around the word for the concept. Words representing knowledge related to the concept are then "mapped" around this center term, and the student circles these words and connects these related ideas to the center with lines. The lines may also be connected among the outlying words if the student feels that they are related. The student continues until he or she has achieved what they feel is an adequate representation of what they know about the central concept and the connections between related knowledge within the concept.

Concept mapping in action

My students begin their formal study of harmony in the fifth grade. The most recent unit on harmony covered I-V, I-III, and I-IV-V harmonic patterns and included experiences with a variety of appropriate pieces.¹

These pieces and songs were taught along with their requisite dances (if appropriate), and direct teaching of certain terms was undertaken. Terms in the unit were: harmony, triad, tonic, dominant, mediant and sub-dominant. The Roman numeral representations of the harmonic changes and the placement of the roots of the triads in the scale of the song or piece were also examined. One piece, "Bolivian Style," used to study I-III, also allowed students to revisit previous understandings of major and minor modality (the I in this piece is d minor; the III is F major). Along with the pieces, the students practiced harmonic change exercises on the instruments (similar to those in the *Music for Children* Orff-Schulwerk American Edition, Volume 3). The unit lasted

approximately six weeks, and the students had two 30-minute lessons per week.

The day the concept maps were made, the children were told what they were going to do. After finding a comfortable spot in the room (I do not use desks), they were given an opportunity to first sketch their concept map on a large individual slate with chalk, making corrections and additions as necessary. When they felt they had illustrated their knowledge of harmony to the best of their ability, they were given paper and pencil and asked to make a permanent copy for their portfolio.

Interpretations of some concept maps

Five concept maps are illustrated in Figures 1 through 5, and each map represents a different level of learning and understanding.

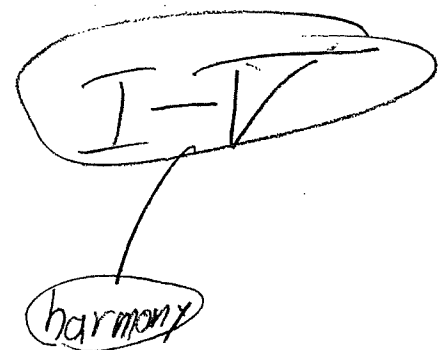


FIGURE 1

In Figure 1, Hayato's map demonstrates one of two things: he either got very little out of the entire unit, or he did not understand how to make the map or what was expected.

Focus on Assessment

It is possible, if one desires, to create a rubric for scoring these types of assessments. I have chosen not to do so for my purposes, because I use these maps as developmental measures rather than for rating.

Concept maps as assessments

As a teacher I have found that this assessment tool is effective in that it allows a child to demonstrate conceptual understanding in a non-threatening manner. The finished maps not only allow a look at a child's learning but serve as excellent portfolio entries. Such maps can be used to trace conceptual development over a period of time.

Concept maps, however, should never be used as sole measures of concept learning; as with all musical assessments, they are inextricably tied to performance. A thorough examination of a child's understanding of a concept must include performance observations as well as tools such as this one. For example, it would be meaningless for my fifth grade students to know the basic concepts of harmony without being able to perform the harmonic changes themselves as part of the songs and pieces from which the concepts were extracted. Observations and similar authentic assessments help strengthen the reliability of the concept maps — that is, they help to substantiate that the map is not just a drawing of recalled words, but that it is indeed a representation of the child's understanding of the concept. Assessment of both performance *and* conceptual understanding is necessary to gauge the progress of musical learning. While there is no "sure-fire" method to measure student musical growth, a combination of various assessments can provide teachers with a deeper understanding of what their students are learning.

Timothy S. Brophy teaches music to grades K-5 at Garden Springs Elementary School in Lexington, Kentucky. He is a Ph.D. student in Music Education at the University of Kentucky School of Music.

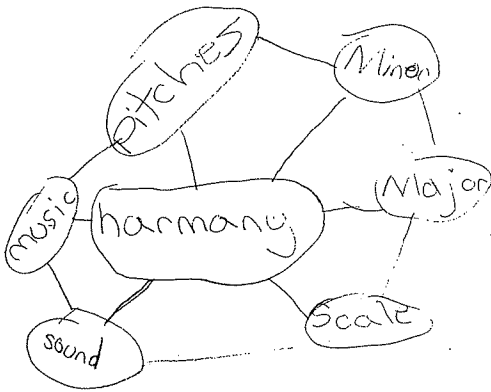


FIGURE 2

In Figure 2, Brandon's map demonstrates a greater understanding than Hayato's, with the central core term surrounded by the interconnected terms "music," "sound," "scale," "pitches," "major" and "minor." The connections Brandon makes between the terms indicate he has a basic grasp of the interrelationships of these representations.

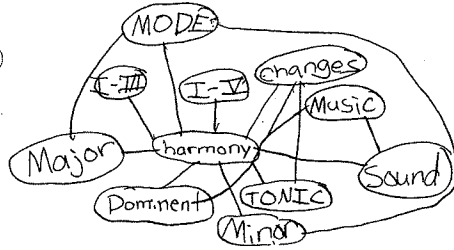


FIGURE 4

Justin's map in Figure 4 exhibits a very good grasp of not only the terms but their relationships to one another. Roman numerals express the tonic-median and tonic-dominant relationships, and he has included the word "changes," indicating he knows that these harmonic relationships are not static.

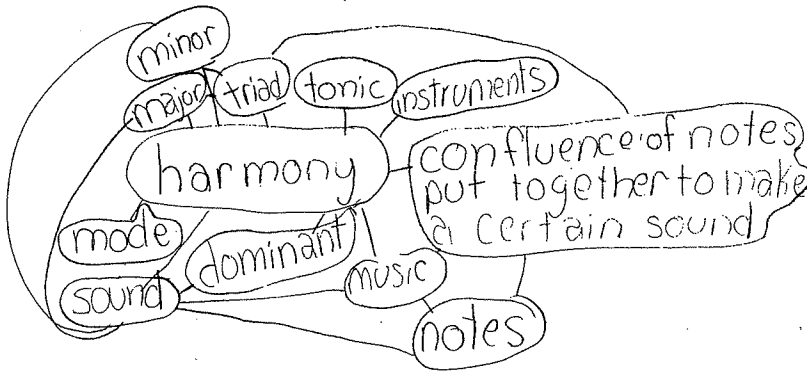


FIGURE 3

In Figure 3 Jessica's map indicates an expanded understanding of the unit's central terminology and her experiences. She has included a definition of harmony and terms such as "tonic" and "dominant." It is interesting to note that she has connected major and minor to the term "sound," and not "mode"; in the unit, the terms "major" and "minor" were used to describe both modality and harmony, but never specifically sound.

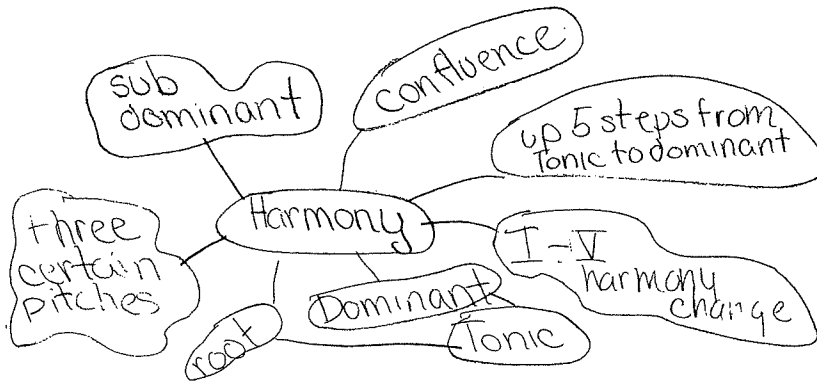


FIGURE 5

Ellen's map in Figure 5 likewise illustrates a high level of understanding of the unit, and includes the sub-dominant and the fact that the dominant is found five steps above the tonic.

¹ For I-V, the students worked with "Vinivini," a Tahitian folk song and dance set by Jos Wuytack; "Third Time's a Round," by Shirley McRae, from *Playtime*; and "Sur le Pont d'Avignon" from *Orff-Schulwerk Music for Children*, Volume III. For I-III, we used "Bolivian Style" by Konnie Saliba, from *Accent on Orff*. For I-IV-V, the students worked with "Chan, Mali Chan," a Malaysian folk song.

Ballad: A Story Told in Song

Tossi Aaron

In its most direct definition, a ballad is a song that tells a story — or a story told in song. Taken to its farthest extension, this definition could also include “Mary Had a Little Lamb” or “The House That Jack Built.” Historically, and more familiarly, it describes a traditional, multi-verse song like “Barbara Allen” or “John Henry.”

