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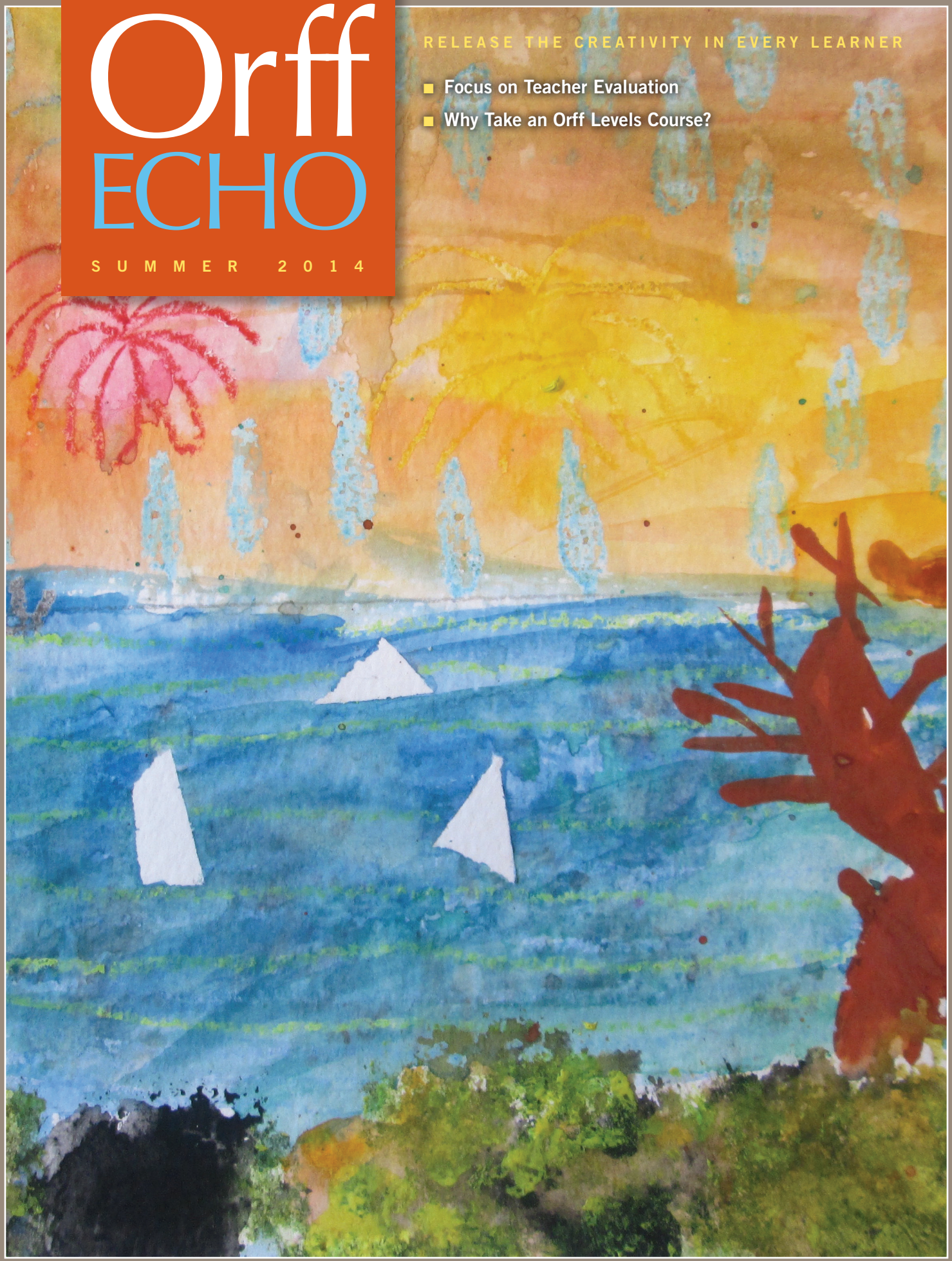

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on the cover

"Independent Sea" by Skyler Hills, a student at Rock View Elementary School, Kensington, MD. Art teacher: Leela Payne.

issue coordinators

Donna Gallo and Patty Reed

RELEASE THE

COLUMNS AND DEPARTMENTS

FOCUS ON TEACHER EVALUATION

AOSA
American Orff-Schulwerk Association

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editorial board

ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff movement. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

ad inquiries

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mission statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

OUR MISSION:

- Demonstrate the value of Orff Schulwerk and promote its widespread use
- Support the professional development of our members
- Inspire and advocate for the creative potential of all learners

By Chris Judah-Lauder

Why Take an Orff Levels Course?

Wouldn't it be nice to add a little zest to your teaching? If you have the time, consider signing up for your first (or a repeat) of an Orff Levels summer course. Personally, doing so opened my eyes to a whole new world of active music making. The result was a desire to continue my life-long journey of learning, and a deep understanding of the Schulwerk.

Taking a Levels course enriches and develops your musicality and skills in ways that immediately transfer to your classroom. During a course, you'll enjoy endless dialogues with your colleagues, sharing both accomplishments and frustrations. Some of these classmates will become your cornerstones and anchors for many years throughout your career. These bonds are priceless.

A Levels course is extremely engaging and informative. It gives you tools to fully understand how to successfully develop an Orff curriculum in your classroom. It also provides a wealth of multiple, diverse, and rich cultural experiences. As a trained Orff teacher, you will learn to orchestrate in an "elemental" style, and have a much better understanding for ways to engage and mold your students to become young composers.

Experiencing a Levels course will also change the way you teach and view children. It gently steers you from a teacher-centered classroom to a child-centered one. You'll find endless opportunities for collaborative learning, mutual support, and tactics to deal with different skill sets and personalities within any given classroom. Levels students practice what they learn: Small group teaching is used in Level I, paired planning and teaching in Level II, and solo teaching in Level III.

Course clinicians offer first-hand experiences and kid-tested activities in rhythmic speech, body percussion, singing, recorder, movement, and creative dance, as well as folk dances and ensemble playing. With the 21st Century Common Core curriculum centered on cooperation, you will appreciate the importance of fostering a cooperative spirit in the classroom using many of these daily experiences and lessons.

AOSA is proud to offer a unified curriculum for Levels courses. All AOSA-certified teacher-education courses (a.k.a. Levels) offer the same curriculum. A special thanks to members of AOSA's initial Steering Committee, who spent extensive time and research developing this new curriculum. I would like to thank Robert DeFrece, Beth Melin Nelson, Martha Crowell, Judith Thompson-Barthwell, Carol Erion (committee chair), and their task-force committee for their endless hours of dedication and work.