By the 16th century, a ballad was a narrative song, usually dealing with sensational, miraculous or gruesome deeds. It is this identity that evolved in Europe and blossomed in the British Isles, often via traveling ballad singers. These “news bearers” sang them at fairs and on market days, passing the hat as “buskers” still do. England, Scotland and America have remained the richest sources of these old ballads, with their universal tales of life and history.

Ballad Style

Certain characteristics appear consistently in ballads:

The story is sung, and focuses on the plot and the action. Ballad texts feature suspense, an unstable situation and its solution. They resemble tabloid newspaper stories, soap operas or current television shows, offering only the most vivid highlights of a story, with little attention paid to events leading up to the main one. Perhaps at one time, ballads were complete with tiny details, but with the passage of time, the slower or less exciting elements were forgotten or intentionally dropped. Typically, ballads “leap and linger,”¹ passing over intermediate details to dwell on the most dramatic episodes and getting to the climax sooner.

For example, in ballad stories, an outlaw robs a priest and gives the money to a poor woman. A woman kills her sister by pushing her into a millstream in jealousy over a lover. A girl, abandoned by her family because of her marriage choice, is about to be

hanged when her lover rushes in to save her. In “Lord Randal,” we are plunged into a dialogue between a lad and his mother, who figures out that he has been poisoned by his betrothed and is dying. But we never do find out why the betrothed would do such a thing. It’s a little like coming to a play after the intermission, or reading only the second half of a mystery novel.

The singer remains the detached narrator. There are impersonal accounts of accidents, battles, murders, ship sinkings, desertions, revenge and rivalry, return of lost loves — even ghost stories and other mystical occurrences. The singer remains the objective story-teller, and does not make any personal comment on the event — except, perhaps, parenthetically: “I’m sure it was not three...”

Historically, ballads were sung by a single singer, without accompaniment, and without any sung responses from the listeners. No group choruses or refrains interrupted the story, and there were no gestures or superimposed dynamics for dramatic effect. The theatrics unfolded simply through the words.

Characterization is minimal, general and conventional. There is little description, even of the main characters, except perhaps of their physical appearance. What is learned of their personalities must come from dialogue or incidental comments on the action. In contrast, modern writers delineate character so carefully that readers can form their own ideas of expected actions and outcome.

Lyric structure is formal. Like other folk songs, ballads have a particular literary style that includes repetition of words, phrases and individual lines. These devices help move the story along, give emphasis to particular events or add emotional impact with a “punch line”:

*They had not sailed a league, a league,
A league but barely three,
Until she espied his cloven foot,
And she wept most bitterlie.²*

Lyric repetitions, when sung, add to the rhythmic drive and musicality of the rhyme. It is possible that repetitions also helped the singers remember the many verses of a long tale or filled beats in the pattern. Ballad music and words are so intertwined that it is difficult to say which is shaped by the other, or which may have come first.

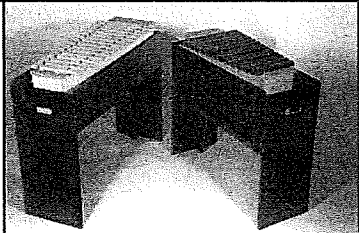
Particularly in English ballads, many word patterns follow what has come to be known as the “ballad stanza,” a quatrain with rhyming second and fourth lines. The first and third lines carry four accents, the second and fourth, three accents:

*I am a knight of wealth and might
Of townlands twenty-three,
And you’ll be lady of them all,
If you will go with me.³*

The lyrics’ iambic structure may be varied as the words demand, and a stressed syllable may turn up on an article or on a word’s weak ending. Anyone accustomed to conventional poetry who stumbles on these uneven, shifting accents should be reminded that these words were first intended to be sung. And they fit when sung to a ballad melody.

Like other folk songs, ballads can contain two familiar devices: the *refrain* and the *burden* or *chorus*. The refrain is a line repeated after one or two narrative lines in every verse, allowing time for the listener’s reaction, or serving to sustain the story’s suspense. When these appear in the second and fourth position, they may carry the only rhymes in the ballad, and free the other lines to tell the story:

continued on page 26...

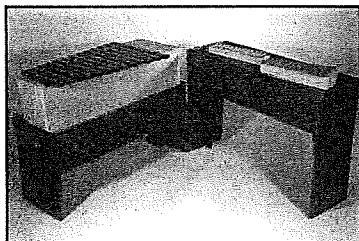


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*There were two lofty ships from Old
England came,
Look high, look low, and so sailed we,
One was the Queen of Russia and the
other Prince of Wales,
Look down along the coast of High
Barbaree.*

In some songs, the refrain may seem to be nonsense syllables, such as “*Sing lorum clorum clan a clish-a-ma clingo*,” but are actually Gaelic or remnants of Old English words, or even distortions of Latin.⁴ Less frequently, a burden or chorus is sung after each narrative verse, as in modern songs.

Ballads change with time and geography. Although they were created by individuals intent on conveying local news or gossip, ballads have traveled far in both time and distance. Well into the 20th century, ancient ballads were being collected in England, Newfoundland, Nova Scotia and Cape Breton and in isolated parts of Appalachia.

Through time and the passing on from older singers, ballad melodies have been altered, weakened or exchanged totally or in part with other ballads. An example of this kind of evolution is the familiar ballad “Barbara Allen” that exists in nearly 200 different printed versions. Below is one version that also illustrates the kind of irregular form often found in ballad melodies.



Ballads touch human experience.

Ballads that have survived through the generations appeal to basic human emotions. Bravery or defiance, loss of a true love, death, tragedies such as a ship sinking, rescues or even humorous stories provided fodder for colorful ballads.

In time, the actual tale may fade because it bears no relevance to current life or beliefs. But fragments of ballad lyrics and melodies can reap-

pear in contemporary country and western songs, blues and college songs. Occasionally, segments migrate from one ballad to another with only the flowery verses intact:

*Who will shoe your pretty little foot,
And who will glove your hand?
And who will kiss your red ruby lips
When I'm in a foreign land?*⁵

“Barbara Allen” may have endured because it was one of the first ballads to appear in a song book. Sentimental in nature, it tells the story of a young man dying (without the cause explained), and of his true love, who turns her back on him and dies of regret the next day. Both are buried in the churchyard. These key verses remain in most versions:

*...out of his grave grew a red, red rose,
And out of hers a briar.
They grew and grew to the old church top,
Till they could grow no higher,
And there they twined in a true love's knot;
The red rose 'round the briar.*⁶

“Broad-sides,” printed sheets of songs, first appeared during the late 16th century with the advance of printing, and were sold on the streets for a few pence. These included sentimental dirges, popular songs, elegies and long narratives on any subject. Hack writers, sometimes the printer’s employees,

ground them out to be sold for a few pennies. They imitated ballad form and were often intended to be sung to the tune of old ballads. Rarely was any attempt made to retain the traditional songs; regrettably, this contributed to their demise. Conversely, those printed in later songbooks, meant for a more literate public, may afford a look at the original ballads. To collectors’ good fortune, this may have delayed the gradual changes associated with folk song process.



How can these be considered “folk songs” if they were composed by individuals? They have become folk songs through acceptance in the social life of the singer’s community, via generations of transmission and adaptation, usually untraceable. No ballad has ever been composed by a group.

Ballads in the Classroom

Ballads are perhaps most appropriate in the middle school classroom, where they can be explored in context and with an explanation of their place in music history. It is important for all to understand the solo nature of the ballad as traditionally sung, without accompaniment, before making any changes or novel adaptations for the modern classroom.

There is a vast array of material available. “The Great Silkie of Sule Skerrie,” the mystical tale of a creature that is a seal in the sea and a man on land, has been recorded by Joan Baez and is printed in her songbook; the tune is modern but the story ancient.⁷ “The Three Ravens” is a story of a slain knight and his lonely death.⁸ It has followed an interesting progression, from ballad to an English pub song, and finally to a children’s song.

There are dramatic tales of ship sinkings, with tragic fates foretold by bad luck omens — setting sail on a Friday, seeing a mermaid — and heroic tales of pirates’ defeat. (These are sea-going story songs, as differentiated from work-

continued on page 28...

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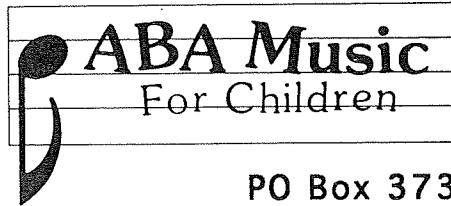
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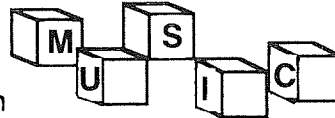


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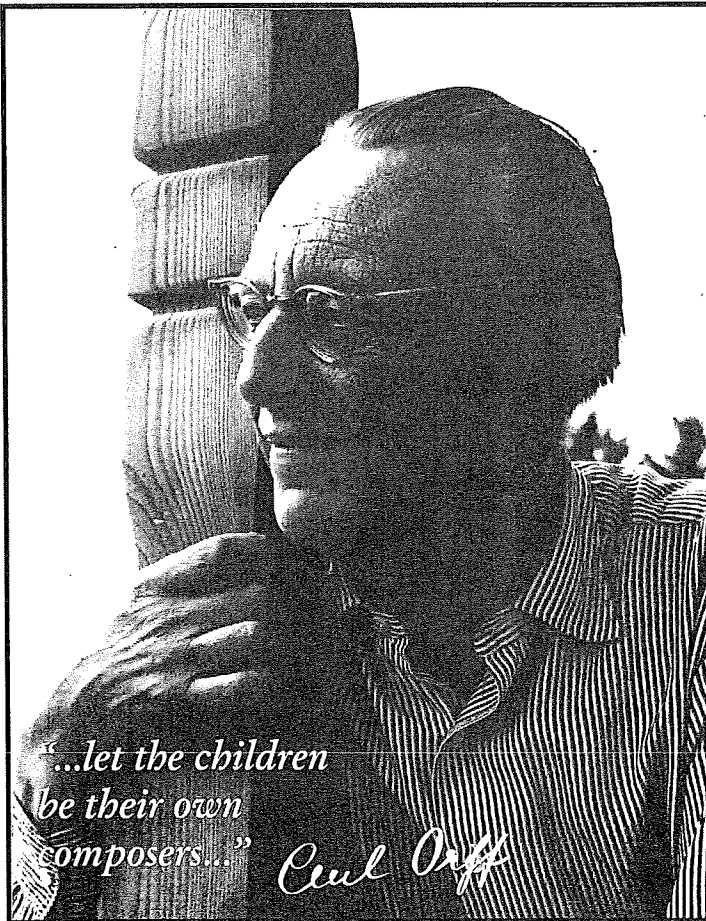
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rhythm songs.) A soloist, or alternating singers could tell the story, with the class responding on the choruses, perhaps after every few verses.

During a study of the Renaissance, students might write an original play based on an authentic ballad. A "traveling minstrel" could introduce or close the play, sing a few verses between scenes, or be seen and heard on market day selling the broadsides.

Royalty, ever the subject of legend and gossip, brings history to life in "Mary Hamilton," unusual in that it is a story about women:

*Last night there were four Marys,
Tonight there'll be but three;
There was Mary Seton and Mary Beton,
And Mary Carmichael and me.*⁹

Which Mary will be gone by morning? What crime was committed that would end her life? Was she Queen Mary or one of the queen's serving girls? The ballad tells us little, but it can prompt interesting discussion in the classroom.

There are traditional ballads with Orff instrument settings in the Margaret Murray Edition, Volumes III, IV and V of *Orff-Schulwerk Music for Children*. Volume III contains "The Riddling Knight," "The Old Woman and Her Pig" and "Lord Thomas of Winesbury." Volume IV has "King Herod and the Cock" and "The Coast of High Barbary." In Volume V, we find "Spanish Ladies," "Bonny Laddie," "John Barleycorn," "Whittingham Fair" and "Wraggle Taggle Gypsies." Volume V also contains two ballads in French, both with religious content; the one French ballad in Volume III is secular. *Orff-Schulwerk* Volume IV, Doreen Hall Edition, contains the popular "Huron Carol."

With ballads as a foundation material, projects can extend into drama, melodic composition, harmonic theory and instrument playing or can be integrated with art and writing, or further studies in history.

As a strong component of our musical legacy and a living part of our English language heritage, the ballad deserves a close look in the classroom.

Part two of this article will investigate American ballads.

Tossi Aaron has authored and co-authored several books of folk materials for Schulwerk teaching and contributed to the American Edition of Orff-Schulwerk Music for Children. She is a frequent presenter at AOSA conferences and chapter workshops, and has taught teacher training courses in both the U.S. and England. Tossi was editor of The Orff Echo from 1986 to 1994.

Editor's note: The author has kindly offered to give assistance to readers who would like help finding the ballads mentioned in this article. Please write to Tossi Aaron, c/o *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118.

Notes

¹ *The Ballad Book*, MacEdward Leach. Harper & Brothers, New York, 1955. p.4.

² "James Harris" or "The Daemon Lover," Child #243. First print, Pepys. A revenant or ghost ballad; cloven foot verse vanishes in American versions. Recorded as "House Carpenter," Tossi Aaron, Prestige Records, 1961. "Child," followed by a number, is a designation for British traditional ballads and refers to the numbering system of scholar James Francis Child (d. 1896).

³ "Lady Isabel and the Elf Knight," Child #4. (Also "May Collin.") Found in many European languages, the story tells of an outwitted murderer and talking animals.

⁴ *The Ballad Book* by MacEdward Leach, Harper & Bros., New York, 1995, p. 20.

⁵ This is one of several "migrating" verses from "The Lass of Roch Royal," Child #76, a tale of forsaken love.

⁶ Child #84. Bronson, *Traditional Tunes of the Child Ballads*, Volume 2, Princeton University Press, 1962. About half of the 198 versions printed in this volume cite her anger at being slighted in a toast.

⁷ *The Joan Baez Songbook*, Ryerson Music Publishers, 1964, p.56. Melody by Dr. James Waters, Columbia University.

⁸ Child #26, "The Three Ravens," also "The Twa Corbies," includes the common folk belief in talking birds.

⁹ Child #173. This ballad has no history (or even gossip) in the English court, though Queen Mary (Stuart) did have four "marys," an early name for companions or serving girls. One document extant tells of a French waiting maid in the Scottish court who had a child by the Queen's apothecary, and was executed in 1565 for killing it. Another such tale is from Russia, 1719.

Sources

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Stanley Rowland Resigns

Ruth Hamm

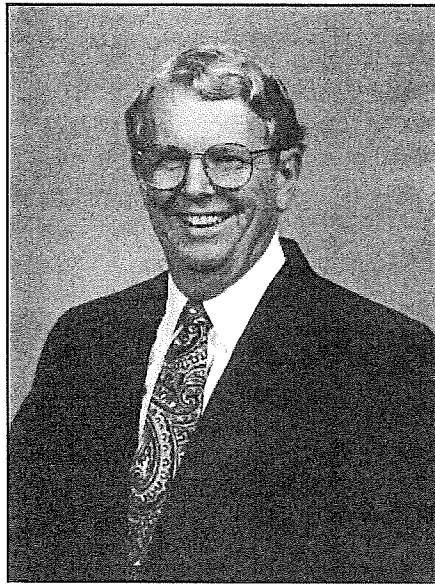
The Officers and National Board of AOSA accepted the resignation of Treasurer Stanley Rowland on September 15, effective October 31, 1995.

Stan has served in the position of treasurer since 1974. Previously, he was a Member-at-Large on the AOSA National Board of Trustees (before there were Regional Representatives). He has seen funds grow from approximately \$7,500 to \$150,000 in general funds and \$230,000 in restricted monies. His commitment to AOSA as "caretaker" of funds lay in his desire to see our organization prosper in its role as "caretaker" of the Orff Schulwerk philosophy. A charter member of AOSA, he also helped found the Cincinnati Chapter #7 and was its first president.

His involvement with Orff Schulwerk began as a natural outgrowth of his professional life. After earning undergraduate and advanced degrees from Miami University in Oxford, Ohio and the College-Conservatory of Music at the University of Cincinnati, his expanding interests took him to summer sessions at Indiana University and Appalachian University in North Carolina. Fortunately for us, his curiosity about an approach to music education called Orff Schulwerk prevailed and he attended two early Orff workshops at Ball State University in 1965 and '66.

I will miss having Stan conduct us at the conference banquet each year in the traditional singing of "Viva la Musica," a task he enjoyed performing when Joe Matthesius could not be there to lead. Stan has been present at all of the national conferences from the first at Ball State University in Muncie, Indiana in 1969 to the 1994 Philadelphia Conference.

A man of many talents, Stan wrote the teachers' guides for the Young People's concerts for the Cincinnati Symphony (both the elementary and junior high levels). Also during his thirty-five years of public school teaching in the Cincinnati area, he



supported Ohio MEA by serving on the state's elementary school music committee.

With his pleasant smile, Stan has always appeared at conferences as unflappable. Never do I recall seeing him flustered or exhibiting the nervous tension sometimes felt among those in responsible positions. Civility always reigns in his presence. Gracious in his demeanor and tireless in his efforts, to me he has long been the epitome of an efficient officer and a true gentleman.