Ideally, as you progress through the Levels as a learner, it makes sense to take all three sets of courses at one institution. Doing so creates an ongoing opportunity to build strong bonds with classmates. You will make lifelong friends as you help each other with projects and assignments, and experience the program together. In addition, each institution's Levels staff works to assure a smooth flow as you work through the courses, managing schedules and daily routines, and avoiding duplicating resources.

Attending one university may not always be possible for various reasons. Because AOSA now offers a unified curriculum, if you cannot track and complete all three Levels programs at the same place, it is possible to switch to a different institution to continue your education, knowing you will receive the same curriculum as any other endorsed course.

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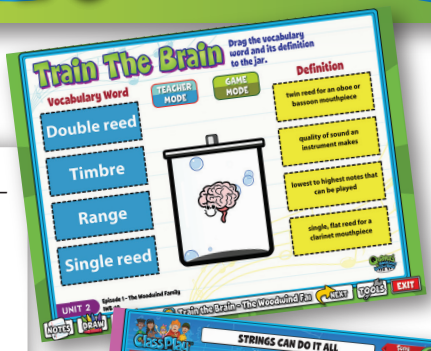

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Occasionally, I hear people say, "You only need Level I if you don't teach the older children." This is a misunderstanding of what Levels courses offer. Reflect back to your own college music education courses involving music history, theory, conducting, and composition. While you may teach preschool or elementary music, these college courses provided you a foundation for your teaching. I strongly believe the Levels, combined, provide a similar foundation for Orff Schulwerk. I encourage everyone to complete all three levels of training.

For many teachers, Level I is an obvious choice. But I know many who are concerned about completing Level II, which encompasses the modes. Truthfully, modes are such a refreshing way of teaching improvisation, and they are a pre-requisite for harmonic functional harmony. Children love the richness of these modes. (And yes, elementary children can sing in the modes.)

Level III brings everything together. It is similar to your senior year in college. I often hear my own Levels students express, "Oh, now I get it!" They say, "Everything makes so much more sense now," or "I feel more confident with my own composing and lessons."

For me, one of my highest accomplishments as a teacher is when my students no longer need me to guide them or finish the music project at hand. At that point, they make their own choices about instruments, forms, and variations. Watching them when they are in their creative "groove," working on and writing a piece, it is wonderful to see them take ownership of their work. A Levels course gives you the tools to make this happen in your own classroom.

Ready to sign up? Check out the AOSA teacher-education Level courses on the AOSA website and published in this issue for the summer season. These courses have met AOSA criteria for certification, including number of contact hours, course content, qualifications, and number of instructors. To learn more, go to: *http://aosa.org/professional-development/teacher-education-courses/.*

Enjoy the journey! It will only be the beginning to becoming adept at teaching the Orff Schulwerk way. ■

AOSA President **CHRIS JUDAH-LAUDER** teaches fifth- through eighth-grade music as the Fine Arts Director at Good Shepherd Episcopal School in Dallas, TX. She directs a Praise Band and Orff, Recorder, and Drum Ensembles, conducts AOSA teacher-education courses, and is an active clinician nationally. Chris has served as national and local co-chair for AOSA Professional Development Conferences, and was a regional representative on AOSA's National Board of Trustees. She has authored and co-authored numerous articles and books on music education.

By Laurie Sain with Donna Gallo and Patty Reed

Teacher Evaluation

Professional teachers welcome evaluation and assessment as an opportunity to improve teaching skills. However, music and other arts teachers often find that evaluation methods for core subjects (such as reading or math) do not accommodate or support the arts. When an assessment includes observation, teachers often encounter observers who lack the content and pedagogical knowledge for teaching music.

This issue's feature looks at how music teachers might manage these challenges, especially in the Orff Schulwerk music classroom. We begin with Marjie Van Gunten's piece, "Teacher Evaluation: Opportunity Through Advocacy." Marjie sees evaluation as an opportunity for teachers to advocate for the Orff process. By promoting authentic assessment of students' learning, teachers can build educated and broad-based support for the Orff approach and music in general as a critical component of student life.

Building on this idea is Christopher Tranberg's article, "Teacher Evaluation: Supporting Classroom Observations With the Schulwerk." After reviewing the challenges of music teacher evaluation, Christopher proposes a results-oriented observation process that helps teachers improve their skills. He aligns it with five "refocus" points teachers can use to ensure both student learning and constructive feedback for teachers. As a principal with extensive teaching experience, Christopher's ideas support both observer and teacher in the assessment process.

Continuing this point, Tim Purdum describes how formal, informal, and summative assessments can be used to benefit both students and teachers in his article, "Authentic Assessment in the Orff Schulwerk Classroom." He uses the example of a video assessment to explore how checklists, rubrics, and other documenting techniques ensure an authentic evaluation of student performance.

On a broader note, Elizabeth Carter and Wincle Sterling detail a statewide program that uses portfolios of student work as part of teacher assessment. "Evaluating Music Teachers Through Portfolios of Student Work" describes how the Tennessee Fine Arts Student Growth Measures System helps teachers compile student portfolios that are representative of their student populations and their varied levels of skill and conceptual understandings. The process has had positive effects inside the classroom while making music teachers feel they have been evaluated accurately. As the authors report, the Tennessee evaluation system for the arts has become a model for several other states.

By promoting authentic assessment of students' learning, teachers can build educated and broad-based support for the Orff approach and music in general as a critical component of student life.

In our last feature article, Jean Hersey explores another evaluation system in "Can You Danielson? Understanding How A Commonly-Used Teacher Evaluation Program Relates to the Schulwerk." She shows how the Danielson Framework For Teaching aligns with the Orff process. Her close examination of the framework clearly links existing Orff approaches to specific Danielson requirements. Orff teachers can use these connections to promote the Schulwerk while ensuring student learning and accurate teacher evaluation.

This issue also has two general articles: Julie Kastner's "Learning To Let Go: Informal Music Learning in the Music Classroom" explains characteristics of self-directed learning and links it to practical applications for Orff practitioners; Susan Wheatley describes a dance project steeped in Orff history and process in "Dancing the Music of Gunild Keetman: A Middle School Project."

This issue also showcases the first of our "blind" peer-reviewed research articles in our column, "Reviewed Research." Dennis Siebenaler's research, "The Effect of the Orff Approach on Behaviors of Two Students With ADD," was evaluated by peers who had no knowledge of or contact with the author. While acknowledged Orff experts review all *Echo* articles, in most cases authors and reviewers know each other at least by name. We are pleased to introduce this new method and the resulting work.

An additional research article documents survey results of AOSA members conducted by *Echo* coordinator Chet-Yeng Loong. Her summary is "Assessment: Perceptions and Challenges of General and Choral Music Teachers." We've published the summary article in these pages. Complete results and details of the survey can be found online at the AOSA website. We hope to link the Echo to alternative media like this often in the future.

The survey results point out a misunderstanding we want to clarify: While every issue of *The Orff Echo* publishes a set of feature articles related to one subject, we print general-interest articles in each issue, too. The editorial board designed this approach to broaden interest in individual issues without losing the interesting juxtaposition of perspectives of a common idea. That means if you have an article idea, you need not write specifically around a feature subject. By the way, if you don't consider yourself a "seasoned" writer, children's and professional book reviews are a great way to start your publishing career! ■

LAURIE SAIN is the Editor-In-Chief of the *Orff Echo*. Issue coordinators **DONNA GALLO** and **PATTY REED** assisted with this piece. Both are active Orff teachers and enthusiasts, and members of the Echo Editorial Board.

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Teacher Evaluation: An Opportunity for Advocacy

ABSTRACT

Teacher evaluation can, and should, be a positive experience for all involved. In the context of a school's music program, the evaluation process provides an opportunity for learning by both student and teacher. Viewing evaluation as an opportunity for advocacy rather than a judgment process may open doors for increased support for the music program. It can also more fully integrate music into the larger educational picture. This article addresses ways in which music teachers may advocate for authentic assessment of their teaching while building broad-based support for an Orff Schulwerk program in the school.

MARJIE VAN GUNTEN retired after teaching early-childhood through college level music. She is currently the AOSA Communications Coordinator and has also served on *The Orff Echo* editorial board. Marjie presents workshops on creativity, composition, reflective teaching practice, and arts integration. Her training includes bachelor and masters degrees in music, and post-Level III Orff Schulwerk teacher education.

By Marjie Van Gunten

There are many approaches to providing feedback on the quality of music instruction in a school. In some situations, evaluation is part of a thoughtful process intended to help the teacher focus on professional growth. At the other end of the spectrum, evaluation of the music program may consist of an opinion formed on the basis of an end-of-year, all-school performance. The latter process resembles the story of the blind men and the elephant. When one blind man touched the unknown elephant's leg, he thought the animal was like a tree stump. A second man, feeling the tail, declared the animal was like a rope. Similarly, watching creative movement or hearing children playing instruments may not convey how these activities unite to offer deep learning in an Orff Schulwerk experience.

Teacher assessment may or may not consider the amount of pupil contact time, the quality of teaching space, and material support offered for the program.

In some settings, evaluations may simply consist of an administrator walking through the music room to be sure the children are not running amok.

Many teacher-performance evaluators (many of them administrators) have limited knowledge of the subject of music; fewer have any understanding about strategies for teaching music. Rarely does the evaluator have any knowledge about Orff Schulwerk. While the evaluator may intend to provide appropriate feedback on what they observe in the music classroom, lack of knowledge in the field often makes authentic teacher evaluation very difficult. An administrator may observe children actively engaged in a singing game and note that all children are on task. "Great," she thinks, and confidently checks "good classroom management" on her list. But does she know that the children practice collaboration while playing the game?

During performances, students may enter exactly at the right times, sing perfectly on pitch, never miss a beat, and be so adorable in the process that the audience leaves raving about the great show. But does the school community—parents, teachers, and administration—know that the children use skills and knowledge at the apex of Bloom's taxonomy as they create music and movement in an Orff Schulwerk performance?

Most administrators will listen to clearly communicated information that helps them in the evaluation process. If the principal knows what to look for during the classroom observation, she is much more likely to move beyond noting that students are on task and making music that sounds good. She is more likely to see the deep learning that happens through exploration and discovery during an Orff lesson. When parents have an opportunity to watch their child in a music class and observe the rich process that leads to a successful performance, they become the music teacher's best advocates. This is great for teachers, because administrators like nothing more than happy parents.

This article explores some best practices for teachers, evaluators, and others to take advantage of teacher evaluation as a process for professional development and program improvement. It will look in detail at actions and approaches before, during, and after the evaluation that might help teachers advocate for music as an important discipline in their schools.

Before the Evaluation

Some teacher evaluation processes include a pre-evaluation meeting or an opportunity for the teacher to tell the evaluator professional goals for the evaluation period. If you have this opportunity, take time to organize your thoughts before you communicate with the person completing the evaluation.

At this point in the evaluation, it is most useful to talk about the big picture. What enduring understandings will the children experience? What elements of music are currently the focus of your work? You may also want to talk about student assessment strategies, especially the informal, formative assessments that guide your teaching. Be prepared to discuss some of the ways in which you work with children that are unique to teaching music and movement.

Most evaluation processes will provide the evaluator an opportunity to observe an actual lesson. As you begin to plan for this lesson, think of the experience as a learning opportunity for the evaluator as well as the children. What do you want your administrator to know about your program? How can you and your students provide an "aha" moment for the guest in the room?

No single lesson can show more than a small piece of what happens in an OS classroom. A good lesson can make clear that process is more important than product. As OS practitioners know, the best way to learn about OS is to do it. If you can find a way to involve the evaluator, he or she will leave with a much better understanding of the depth of your teaching.

One way to encourage guest participation in a music activity is to make it a habit for students to invite any visitor to join in singing games or dances. Most administrators will not turn down an invitation from a child.

During the Observation

Help your administrator make an accurate assessment. Provide a detailed lesson plan for the administrator to use as a guide while observing the lesson. List the goals and objectives, the content you will use to reach the goals, the strategies that will guide the children in their learning (especially those unique to the music classroom), and the assessments you will be using (even if they may not be observed during the lesson). Let the evaluator know that this lesson plan

is only a guide. Explain that you will be leading the children on a journey of discovery that may introduce subjects or ideas you did not anticipate.

This written plan can also help the observer make connections that might be missed by a non-Orff trained teacher. Think about the following questions as you create your written plan. Include specific examples of how you anticipate children will engage in these concepts.

- How are the children using communication skills?
- In what parts of the lesson are they engaged in critical thinking or collaboration?
- What specifically engages students in a creative process?
- Where in the lesson are children making discoveries by connecting prior knowledge to new concepts?

Orff teachers are so accustomed to teaching in this way that they often assume the observer will see the obvious. When these elements are described in writing using education terminology the observer understands, it provides a framework for observation and builds understanding of the complex nature of Orff Schulwerk teaching.

After the Observation

It is wonderful when an administrator takes time to watch a classroom lesson from beginning to end. If you are fortunate enough to have that experience, let the person know how much you appreciate this investment to provide you with feedback. The more we inspire principals to spend time in our classrooms, the more they will come to value Orff Schulwerk as a teaching model.

Many written evaluations use the same form across all disciplines. These may not be relevant to what takes place in a music and movement class. Lessons experienced first-hand by the evaluator may be the most meaningful result of a teacher's evaluation.

If your observer or administrator does not suggest a meeting after the classroom observation, request one. Arrive prepared with questions based in a sense of respect for the evaluation process and a belief that the goal of the assessment is to make music instruction at the school the best it can be for children.