Cindi and Don Wobig tell me Stanley is an adopted member of their family. For many years Stan spent weekends at their home, with AOSA business the order of the day. Relaxation time came with Saturday evening meals, to which the Lahmans and the Hamms were often invited, and we shared this friendly hour. There were years when the group socialized at the Lahman's or the Hamm's table as well. Cindi and Don expect these visits from Stanley to continue. I too look for the repetition of his annual trip to Cleveland in the years ahead.

Whatever new endeavor Stan undertakes in the future, may he find the same satisfaction he must feel today for having served Orff Schulwerk and AOSA with competence and dedication.



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Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

What role should assessment play in Orff Schulwerk-based education?

We asked this question in the Fall 1995 issue of *The Orff Echo*. While we received only one written reply, a number of people were interviewed at the November AOSA national conference in Dallas/Fort Worth. Here are the responses:

Parents want some kind of assessment. At our school, we don't have to give an "A, B, C" grade, but we do mark a skills chart. Students are not just graded on whether or not they sing in tune, however. Students in an Orff-based program are so active that there are frequent opportunities to observe their music development in many areas.

Regardless of what is marked on the skills chart, we write a long description of how the child is doing and how he/she had improved — musically, socially... This narrative gives us the opportunity to discuss strengths and weaknesses, and it allows us to address the development of creativity as well. It does take a long time, however.

As for grading creativity, I want my children to catch the spirit of the improvisation, even if it doesn't look or sound excellent to an observer. I teach their souls, not just their intelligences. I wouldn't want to have to put that in a box.

-Jo Taylor, Chicago, IL

The real assessment is observing what the children are doing on their own — on the playground. Are they singing the songs, playing the games, jumping rope to the chants? Written assessment is really more for parents than the children, but it does serve to make teachers more accountable. In an Orff program, there is more opportunity for the teacher to observe and assess individual performance because the children are working more independently in a non-competitive atmosphere.

-Linda Ross, Bellingham, WA

Assessment is done by a combination of formal and informal means. We send a letter to parents in which we lay out our objectives. For parents, the real assessment is a performance. Parents are thrilled to see what we do. Performance lends authority and credence to what we do. Of course we always hope our children will be able to sing in tune. What makes the difference is the use of appropriate materials, specifically pentatonic melodies.

-Carla Rutschman, Bellingham, WA

I evaluate students twice each year, and I communicate about the students' progress to the parents via a narrative form. This requires writing a long description about the student, which takes more time, but is more flexible and informative to the parents than just giving a letter grade. The narrative format allows for discussion of strengths, weaknesses, and descriptions of musical behavior and social behaviors. Creativity can be addressed easily on the narrative form, and this is preferable to giving a letter grade for this type of classroom activity. I don't like the idea of saying, "You're an 'A,' 'B' or a 'C' " — that inhibits creativity. To tell a child he/she is a bad artist crushes the spirit, and the child will never want to try again.

-Cathy Janovjak, Chicago, IL

Assessment has never been more important than it is today. We have to prove to the general public that learning is taking place, because what is tested is what counts. A first place to start is to have students evaluate themselves, which, incidentally, is one of the National Standards (#7). Asking students to reflect on what they have accomplished, or to self-evaluate, is also a trend in education today.

-Will Schmid, President, MENC, Milwaukee, WI

Assessment can be painful and, much of the time, meaningless. Assessment is based on comparison with something. It seems impossible, or at least very difficult, to compare and measure artistic

development. However, regardless of whatever music teaching methods we use, I don't think we will long be able to refuse to assess our students. We are going to be made accountable.

-Lorene Link, Nashville, IN

What constitutes good repertoire in Orff Schulwerk instruction?

Compared with traditional music instruction, Orff Schulwerk encourages a tremendous amount of freedom in the choice of musical material. We use poems, songs, play-chants, speech fragments, student- and teacher-composed tunes... in short, a musical adventure can be developed from anything!

Nevertheless, some teachers wonder if there is a need to develop some selection criteria. Is there a standard repertoire of songs and chants our children should learn? Is it necessary to moderate creativity in order to place more emphasis on traditional materials, and if so, to what extent? What constitutes good repertoire in Orff Schulwerk instruction?

What do **you** think? Please respond by February 10, 1996. All letters must be signed, but you may request that your name not be printed with your letter. Please include your telephone number. Replies may be edited for length and clarity. Mail to: *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or fax to (216) 321-1946. You may also reply by e-mail to BXFN94B@PRODIGY.COM

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Dr. Rene Boyer-White: The Folk Song Treasure of Black America and Its Impact on Orff Schulwerk

Beth lafigliola

The AOSA A/V Library has grown to the point where a topical index can soon become a reality. One area of growth has been in tapes featuring African-American music. The 1989 Atlanta Conference tape by Dr. Rene Boyer-White is one place to begin exploring the treasures of African-American music found in the AOSA A/V Library.

In this session, Dr. Boyer-White leads an exploration of the history, culture, style and performance technique of African-American music. Rap, spirituals, blues and gospel music are briefly defined and then demonstrated through active group participation.

Dr. Boyer-White begins the session with an encouragement to explore, as she has done, our "roots." The participants are invited to join in performing the body percussion ostinato pattern she demonstrates. This repeating rhythmic movement becomes the basis for "The Orff Convention Rap" — a clever little introductory piece that explains the word "ostinato" and gives an outline of her objectives for the session.

After this playful introduction, the first type of song explored in the session is the American Negro spiritual. Dr. Boyer-White states that these genuine folk songs expressed the joys and sorrows of an enslaved people. Even though the spirituals have religious texts, Dr. Boyer-White encourages the use of these "sorrow songs" as part of a historic study of slave conditions. The hardships of life often build in people an inner strength that is clearly demonstrated as Dr. Boyer-White breaks into a solo rendition of "Nobody Knows the Trouble I've Seen." The group is moved to harmonize quietly in the background.

Dr. Boyer-White uses the energy of this moment of quiet reflection to launch into an expansion on the concept of repetitive rhythmic patterns. Simple,

four-beat patterns are assigned to various unpitched percussion instruments. When layered together they become a tapestry of polyrhythmic sound. This instrumental ensemble performs the A section of the emerging rhythmic rondo. Five volunteer readers are selected from the session participants and each given an African or other proverb to present to the group. These proverbs form the contrasting sections of the rondo. The performance of the piece begins with the polyrhythmic section, interwoven with the images of an African village listening and quietly commenting on the wisdom of their elders.

Dr. Boyer-White expands on this lesson by giving examples of ways to capture the attention of students and motivate them to actively participate in musical experiences in the classroom.

Themes, such as "love is..." or "freedom is..." can be substituted for the proverbs in the previously outlined

lesson and used as expressive speech. Spirituals that contrast slow and fast, and that have energetic rhythms, such as the song "Oh, Mary, Oh, Martha Ring Dem Bells," can use Orff instruments and movement. Simple melodic, rhythmic or instrumental parts can be layered to form the ensemble. Dr. Boyer-White encourages the group to use these song materials in creative ways, but to begin with collections that were gathered from the people themselves.

Style is very important when using and performing folk song materials. Dr. Boyer-White gives a demonstration of "Amazing Grace" using the "Western art music" style in which she was trained, and the "black church" style she learned through experience. This discussion of style leads to the next type of songs used in the session — the blues. Dr. Boyer-White develops a pulsing, harmonic accompaniment for a vocal rendition of the "Joe Turner Blues."

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The last type of African-American music presented is gospel music. This ends the session with a touching tribute and a song of dedication.

As stated in the session notes and in Dr. Boyer-White's presentation, "The music of African-Americans provides a rich source of music that is elemental in style," and "contains some of the key elements of the Orff Schulwerk process, such as rhythm and improvisation." Dr. Boyer-White introduces us to the treasure of songs she has found in African-American music and encourages further exploration. Explore the AOSA A/V Library and discover the treasure for yourself.

Other tapes featuring African or African-American materials:

7 CI Danai Gagne and Judy Thomas; "Children Involved: Developing African Materials"; African music and movement for upper elementary. Includes a children's demonstration. Complicated rhythms expertly taught.

9 MF Doug Goodkin; "A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students"; Examples of music from Africa and Bali. Goodkin points out different intricacies than those found in Western music and stresses the importance of knowing this music because it is accessible to us.

10 BR Lynne Jessup; "Back to the Roots: African Xylophone"; Historical and technical background as an introduction to African xylophone. Stresses the importance of broadening our musical tastes.