An after-the-fact meeting offers an opportunity to fully integrate the music program into the school's total curriculum. Observe other teachers' classrooms and learn how the school's most collaborative teachers work. Then tell your administrator you are interested in making authentic cross-curricular connections with these teachers. When this conversation stems from an interest in working within an already successful classroom (rather than from a perspective of "look what the Orff program has to offer"), it is more likely to result in making the Orff approach indispensible to the school's overall learning program.

Bring Parents Into The Process

Performances with large numbers of students pose a challenge for parents and teachers. Nothing pleases parents more that seeing their child stand out from the group, but all-school performances make it hard to provide each parent an opportunity to see their child achieve individual success. Teachers preparing performances with large numbers of children are challenged by issues such as moving groups of students on and off a stage, changing bars between numbers, creating space for movement and risers, or dealing with props and costumes. The time needed to bring all of these elements together often creates an imbalance between teaching time and rehearsal time.

In-class performances (Orff "informances") offer an alternative opportunity to showcase the Orff approach and provide a close-up view of each child that parents crave. Consider offering one classroom informance for each class every school year. The informance might be an opportunity to visit with parents during the regular music class time and watch children share both processes and final products. When these informances include written programs that explain musical and movement goals for the grade level, and identify skills that children master for each activity on the program, parents leave clearly understanding what their child is learning.

Before informances, tell parents that video and photography can be distracting during the performance, and ask them to turn off electronic devices. This may be a shock for parents at first. Once they see the class in action, they will understand. Support parents' desires to record events by allowing a few moments for "photo ops" towards the end of the informance. Nothing is as memorable as an interactive experience, so end each informance with an activity in which parents and children make music together.

By focusing on learning, rather than on performing, teachers help parents observe their children in a new way. As parents return every year and see the progression of skills mastered by students, they become fully cognizant of the rich learning that takes place in an Orff Schulwerk program.

When parents experience the depth of an Orff Schulwerk program through an informance, there is less need to showcase the program in a large production. Instead, large-group performances provide opportunities for the school community to unite for the joy of making music together. If children sing a longer version of a song that was part of a classroom informance, the audience will make the connection between what they observed in the classroom and the performance that happens for the larger audience. Any performance that ends with an opportunity for the whole community to sing together achieves more to support the music program than props and costumes can accomplish.

Transitioning from elaborate school programs to a combination of informances plus simple performances may take time. But the school community gains more understanding of the deep learning that takes place through OS experiences. Positive feedback from parents who understand the value of what the children learn through active music and movement will resonate throughout the school.

Conclusion

Taking responsibility for how music programs are evaluated provides teachers with an ideal opportunity to explain and present the richness of an Orff program. Music teachers cannot wait for administrators, parents, or others in the school community to discover what happens in music classrooms. Rather than fear the process of teacher evaluation, welcome it. Music programs are not best served when only the music teacher knows how much children are learning. It is much harder for decision makers to reduce support for a program that has strong parental support created by positive first-hand experiences The more that administrators and other value groups know about what takes place in an Orff Schulwerk classroom, the greater the opportunity to build music programs that become essential to the whole school community. ■

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Teacher Evaluation: Supporting Classroom Observations With the Schulwerk

CHRISTOPHER TRANBERG is currently the principal of Avon High School in Avon, CT. Before becoming a school administrator, he taught elementary music in Connecticut, New Jersey, and Ohio. Chris is an active presenter and consultant in curriculum development, measurement and evaluation, and teacher collaboration. He is a former member of *The Orff Echo* editorial board, *Reverberations* editorial board, and past president of the Connecticut chapter of the American Orff Schulwerk Association.

ABSTRACT

Teacher evaluations have become commonplace, yet evaluation methods that help teachers improve their teaching practices are rare. This article explores approaches to teacher evaluation that not only measure teacher effectiveness but encourages feedback helpful for teachers to improve. It also provides five refocus points that Orff teachers can use in any evaluation system to ensure that the evaluation system both helps the teacher and improves students' educational experiences.

By Christopher Tranberg

Many educators are faced with new measures and expectations involving teacher evaluation practices. In this age of increased accountability for student learning, teacher performance remains the most malleable variable in a complex equation. For some, new teacher evaluation practices are tied to financial government support, or teacher performance is connected to competitive compensation or merit pay. In other cases, new practices in teacher evaluation are just the most recent initiatives that schools are balancing to improve teacher quality and ultimately positively impact student learning.

Teacher quality continues to be identified as the single most influential factor in supporting student learning (Hargreaves & Fullan, 2012). The teacher evaluation process should be at the core of determining and improving quality of instruction. However, it is well documented that teachers believe the evaluation process is largely flawed, and does little to intentionally improve student learning. In a recent survey of over 1,000 teachers, only 26% indicated that the teacher evaluation process was of any benefit to them or their students

(Duffet, Farkas, Rotherham, & Silva, 2008). It is not uncommon for teachers to think of their annual performance observation as a formality, not an event related to improving instructional quality.

What does this all mean for practicing Orff Schulwerk educators? How can Orff Schulwerk practitioners use the teacher evaluation process to showcase their programs and their effect on student learning? This article identifies challenges in current teacher evaluation practices and offers suggestions for music educators to make the evaluation process support their teaching, student learning, and the music program.

Current Challenges in Teacher Evaluation

High-quality evaluations are grounded in what is actually happening in the classroom. What are the students doing? What is the teacher doing? What is the nature of the learning task(s)? What the evaluator records relates to a shared understanding of what high-quality instruction looks like. These are often tied to district or state standards and expectations.

Historically, classroom observations have been recorded and shared through a paper-based form. More recently, school districts are increasingly using electronic systems to warehouse data related to teacher evaluation. Teachers may find that documented observations in any form can start to look the same. As an exercise, compare all of your evaluation summaries from your years of teaching. How many commendations or recommendations are interchangeable across lessons? How many items offered by the evaluator are connected to helping you reflect on your teaching? What did you change about your teaching as a result of any of the observations? Classroom observations that do not influence instructional quality and student learning for the better comprise a fundamental flaw in the teacher evaluation process.

Whether or not you've had one evaluator or 15, chances are that the teacher evaluation process has not significantly fueled changes in your practice. If someone were to review your completed observations, would they be able to confidently determine how you have grown in a specific area, or perhaps identify your pedagogical strengths and weaknesses? When commendations and feedback are ambiguous like this, educators devalue or even undermine the evaluation process.

Developing a shared understanding of best instructional practices requires time. All educators have experienced professional development with varying levels of benefit and applicability to instruction. If you are fortunate to have an established department with a strong program leader, you may have had high-quality, job-embedded professional development that made a difference. If this is not your situation, you may have spent your professional development time learning about strategies for specific lesson management, such as teaching ten-minute math, or effectively managing small reading groups. While both of those topics may offer you tips for future use, they might not help your practice in the music classroom.