18 LA Jim Solomon; "Latin and African Rhythms"; Singing, movement, accompaniment and instrumental improvisation on Calypso, Caribbean and African rhythms. Works extensively with congas.

18 SB Jim Solomon; "South of the Border"; Music from Africa, Mexico, the Caribbean and South America for upper elementary students. Participants use voices, percussion, xylophones and recorders. A worthwhile session, but contains some annoying interference from the P.A. system.

24 AF Margaret DuGard; "Afro-American Culture"; African and African-American games, chants and songs for elementary age children (grade 2 and up).

44 BA Dr. Rene Boyer-White; "The Folksong Treasure of Black America: Its Impact on Orff Schulwerk"; Spirituals, Blues and Gospel, with a little Rap.

51 JZ Jack Neill; "Jazzin' Up the Joint"; This session offers beginning experiences with jazz, designed to help teachers feel comfortable with jazz in their classrooms. Includes settings of poems by Langston Hughes.

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Ashland City Schools and Grand Valley Local Schools examine, demonstrate and teach African-American games and songs, both historic and contemporary.

69 PM Portia Maulsby; "African-American Music: A Manifestation of African Cultural Values and Traditions"; This session, primarily a lecture, focuses on understanding African-American music within its cultural and historical context. Many recorded examples are used, both African and African-American, including traditional music and contemporary children's game songs.

74 CM Clyde W. Morgan; "The Dances Carnival"; Dances, rhythms, songs and myths based on Yoruba culture, as part of the Carnival tradition.

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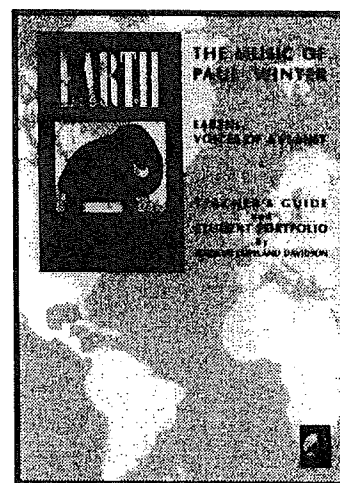
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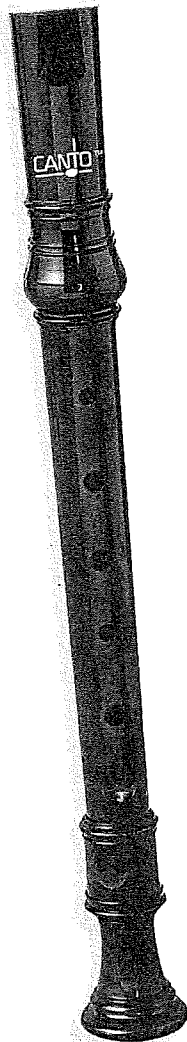
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Journaling in Music: A Different Kind of Assessment

Rosemary Eichenlaub

In the summer of 1991, I was presented with a unique opportunity. As a registrant in the Orff Schulwerk Teacher Training Courses at the Eastman School of Music, I received an invitation to participate in a teacher-research group called Orff SPIEL (Schulwerk Project: Implementing Eastman's Levels). The primary purpose was to focus on the "questions teachers ask once they return to their classrooms and begin implementing new ideas" from the training. (Robbins, p. 48) Having taught for many years, I was drawn to the idea of sharing and comparing my experiences with those of other teachers and to do problem solving collectively rather than by myself.

Along with five other teachers who joined the Orff SPIEL, I began keeping a journal to write about highlights, impressions and insights from the course. As the school year approached, we also met to discuss the physical setup of our classrooms and how each of us planned to maximize space for movement and accessibility to our instrumentarium. During the school year, we used our journals both to look back at our lessons, as observers of our own classrooms, and also as a basis for conversation when we met as a group.

It was at this point that I began to ask questions, to love the questions, and most of all, to learn from them. In my twenty-one years of teaching, I had always assessed my teaching from a self-centered viewpoint. How well had I done? Was the lesson successful? Why? Why not? I had spent so much time planning the lessons but so little time questioning why something worked and something else didn't.

Even more importantly, I hadn't looked at what was working for individual students, and what wasn't. What was the reaction of my students? What did I see? Hear? Did I notice anything about a particular student that gave me a clue to this child's learning style? Questioning "can lead to a new vision of [oneself] as a teacher and of [one's]

students as learners. These questions often involve seeing [one's] students in new ways." (Hubbard and Power, p. 3)

I began to wonder what I might learn about my students if they kept journals. What kind of window would a journal provide on an individual student's learning? How would a music journal help me assess a student? The idea of "hearing their voices" and seeing how they perceived what I was teaching was intriguing to me.

Getting started

I decided I would use journals with only one class because of the amount of time it would take me to "dialogue" with students in their journals. A big stumbling block related to scheduling: How could I fit journaling into an already tight schedule? What class of the many I taught would I choose for this project? As it turned out, I chose a fourth grade class that was my last class before lunch. They had a ten-minute gap between music class and lunch, and their teacher agreed to let me keep them for journal writing for those ten minutes. The "extra time" on my schedule came out of my planning period.

In October, I presented each child in the class with a bound book of blank pages. (I was able to get the books for free from a local clearinghouse of business surplus, donated for educational purposes.) The children were excited about the idea of music journals and, provided with crayons and markers, set about designing their covers. These alone gave me insight to each child — who had an artistic flair, who had a wide knowledge of music symbols and who may have been struggling with small motor and visual expression.

Even though they had music twice a week, the students wrote in their journals only once a week, when I saw them as an entire

class. (Their class was split into two groups and was combined with a class of hard of hearing children for their second music period.) This weekly journaling worked to my advantage because it gave me the time I needed to respond to thirty journals before they wrote again. I stimulated their writing with questions such as: What was the most important thing you learned today? What can you tell me about rondo form? Are you confused about anything that is being taught? How do you feel about what you are learning?

What I learned about the students

When I began this journal project with my students, I was hoping to find out what they knew and whether or not they grasped the concepts I was teaching. While I was able to assess their knowledge, I found myself more interested in the personal sides of the children that were revealed through their journal entries. I began to see them as individuals with certain learning styles, thoughts and feelings.

Below are some excerpts from students' journals. The first examples show the different ways these students express their knowledge of what they were learning in music class on that particular day.

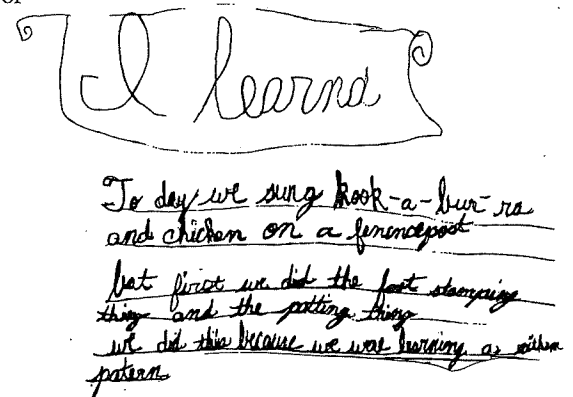


Figure 1

"Today we sung (sic) 'Kookaburra' and 'Chicken on a Fence Post' but first we did the foot stamping thing and the patting thing. We did this because we were learning a rhythm pattern."

(Editor's note: Spelling corrections have been made in all journal entries included in this article.)

The child in Figure 1 had shown no interest in music class in previous years, often being disruptive and moody. Now he was one of the last to leave my room, wanting to talk and receive the encouragement he needed to express himself. His memory of what we did was always related to the movement aspects of the lesson.

In Figure 2 I see a child who grasps the connectedness of all the parts of a lesson ("The songs helped us practice bordun") and finds visuals helpful in expressing her understanding of a concept.

The child in Figure 3 is very focused on what she had done in class. Although no visual had been provided for the ostinato she had played, she visualized it so clearly that she was able to translate it into notation ten minutes after playing it.

Other students wrote about their discoveries. In Figure 4, the child discovers that instruments can be made from clay and also adds some new words to her musical vocabulary. In Figure 5 we see a child whose creativity was spurred on by her awareness that instruments can be made from "found" objects. Her excitement about this just leaps off the page at you!

Students asked questions and wrote letters. The child in Figure 6 made me aware that, in order to save time, I may overlook an opportunity to assess the playing ability of some students by choosing others who I know can play the parts successfully.

A hard of hearing child wrote the entry in Fig. 7, helping me understand what it is like for him when we are doing songs with lots of rhyming words.

Some children wrote about their feelings. I found that these children were the quieter students in my class, the ones I would have known little about had they not expressed themselves in their journals.

Today we sang two so-mi-la songs. The songs helped us practice bordun. Here is an example of a crossover bordun.

Figure 2
"Today we sang two so-mi-la songs. The songs helped us practice bordun. Here is an example of a crossover bordun."

Today we did recorder warm ups and then we did recorder solos. I played:

Figure 3
"Today we did recorder warm-ups and then we did recorder solos. I played: A A A. Then we did the song 'When You Get a Good Thing, Save It.' I played on the soprano metallophone. I played on 'D.' This is the rhythm I played."

Then we did the song, "When you get a good thing save it." I played on the soprano metallophone. I played on "D." This is the rhythm I played

Figure 4
"I learned a new name which was clay marimba. Marimba is an Italian name for xylophone. I didn't know that you could make instruments out of clay."

I learned a new name which was clay marimba
Marimba is an Italian name for xylophone. I didn't know that you could make instruments out of clay

Can there be music without instruments?

YES!!!!!!

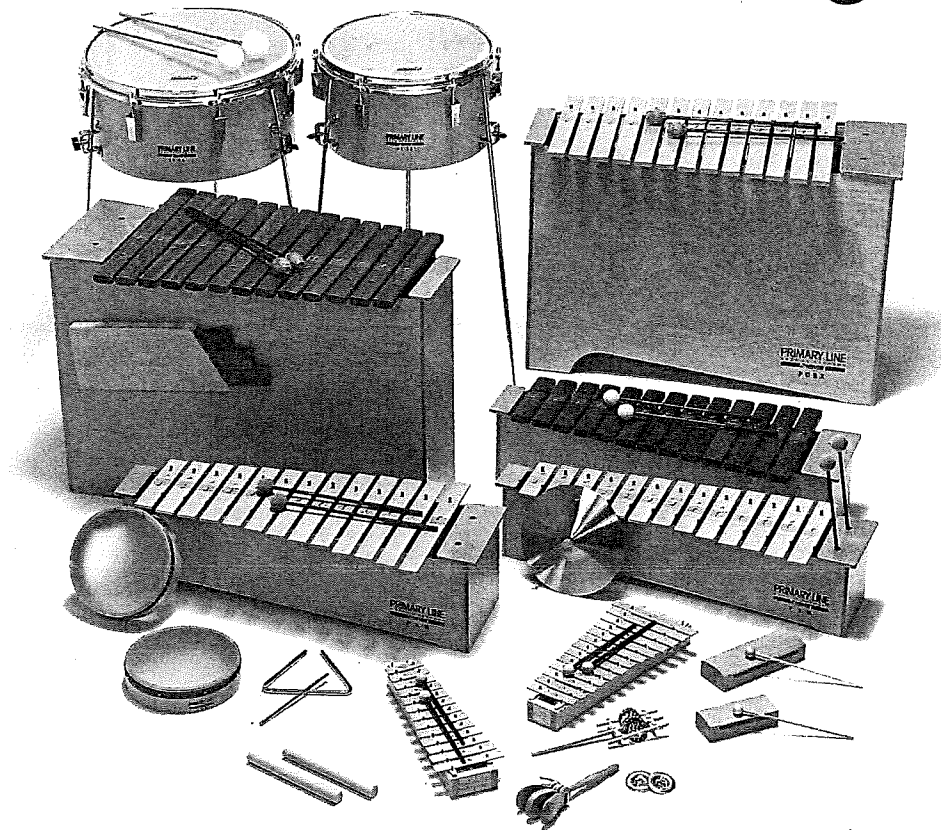
You can use about anything for instruments. I make instruments out of junk a lot.

On Saturday I made an instrument out of a balloon, and some split peas. I put the split peas inside the balloon, blew it up and shook it. You don't need professional instruments.

Figure 5
"Can there be music without instruments? YES!!!!!! You can use about anything for instruments. I make instruments out of junk a lot. On Saturday I made an instrument out of a balloon and some split peas. I put the split peas inside the balloon, blew it up and shook it. You don't need professional instruments."

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Dear Mrs. Eichenlaub
I am glad that
there was nothing wrong
with the auto harp
I have noticed that you
pick me a lot for the instruments
else there a special reason for
this?

Figure 6

"Dear Mrs. Eichenlaub: I am glad that there was nothing wrong with the autoharp. I have noticed that you pick me a lot for the instruments. Is there a special reason for this?"

The child in Figure 8 had a difficult time expressing herself verbally in front of the group, but she was dynamite when it came to musical expression. If improvising had not been a part of her music experience, this child could not have shared this wonderful side of herself.

I was so glad to read that the child in Figure 9 felt calm about our performance of "The Stonecutter." This child is a perfectionist and a worrier (like myself). His level of confidence, as shown through this journal entry, made me feel good about my students' preparation for this performance.

continued ...

Mrs. E.

I was confused with the Kookaburra song because it had so many rhyming words. I did the best I could singing it. When I played the Glockenspiels the whole instrument was wrong. I fixed it, then removed the bars. I did it in alphabetical order for it was messed up.

Figure 7

"Mrs. E: I was confused with the Kookaburra song because it had so many rhyming words. I did the best I could singing it. When I played the glockenspiels the whole instrument was wrong. I fixed it, then removed the bars. I did it in alphabetical order for it was messed up."

I had fun today with improvising

Improvising is my favorite thing in music

Figure 8

"I had fun today with improvising. Improvising is my favorite thing in music."

When we did the play The Stonecutter I felt calm. I knew that we could do the play and that we could do it well. We actually did get through it well - and liked it!! I hope we people do as well on our next performance.

Figure 9

"When we did the play, 'The Stone Cutter,' I felt calm. I knew that we could do the play and that we could do it well. We actually did get through it well — and people liked it! I hope we do as well on our next performance."

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Today we were working with the recorders again and we worked with the letter E and it was fun, and we did the autograph thing. My favorite thing is the recorder I love it.

Figure 10

"Today we were working with the recorders again and we worked with the letter 'E' and it was fun. And we did the autograph thing. My favorite thing is the recorder. I love it."

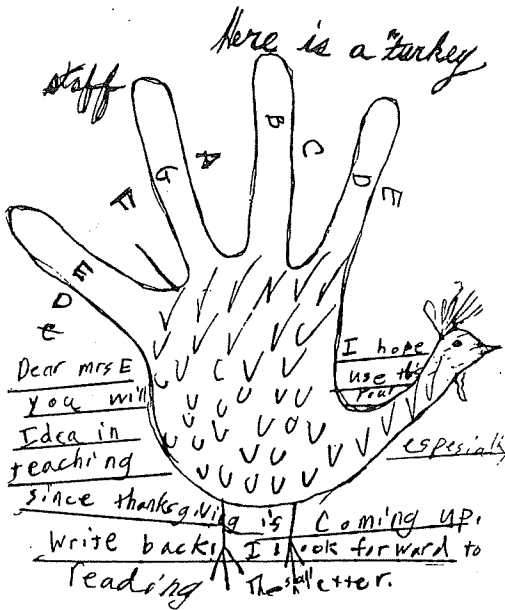


Figure 11

"Dear Mrs. E: I hope you will use this idea in your teaching, especially since Thanksgiving is coming up. Write back. I look forward to reading the letter."

What drives instruction, defines standards, and determines who shall succeed and who shall fail? In many educational settings, it is testing. But as educators are increasingly aware, much of the testing teachers do enforces a view of learning as first-draft response and simple recall. If educational reform is not to be strangled by this narrow view of learning, we must find imaginative and productive ways of diversifying student assessment. (Institute on Assessment in the Arts)

Through my students' music journals, I came to know this group of children in a way that I have never known other classes in my career. I could immediately see who understood the concepts I was teaching and, more importantly, who did not. I learned what they found interesting, what was confusing and what they particularly enjoyed. They were not the only learners in the classroom. I was also learning — about each individual child.

I hope I can find a way to incorporate journal writing into all of my classes. How nice it would be to truly see individual children, as opposed to the sea of faces we encounter every day.

Rosemary W. Eichenlaub is an elementary general music teacher in the Rochester City School District, New York. She holds a B.S. in Music and an M.S. in Elementary Education from Nazareth College. She received her Orff certification from Hamline University and Eastman School of Music, where she was one of the original members of the Orff SPIEL. She is a past president of the Greater Rochester Chapter of AOSA.

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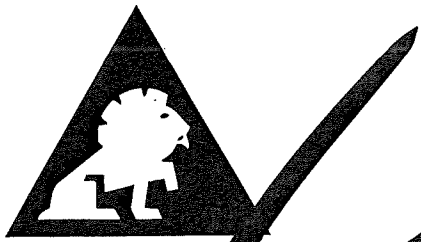
Over years of using recorders in my teaching, I have become aware that some students really enjoy playing them, while others struggle with the fine motor coordination involved. The child in Figure 10 had not yet found his singing voice, but was happy to play his melodies on his recorder. How wonderful it is to hear an unsolicited "I love it" about recorder lessons!