The disconnect between professional development and the evaluation process is the second fundamental flaw of many teacher evaluation processes. Without this connection, the process cannot improve teacher quality or allow teachers to make connections between their professional growth plans, team meetings, meaningful classroom observations, and required professional development.

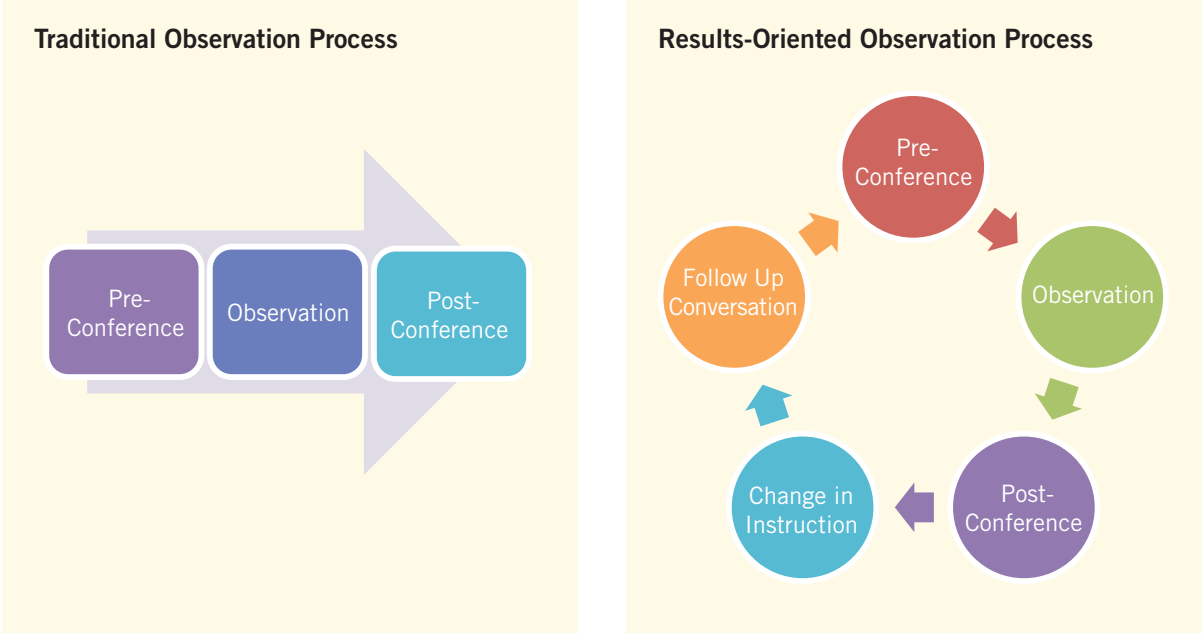
Classroom observations that provide actionable feedback paired with professional development that targets areas where instructional quality needs improvement is a powerful combination. If the expectation is that the evaluation process is to improve instructional quality, it is only logical that the system provides support for the teacher to improve instructional practices, which will ultimately improve student learning.

Repositioning Observations from Linear to Cyclical

A teacher's experiences in the observation process are often linear, whereas they should be cyclical. A traditional linear approach considers an isolated classroom observation as a single moment in time. The linear model is disconnected from teaching and focuses on the teacher. A cyclical model focuses on results. It evaluates teaching, not just the teacher. This type of model measures instruction in context of the classroom. Proponents of the model expect that improvements in teaching methods will result from the process. Figure 1 on page 16 compares these two different means of approaching the teacher evaluation process.

The first, more traditional approach includes a pre-conference, observation, and a post-conference.

Figure 1: Observation Process Comparison.



Within this framework, the teacher meets with his or her evaluator during the pre-conference and post-conference to discuss the lesson plan, make connections to the school or department goal, and then reflect on teaching. However, many educators experience the pre-conference and post-conference as obligatory paper-based forms. These may or may not include a conversation with the evaluator.

The second, results-oriented process is conducted as a cycle. Observation is not limited to one visit per year, as one conversation with an evaluator hardly enables improved performance. The success of this cycle relies upon ongoing dialogue and reflection (see Figure 2).

Making A Difference: Five Refocus Points

As a classroom music educator, you may have little control over the process that your school district has developed. Teachers do, however, have the ability and responsibility to make the most of the process used. Regardless of your experiences in the past, the following five points of consideration can refocus your practice and make a difference for your students.

How Do I Build Relationships?

After three years of teaching, Luke is about to start work in a new school. Unlike his previous experience,

Figure 2. Observation Process Component Descriptions.

Pre-Conference	At least 48 hours prior to the observation, meet with evaluator, discuss objectives, standards addressed, learning plan, and assessment strategies.
Observation	Evaluator collects evidence that connects to the established district standards for teaching.
Post-Conference	Within 48 hours of observation, teacher reflects on lesson with evaluator and determines how well students met learning objective. The teacher should leave this meeting with at least one actionable item to incorporate into classroom practice.
Change in Instruction	Teacher incorporates feedback into subsequent lessons.
Follow-Up Conversation	Informally or formally, teacher and evaluator talk to discuss if recommendations were successful, or teacher would like further feedback.

at this school no one seems to talk to each other. Faculty and administration keep to themselves, and eat lunch with their grade level teams. Where was the one music teacher supposed to eat lunch?

Luke decided he was going to build relationships among the teachers and bring the faculty together. He organized faculty gatherings, both in and out of school. These events forged relationships with people who hadn't spoken with each other despite years of working a few feet apart. The relationships he built gave Luke an opportunity to speak with the principal and make a noticeable difference on the overall climate in the building. Learners were engaged, teachers were having meaningful conversations with each other, and all members of the community were committed to making the school a better place to learn and grow.

Consider the importance of climate and culture in your school or place of work. Relationships between colleagues have a profound impact on the climate and culture of a school. How colleagues collaborate and work together can have a lasting impact on student learning, and make your school a better place to work.

In the context of Orff Schulwerk, consider working with fellow music teachers or classroom teachers on interdisciplinary units of study that serve your content goals as well as those of other classroom teachers. Collaborative work exemplifies professionalism, and provides a model for students of the importance of working together.

If your evaluator struggles with building relationships, demonstrate how it is done. Build a strong relationship with your evaluator. The more your evaluator knows about you and your professional responsibilities, the more he or she can provide valuable feedback that is connected to your work.

The nature of our jobs as music educators is to build relationships among students so that they not only accomplish goals as groups, but understand the power of group cooperation and value each other's work. Relationship building can extend beyond the walls of your classroom. It enables you to forge bonds with other faculty in your school.

Even if relationship building pushes you outside of your comfort zone, take the risk!

What Do I Need To Improve?

Luke has been teaching elementary general music for eight years. He has been observed by ten different evaluators over his career, and was never once offered critical feedback on his performance.

As a first-year teacher he was outstanding, and according to his subsequent evaluations, he maintained this "super-teacher" status. During formal observations, teachers were required to answer the question, "Is there anything particular you would like feedback on?" After four years of asking for feedback and receiving ambiguous or unhelpful comments, Luke just wrote, "No." Similarly, the post-observation form asked, "What would you do differently if you taught this lesson again"? After four years of thoughtful reflection, Luke began writing, "I would do it the same," mostly because he never met with anyone to discuss the lesson anyway.

After eight years, Luke felt as though he had mastered his craft. He was bored with teaching because he felt no professional challenge.

After years of being told you are exemplary, you may be numb to praise. Encourage your evaluator to provide you with feedback that is specific to an area or areas in which you would like to grow. Do not let even well-deserved praise convince you that you have no room for growth.

If you are truly unsure of where you think you need improvement, begin by asking yourself, "What do my music colleagues think of my teaching? What do my students think of my teaching?" Talking with colleagues may also provide ideas for seeking strategic feedback from your evaluator.

Classroom observation time does not just provide your evaluator with a glimpse of your good teaching and student learning. It can also be an opportunity for self-advocacy through modeling creativity and higher-order thinking skills that naturally reside in the practices of high-quality Orff Schulwerk teachers. Think about developing lessons that not only push students but also demand more from you as the teacher.

Expand your concepts about good teaching by observing a colleague in action. Good teaching is good teaching. Even a non-music colleague can inspire you to reflect and reenergize your practices.

If you feel like you are doing everything right, there may something very wrong. Seeing others in action can help you identify a focus area for your evaluator in the classroom observation process.

What Does My Evaluator Think I Need To Improve?

At times, your evaluator may have feedback that you may not like or with which you may disagree. Put simply, be open to feedback. If you have spent your career without critical feedback from an evaluator, it may not be easy to hear.

When you have identified an area for professional growth, you may be more receptive to that feedback compared to unsolicited feedback. Regardless, be willing to listen, reflect, and consider what is best for students.

Robyn Jackson (2013, p.63) posits that less experienced teachers receive frequent intervals of feedback, while master teachers benefit more from precise, less casual feedback. Based on where you fall in that continuum, realize this may influence the frequency and type of feedback you are receiving from your evaluator. In your school, newer teachers may receive more frequent, comprehensive evaluations, while master teachers may receive far fewer observations with a more simple process. However you receive it, effective feedback is specific and connected to changes that you can actually make. If you feel feedback is lacking, asking the question, "What can I do better?" can be powerful.

How Do I Know My Students Have Learned?

It is time for Luke's annual classroom observation. Working on the pre-observation form, he reads the question, "How will you assess during the lesson?" Luke knows the drill, and dutifully writes that he will "informally observe student progress and adjust instruction appropriately."

As he prepared for the lesson, Luke thought about trying out a new checklist he developed for mallet technique. Then it seemed that having all of the instruments out during the lesson would just be too much trouble. He didn't include the new idea in his classroom.

Following the lesson, Luke read this question on the post-observation form: "What evidence do you have that student learning took place?" Luke wrote that students completed the objectives of the lesson.

For years, the teacher evaluation process was disconnected from student learning results. This is counterintuitive, as it is well established that teacher quality has an incredible impact on the level of student learning.

Effective assessment practices have benefits for both teachers and students. Knowing what musical behaviors you are assessing and how those behaviors contribute to music learning will benefit your teaching, have an impact on students' musical understandings, and provide your evaluator with a clearer picture of the skills and concepts addressed in a lesson. Enacting effective practices will enable you to track student progress, illuminate the extent to which students have mastered content, and also provide you with information regarding the effectiveness of your instructional strategies.

If you claim that you are using informal observation as your assessment strategy, articulate how you will or did adjust instruction based on observations of students. If your evaluation system requires measuring student learning or achievement outcomes, take the time to develop valid and reliable measures of performance. The strongest measures are created in collaborative contexts with other music educators in your school or district.

What Do I Do After The Post-Conference?

Assuming that you leave your post-conference with something actionable, do not miss this opportunity for improvement. Your previous instruction informs future instruction. If you don't invest time to reflect, make thoughtful changes in your practice, and examine student learning in relation to the changes you made, you waste the strengths of teacher evaluation.

When you implement actionable items from your evaluation, let your evaluator know how it impacted your instruction. Whether the evaluator provided strong pedagogical tips or ideas that were difficult to implement, he or she needs to be aware of the strengths and weaknesses of particular strategies. These can be shared with or modified for other teachers.

Conclusion

As a music educator incorporating the principles of Orff Schulwerk in your teaching, you are off to a great start. Creativity and deep learning are fundamental components of the Schulwerk that encourage higher order thinking. The collaborative nature of the Schulwerk provides opportunities for students to enrich their content vocabulary, refine their skills as musicians, and overcome challenges. They also experience the joys that naturally come with making music. Effective Orff Schulwerk instruction requires thoughtful planning, a dynamic learning environment, high-quality instruction, and regular feedback. Most likely, these requirements parallel teaching standards in your school or district.

Veteran educators will attest that change in education is constant. As systems evolve, teachers, like most professionals, will engage in evaluation processes related to their performances. The problematic features of current teacher evaluation systems, especially for topics like music, require teachers to take charge of the process and make sure it works for them. We must establish school cultures where administrators spending time in classrooms is a regular and welcomed practice. If making a difference in the lives of children is what we are here to do, we need the inspiration from our professional colleagues to help us make that difference. ■

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Authentic Assessment in the Orff Schulwerk Classroom

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ABSTRACT

Assessing student performance is traditional in American classrooms, but recently it has also been tied to evaluations of teacher effectiveness. For these assessments to reflect teaching efficacy, they must authentically capture the essence of student learning. This article explores ways that formal, informal, and summative assessments can be structured in a music classroom to benefit both student learning and accurate teacher evaluation.

By Tim Purdum

We live in an age of educational accountability. Teachers are expected to not only educate and inspire students to excellence, but to document and demonstrate their students' development for administrators and evaluators.

The requirements for student and teacher assessment vary. Some states base evaluations on specific, state-mandated criteria. Since the passage of the Federal No Child Left Behind law in 2001, many states have tied teacher evaluations to student scores on standardized tests. Buildings and teachers that do not show adequate yearly progress on these test scores are deemed "in need of assistance." Several states that won Race to the Top federal grants have also begun including student learning objectives (SLOs) to assess courses and grades not included in standardized testing. The impetus for these SLOs was not actually to increase student learning, but to tie teacher pay and advancement to student learning (U. S. Department of Education, n.d.).