Students also made suggestions. One student showed her potential as a future teacher by writing about ideas she hoped I would use. This student really kept me on my toes since she devised a rating scale for my class (1-10), accompanied by words such as "Outstanding," "Great," "Good," "OK" and "I Hated It." In her eyes, I was always a 7 or above and "Great." She reminded me that there is always room for improvement, and I accept the challenge!

Parting thoughts

I believe that having students keep music journals is compatible with one of the newest ways of assessing student performance — portfolios. This kind of assessment helps students appreciate their strengths as learners and develop responsibility for their own learning. One of my students expressed her feeling about journal writing in the following way. "I think keeping a journal is helpful [to me] because I can forget something and look back and learn it over again. I think it is helpful to the teacher because [she] can look from beginning to end and see how much [I've] learned throughout the school year."

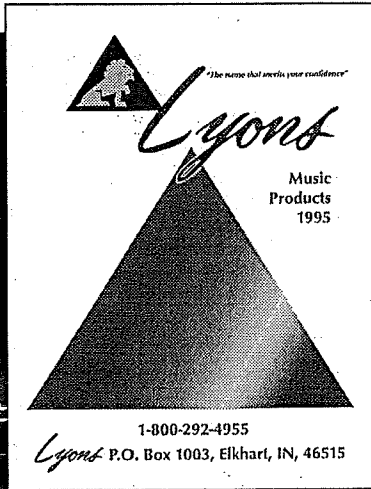
Authentic assessment involves exactly that — seeing the child's growth over the year, not just how he did on one test on a given day. It is becoming increasingly clear how important this kind of assessment is:



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Resources For The Classroom

Marina Gorny, Editor

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Orff Schulwerk, Volume One/Musica Poetica, 13104-2; Volume Two/Musik für Kinder, 13105-2, produced by Ulrich Kraus and Wilfried Hiller, Celestial Harmonies. CDs. Suggested retail price, \$16.95 each.

Musica Poetica-Orff Schulwerk, Carl Orff and Gunild Keetman, six CDs, 09026 68031 2: overall direction by Carl Orff; BMG/RCA Victor. \$90.

Both sets of these new recordings are definitely in the "must have" category for teachers of Orff Schulwerk. The Celestial Harmonies volumes are new digital recordings, the first of five volumes planned. The BMG set is a CD re-issue of the Harmonia Mundi recordings made between 1963 and 1975 on ten LP albums. We should own both of these sets, but for very different reasons, as there appears to be a fundamental difference in concept between the two.

The new Celestial Harmonies set seems to target as its audience the classical music lover and CD collection builder, that listener who loves *Carmina* but who is not ready to take on one of Orff's other operas. These recordings present Orff, the miniaturist. The particular pieces chosen for inclusion have a distinctly adult appeal. Most of the tracks are short instrumental pieces, and many of these use violin and cello, which, though certainly possibilities in the school room instrumentarium, are not the instruments one expects to hear. The songs that are included are not the exuberant, childlike songs from the volumes that we teachers of young children are most familiar with, but rather the songs with religious texts, the more difficult part singing, or with very serious subject matter texts. Clearly, the songs were chosen with the adult listener in mind.

The Celestial Harmonies recordings employ a very high performance standard; one could also say they assume a commonly held performance aesthetic to be a requirement on the part of listeners. This reinforces the notion that these recordings are intended to illuminate Orff the Composer rather than Orff the Pedagogue. There are no children singers or instrumentalists in either volume: the speakers, solo singers, choruses and instrumentalists are all adult performers. (Godela Orff, Orff's actress daughter, performs speaking parts on both the Celestial Harmonies and BMG sets; it is interesting to compare them.) These performances use variations in tempo, dynamics, tone quality and color, resulting in subtleties of performance rarely addressed in today's classrooms. They are so artfully conceived and executed that the title *Music for Children* seems a bit out of context. The recorder playing is not the Keetman-inspired style we are accustomed to, nor does it emulate the style used in the performance of early music. It seems instead to spring from a folk music style and is full of vibrato and uncharacteristic ornamentation.

All that said, this is a lovely collection with superb performances. Just imagine it — the gems of the Schulwerk performed with all the nuance possible by sensitive, professional musicians.

It is impossible to listen to these recordings without gaining an appreciation for the Schulwerk literature's place in music history, as one easily hears the musical and historical references Orff makes in these pieces. Celestial Harmonies very appropriately quotes Orff in their promotional materials: "It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more...

like a relay runner who lights his torch at the fires of the past and brings it into the present." Listening to these recordings one can also imagine the dynamic that must have been in operation at the Güntherschule when adults were involved in the development of this new kind of music. This collection gives us a new understanding of Orff Schulwerk as musical literature.

The first Harmonia Mundi recordings (now BMG) were made to establish a "documentation in sound" and "an authentic presentation of Orff-Schulwerk." When the Orff Schulwerk volumes were published by Schott in the early '50s, the pieces were not understood as models, and so these recordings were made to explain, in sound, just how we were to use them. There are many pieces from each of all five volumes, plus *Paralipomena* and several other of the gray Orff Schulwerk volumes.

Each track in the BMG recordings is labeled clearly by volume source and by composer. How often we have wondered whether a particular piece was composed by Orff or by Keetman — now here are some answers! The recordings work their way through the Schulwerk, beginning with two-note calls on the first disc and ending with the Faust pieces from Volume Five on the last one. The material has been organized in a way that indicates a clear expectation that teachers will be listening to and really using these recordings. Throughout the six discs are wonderfully competent children musicians who bring energy and the sense of innocent wonder to these pieces. Use these recordings to learn about the models, to learn about improvisation, for dancing and to understand again why we are so drawn to this work.

-Carol Erion, Virginia

BOOK REVIEWS

Millie Burnett, Editor

The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.

ASSESSING STUDENT OUTCOMES • PERFORMANCE ASSESSMENT USING THE DIMENSIONS OF LEARNING MODEL, by Robert J. Marzano, Debra Pickering, and Jay McTighe. Association for Supervision and Curriculum Development, 1250 No. Pitt St., Alexandria, VA., 22314 (703) 549-9110. ISBN 0-87120-225-5 ASCD Stock # 611-93179. 138 pages, \$13.95.

In 1992, the ASCD introduced the Dimensions in Learning materials upon which this handbook is based. The Dimensions in Learning model holds that five types of thinking are essential to the teaching-learning process: 1) positive attitudes and perceptions about learning, 2) the kind of thinking needed for acquiring and integrating knowledge, 3) the kind of thinking needed for refining and extending knowledge, 4) the kind of thinking needed for applying knowledge in new and meaningful ways, and 5) what the authors call "productive habits of mind."

In this handbook, assessment is not viewed as separate from the teaching/learning process, but as an interconnected part of all that happens in any classroom for any age student. The authors have linked assessment to teaching and learning through numerous examples of age-appropriate tasks designed to illuminate each type of thinking. The teacher is encouraged to think carefully about the goals of a lesson or group of lessons and to communicate those goals clearly to students. There is a generous section of sample 4-step rubrics, (criteria for assessing performance in both process and outcome), including many written from the student standpoint for self-assessment. Discussion and helpful guidance is provided in the use of multiple assessments, portfolios, and other means for constructing a useful profile of student performance over time.

If you can't tell a rubric from a standard, don't worry. While the new vocabulary created by those in the forefront of re-designing assessment can

be cumbersome and confusing, the authors have taken pains to both explain their terms clearly and to use them consistently. And remember, this is a handbook and was not designed to be read and digested in one sitting. This reviewer recommends a thorough first examination to discover its philosophy and contents, though subsequent uses may be limited to specific sections as needed.

How might such a handbook be useful to a music teacher who sees large numbers of children for short periods of time? With a bit of contemplation, the Orff teacher who reads some of the sample rubrics and student records can gather enough information to design his or her own tools. Employing one or more

of these assessment techniques can lead to more thoughtful approaches to building a comprehensive, well-planned music curriculum which also reflects the Orff Schulwerk belief in the child as creator. As Jana Lind states in her article in this issue of *The Orff Echo*, these tools can help students better understand and acknowledge their responsibility as learners. Used wisely, they will also help teachers clarify their own thinking and planning. Coupled with a copy of the new National Standards, this book would serve as a valuable companion for guidance to those designing new tools for student, teacher, and program assessment.