Regardless of state requirements, Orff Schulwerk-based improvisational and compositional activities need not be abandoned to meet student assessment and teacher evaluation goals. These creative activities provide one of

the most authentic means to assess students and document their learning. In order to understand the important role that Orff Schulwerk can play in assessing students, however, we must understand more about different types of assessment.

Types of Assessment

Merriam-Webster defines an assessment as a judgment, idea, or opinion (n.d.). All of these words imply a subjective evaluation of something. Yet, in American education, assessment connotes an objective, concrete piece of information about a student's learning.

Summative assessments, such as standardized, multiple-choice tests, evaluate student knowledge and assign a "score" or number. Teachers meet and discuss this test "data" and attempt to improve student performance by providing the necessary knowledge. This often leads to what is commonly called "teaching to the test."

While test scores may indicate later academic or career success, they are not by themselves an accurate portrayal of a student's level of understanding, learning, or ability. There is also no widely adopted standardized test for music education.

Recently, teachers, administrators, and researchers have placed higher value on authentic, performance-based or project-based assessment tasks, using rubrics or checklists to quantify student learning. These project-based assessments provide the teacher, student, and other observers with specific qualitative information about the student's learning and growth. Compared to a single test score or set of multiple-choice answers, a rubric or checklist gives more details on students' skills, knowledge, and abilities to complete a task. Rubrics and checklists are also valuable because they require judgment, ideas, and opinions from both student and assessor.

The Orff Schulwerk approach focuses on teaching children to be creative, inquisitive, and musically expressive with their bodies, voices, and instruments. Improvising, dancing, singing, and playing—the foundation of OS music classes—cannot be tested on paper. Reading notation can be scored with paper and pencil, but this demonstrates knowledge about music, which leads to learning to make music. Notating a composition traditionally creates a written, assessable document, but scoring it requires a clear rubric. A written composition provides limited information, and should always be accompanied by student performance of the work. A combination of specific rubrics and project-based activities and assessment is important for authentic assessment and learning.

Informal & Formal Assessments

Music teachers assess students informally throughout the day. This informal assessment evaluates what students know and can do by observing and listening to them perform. If the class is learning to play a melody on an instrument, yet one child is not playing the correct notes, the teacher can assess this and immediately intervene to help that child.

This observation is the most important form of assessment in the music classroom. Without informal assessment, many students quietly give up and stop listening as soon as they meet challenges or unfamiliar concepts. Students need quick, personalized feedback from the teacher to overcome difficulties and advance in their learning.

Formal assessments, such as a rubric-guided project, written test, or pitch-matching game, focus on assessing student growth and learning in specific, defined areas. Both formal and informal assessments can be formative for students and teachers: They gauge and inform ongoing instruction.

Summative Assessments

Summative assessments evaluate student learning at the end of a lesson, unit, grading period, or year. This assessment is documented to provide data for teacher evaluations. Summative assessments also include detailed information about student performance to communicate with parents via report cards.

Proactive teachers use documented assessments to help students take pride and ownership in their performances, compositions, and skills. These documented assessments can be both formative (giving direct feedback to enhance learning) and summative (documenting the final product or performance).

Teachers can document assessments by

- testing knowledge (paper- or computer-based),
- evaluating written compositions (standard notation, graphic notation, computer-aided or by hand),
- photographing manipulative-based or graphic notations,
- audiorecording performances (improvised, composed, or learned),

- videorecording performances, and
- creating computer-aided sequences or compositions (for example, using application programs like GarageBand®).

Notice that in the first three examples, the documenting process does not actually involve students making music. A paper-based, standardized written test for musical knowledge asks students to demonstrate memory of key terms and reading skills. This is separate from how a performing musician applies this knowledge in a real-world setting. Notating compositions is an authentic task, but only if it is connected to the performance of the music involved. Teachers must carefully consider if the documented task focuses on notation skills or captures students' musical ideas through exploration and improvisation. Photographing compositions (notated with graphic notation or manipulatives instead of standard notation) quickly records ideas for later use, but it still does not demonstrate that the students understand and can accurately demonstrate their own ideas.

Using application programs like GarageBand to compose music is also somewhat removed from live music making, although students can record live parts to mix together. Live audio recordings give more accurate details about students' performance skills. Video recording provides an important aspect of visual context. It can show students following a score, holding mallets correctly, or moving creatively to the music. The best videos record creative ideas, performance techniques, and interaction with notation, if appropriate to the objective.

Developing Creative Project Video Assessments

Table 1 suggests assessments for students in K-5 music classes that can be documented with video and graded for report cards or other purposes. These projects enable students to demonstrate multiple learning objectives (rhythmic, melodic, formal, and so on). These examples are based upon assumptions of prior student experience, time in music class, teacher training, and resources available.

Any of these sample assessments can be audio or video recorded, or assessed and scored in real time by the teacher. With the exception of the kindergarten assessment, all tasks are creativity-based.

Designing Checklists and Rubrics

If students are to succeed with composition and improvisation assignments, teachers must set clear expectations. Checklists and rubrics can help set these goals.

Checklists are simple and easily used by teacher and students for self-assessment purposes. Rubrics include more detailed information, such as examples of exceeding, meeting, or not meeting each expectation. For example, a barred percussion improvisation in first or second grade might be

Table 1: Yearly Creative Assessments for K-5 General Music.

	Rhythm	Melody
Kindergarten	Maintain a steady beat to accompany a song.	Match pitch with a vocal model in upper register.
First Grade	Compose and perform an original four-beat rhythmic pattern using quarter notes, eighth notes, and quarter rests.	Compose or improvise an original tritonic melody (using la-so-mi or mi-re-do) over a given rhythm.
Second Grade	Compose or improvise an original eight-beat rhythmic pattern with half or whole notes, plus reviewed rhythms.	Compose or improvise an original pentatonic melody, with student-selected rhythms, over an eight-beat phrase, ending on tonic.
Third Grade	Compose or improvise an original 16-beat rhythmic theme using familiar rhythms and a familiar phrase form (such as *aaba*, *abab*, or *aaab*.	Compose or improvise an original 16-beat pentatonic melody, using a familiar phrase form and simple rhythms.
Fourth Grade	Compose an original piece including a melody, drone accompaniment, and ostinato, with each part exhibiting complementary rhythms.	
Fifth Grade	Improvise or compose an original melody over a simple chord progression, using chord tones and passing tones.	

introduced with the checklist shown in Figure 1. A rubric with the same traits but with more qualitative indicators is shown in Figure 2.

Figure 1: First- or Second-Grade Improvisation Checklist.