- Liz Gilpatrick, Colorado

EARTH VOICES OF A PLANET, A TEACHER'S GUIDE TO THE MUSIC OF PAUL WINTER. Revised Edition by Marilyn Copeland Davidson. Warner Brothers Publications Inc., 1994. **Teacher's guide with CD (LG0019CD), \$19.95; teacher's guide with cassette (LG0019AT), \$17.95; teacher's guide only (LG0019), \$10.95; student book (LG0019S), \$2.95; Classroom Bundle (includes teacher's guide, CD and 25 student books) (LG0019B), \$84.95.**

This guide can be most valuable to classroom teachers and music specialists who wish to use the recording as the focus for related learning activities in visual arts and dance. It is also an excellent point of departure for social studies and earth science projects designed to promote an understanding of global responsibility for the students.

The music of Paul Winter included on the tape or CD represents the seven continents of the world. "An Appalachian Morning" and "The Cathedral Forest" represent North America. Other pieces include "Ocean Child," "Talkabout,"

"Russian Girls," "Call of the Elephant," and "Black Forest."

Each composition demonstrates a different musical concept which can be used by the teacher to enrich a child's musical understanding of form, style, dynamics and imagery.

For each piece, the author has taken us through the following process. The first step involves preparation for listening to the music, using information and activities related to the title. Secondly, there are suggestions for movement or accompaniment patterns which could be performed with the recording. The third part of the process includes many active learning suggestions and follow-up activities such as experimenting with compositional techniques that allow the students to become the composers. Other suggestions include song and dance material that relate to different continents.

Paul winter's music is delightful, and the ideas suggested by the author are very useful for upper grades or any general music class. Together they make a winning combination.

-Millie Burnett, California

Books Are for Moving Children

Grace M. Morris

Long before music teachers ever heard of whole language, Orff Schulwerk teachers were investigating children's fiction in their local libraries. Following the model of Carl Orff, teachers looked to story and folklore for material that would allow their students to integrate music, movement and drama. This year, primarily due to the growth of the whole language movement, if you attend a music education conference of almost any sort you will encounter at least one session on the use of children's books.

How a teacher uses children's literature depends upon which of the many types of children's books that he or she adapts. First, there are books about music and instruments, and teachers often suggest that children explore these "on your next trip to the library." Then there are books that illustrate songs; these are a benefit when learning a song, especially if there are parts of the page that move or can be manipulated. There are books about sounds; my favorites are often cardboard volumes for the youngest readers. Orff teachers are especially fond of books that tell stories. They and their students often add instruments, songs and dramatization to this type of literature. But my favorite books are those to which the children respond, "Can we *do* it now?" These are books that inspire physical involvement, offering an opportunity for the teacher to provide the students with the skills and vocabulary that help them respond creatively to music through movement.

To find this type of material, I spend a lot of time evaluating children's books. My first criterion for a "moving book" concerns the movement vocabulary that it might generate. For a child to work creatively with any material, he or she must first explore the materials, comparing and contrasting, labeling and analyzing. (We don't expect complex compositions out of four notes, but we often expect aesthetically pleasing movement from much less.) Children need to explore the entire range of movement, so I look for books that encourage them to

experience the difference between a "swoop" and a "swoosh," a "spin" and a "twirl," a "slither" and a "slide."

After vocabulary, I look for musical potential, for movement is a tool that we use to *experience and express the music*. How can we connect the movement to the music? Is it possible to connect to previously or newly written music, or to recorded music? Will the teacher improvise? Will the students improvise? (Some very high-level thinking can ensue when students are asked to select an instrument that sounds like "stalking.")

I would like to suggest two categories of movement books that satisfy these criteria, and offer to you some of my favorites.

Movement word books.

I often find the best of these while waiting in the checkout line at the supermarket. Word books are usually written for preschoolers, and have one word or one sentence on a cardboard "page." *On Our Way to the Water* is such a book. The authors ask, "What kind of walking can you do today?" and proceed to explore how different animals, such as the starfish, get to the water. The children expand their vocabulary as they realize that turtles trek, and lobsters, of course, dance to the water.

Worms Wiggle is a pop-up book, so the worm really wiggles and the bugs really jiggle and the puppies bounce and the kittens pounce. Rhyming helps the children generate the answers, but there is ample room to label other ways that each animal moves. All of the students in my college classes want to play with this book!

Graduating from the cardboard books, *Clap Your Hands* has twenty-nine beautifully illustrated pages, and provides enough material for many lessons in which children can "Spread your feet, look upside down. Make a silly face, act like a clown."

And finally, *2 is for Dancing: a 1 2 3 of Actions*, certainly a book to share with your art teacher, offers an opportunity for your children to decide what kind of

traveling is best for the number 10.

Movement story books.

In story books, movement is often an integral part of the plot. These books provide opportunities, not only for large groups to explore the action, but for soloists to spread their wings, often literally. The text of *Jump, Frog, Jump* suggests fairly uncomplicated movements, but allows for a high degree of repetition, and therefore, refinement and variations on those movements. Does the frog jump exactly the same way every time? Will he jump more quickly if he is being chased?

Dance Away provides a patterned dance, one that could be combined with a simple tune or existing folk dance music. This is an excellent opportunity for young learners to combine movements into a sequence, or even for them to make up their own sequences. (Does the dance *have* to be performed to the steady beat? Maybe not...)

One of my "all time favorite" resources is a book given to me by another teacher. *The Substitute* tells the story of a group of children who experience a very unusual teacher. Mrs. O'Mallyho wants the students to dance, and when the boys say, "DANCE... We're not going to dance," she plays beautiful bird, and cat and hippo music that turns them into birds, and cats and hippos. This is a good book for reinforcing the rules for moving ("The music stopped, but the children didn't"), and to explore the appropriate and inappropriate actions of the animals.

For those students who feel that their personal movement ideas lack value, *Wings* is a wonderful book that teaches us about being ourselves. The different actions of the butterfly and the snake also allow for comparing and contrasting.

The last book I would like to offer is a recent find, *Dancing the Breeze*. In this beautifully illustrated volume, a father and his young daughter dance in the garden in their pajamas and robes. They take "Long steps with lupines, and short

continued...

ones with phlox... Quick steps with poppies slow steps with pink." What sounds would pink, slow steps make, and what are "fancy fern turns"? This book fills me with a sense of wonder, and makes me want to get up and move. What better recommendation could I give?

These specific books are only the tip of the iceberg. The best teachers are those who look at things in a special way. The next time you visit the children's

shelves in your library, I hope that you can look at wonderful books in a new way.

Dr. Grace M. Morris is Coordinator of Music Education and Student Teaching at Southwest Texas University. She taught pre-K through sixth grade in the St. Joseph, Missouri public schools for ten years, and received Orff Schulwerk training, Levels I - III, at Northern Arizona University. She is a frequent presenter at workshops for teachers both here and abroad.

Children's books for movement activities

2 Is for Dancing: A 1 2 3 of Actions by W. Hubbard. Published by Chronicle Books, San Francisco, 1991.

Clap Your Hands by L. B. Cauley. Published by G. P. Putnam's Sons, New York, 1992.

Dance Away by G. Shannon, J. Aruego and A. Dewey. Published by Mulberry Books, New York, 1982.

Dancing the Breeze by G. Shannon and J. Rogers. Published by Bradbury Press, New York, 1991.


On Our Way to the Water by H. Ziebert and S. Taback. Published by Harper and Row, New York, 1985.

The Substitute by A. Lawler and N. Parker. Published by Parent's Magazine Press, 1977.

Wings by M. Kennedy and P. Stren. Published by Scholastic Book Services, New York, 1980.

Worms Wiggle by D. Pelham and M. Foreman. Published by Simon and Schuster, New York, 1988.

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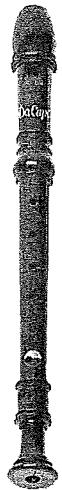


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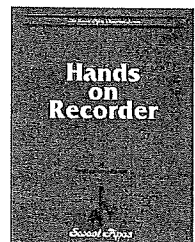
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The Orff Echo is seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. In addition, articles on other relevant topics are welcomed at any time. Please send queries and submissions to the Editor, 3105 Lincoln Blvd., Cleveland, OH 44118. The Orff Echo cannot guarantee publication of submitted articles. Writers' guidelines are available.

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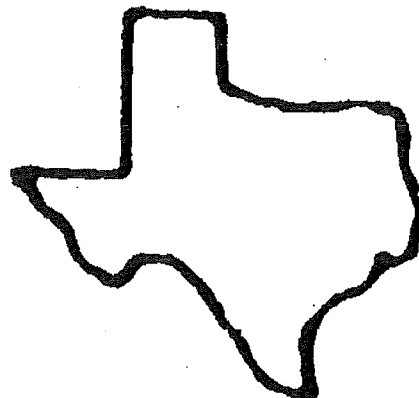
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