I CAN improvise a melody!
- ☐ based on word rhythms from a poem
- ☐ using repeated notes
- ☐ using *la*, *so*, and *mi*
- ☐ one note at a time (melody)
- ☐ using two alternating hands (R-L-R-L)

As you can see, the checklist is much more accessible to students, as it doesn't require an extensive explanation. By reviewing expectations immediately before and after performances, students engage in self-assessment and clearly understand teacher feedback. Using a five-point scale (as illustrated in the checklist), students can simply hold up their fingers to quantify how many items they believe they demonstrated. When performances are video recorded, show students the video and let them experience their performance again. Be honest but constructive with feedback.

Begin this type of project early in the year or term as a pre-test. Let students know it is acceptable to not get all five points at first. Give each child a chance to identify what skill he needs to improve, and then revisit the activity or a similar activity later in the term.

Documenting Pre- and Post-Tests

The creative assessments described in Table 1 exemplify an authentic assessment associated with SLOs. The primary difference is that SLOs require documented pre- and post-testing.

Figure 2: First- or Second-Grade Improvisation Rubric.

Improvise an Original Melody	Does not meet expectation	Meets expectation	Exceeds expectation
Use the rhythms of a familiar poem	Plays random rhythms or without a steady pulse.	Plays the rhythms of the poem, with few variations from the original.	Plays the given rhythm, or demonstrates intentional minor variations from the rhythm.
Make use of repeated pitches	Never plays repeated pitches, changes pitches constantly.	Uses repeated pitches as a feature of the melody.	Uses repeated pitches in a creative way that underscores the form of the piece.
Use the pitch set *la-so-mi*	Uses the wrong pitch set.	Uses only *la-so-mi* with few mistakes.	Uses only *la-so-mi* with no mistakes, or demonstrates intentional minor variations from the pitch set.
Play only one note at a time (melody)	Plays two pitches simultaneously.	Plays only one pitch at a time, with few mistakes.	Plays only one pitch at a time, with no mistakes, or demonstrates intentional minor decorations with harmony.
Use two hands with alternating technique	Plays with only one mallet, or other variation that does not include alternating technique.	Plays regularly with two mallets, only occasionally losing the ability to alternate.	Plays in a logical alternating manner with two mallets, making use of double-strikes with the same mallet when this makes sense to do so.

When administering a pre-test, present students with simple, complete verbal or written instructions for their composition or improvisation, but no practice time or feedback. The task can include new elements such as pitches and rhythms not previously learned. Videorecord the results to document the pre-test.

Over the course of the grading period or year, give students plenty of similar activities where they learn to gradually apply the new elements. Use video and checklists or rubrics several times, and provide students with personalized feedback. In the sample checklist in Figure 1 (see page 23), some students may work on rhythmic accuracy, while others work to improve their alternating hand techniques.

At the end of the course, when students have a clear understanding of the expectations and guidelines, videotape the performance again. This is your post-test. Document the level of growth between pre- and post-tests. For example, one student might move from two points on the checklist to five points.

Assessing Concerts

Since music is traditionally a performance activity, live concerts are the most authentic (real-world) assessments. By performing musical skills in front of an audience, students demonstrate their achievements in real time. They also share music in a community setting, as human beings have always done. Yet this most authentic of assessments is also the most subjective. Unless every child in the concert plays a solo (unlikely with most class sizes), there is no easy way to individually assess student pitch and rhythm. Goals for live performance should instead focus on ensemble skills, responsibility, and effort.

Figure 3 shows one proposed checklist for a large-group performance. While checklist questions may seem like "behavior" skills instead of musical skills, they are actually both. Learning responsible behavior is imperative for performing musicians and other professionals.

Figure 3: Concert Performance Checklist.

I CAN perform in a concert!
- ☐ be on time at 6:15
- ☐ wear appropriate dress clothes
- ☐ stay focused on director and performance
- ☐ sing and play correct parts at the right tempo!
- ☐ be enthusiastic and musical!

Balancing Assessments and Instruction

With 30- to 45-minute music classes spread days or weeks apart in most schools, there is never enough time to teach all that teachers wish students to learn. Teachers must set overarching priorities before laying out lessons or creating assessments. For example, my classroom goal is to guide students to be creative, joyful, active music makers. Performance (such as singing, dancing, or playing) is the most authentic musical activity: All humans benefit from experiencing skilled performance first-hand.

With these goals in mind, curriculum and lesson planning can begin. Improvisation and knowledgeable composition are built upon performance skills and allow students to explore and apply their musical knowledge. Musical notation is a tool to explore existing works and document new pieces, not a goal in itself. Listening activities, both live and recorded, expand students' experiences beyond what they can achieve in the classroom: They inspire further learning, but do not replace active participation.

Likewise, formal documented assessments should serve these same educational goals (creative, active music-making in the author's example). Recorded improvisations or performances and notated compositions become not only teaching tools, but valuable assessments that don't halt the creative process for an isolated written test.

Given the limited time and large number of objectives in a standard music curriculum, it is wise to select a small number of assessments that highlight a combination of skills. Composition activities such as those described above are a strong model for summative assessments. They combine creative, performing, and literacy skills into one assignment. Improvisation is also a good choice, as it demonstrates student understanding and application of the underlying rhythmic, melodic, and formal elements in real time.

These types of assessments can be completed in one class period or less. They do not interrupt the flow of musical exploration and learning in the classroom. The teacher can watch the resulting video at leisure to document grades, or play the video for the class, provide feedback, and ask students to self- or peer-assess.

Conclusion

Music educators constantly battle public perception that the arts are a frivolity, and not necessary

for students' overall growth. Formal assessments provide concrete evidence that music and arts make a difference in a child's development. While music teachers could certainly provide quality instruction with only informal assessments and feedback, it is worth the extra effort to demonstrate to the public and administrators that at least part of musical learning can be measured. Using language and data familiar to other educators improves the image of and public support for music education. However, the most important reason to use formal assessment is to inform teaching practices. By clearly identifying what students can and can't accomplish, teachers are better able to make the most of every teaching moment. ■

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Evaluating Music Teachers Through Portfolios of Student Growth

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ABSTRACT

The effort to evaluate teachers' effectiveness often centers on standardized testing of student performance, which may not be suitable to the arts, including the Orff classroom. This article outlines a program developed by a fine arts committee specifically for arts subjects. The Tennessee Fine Arts Student Growth Measures System enables teachers to create portfolios of evidence of student growth as the basis of their effectiveness as teachers. As some teachers report, it has had positive effects inside the classroom as well as enabling teachers to feel they have been evaluated authentically.

By Elizabeth Carter and Wincle Sterling

One of the most commonly heard phrases in the education reform movement is "teacher accountability." To some teachers, this phrase has a threatening tone that sets them on edge. Since teacher-effectiveness measures most often refer to student growth as evaluated through standardized testing, the phrase can also alarm Orff educators who value the creative process of making music. As school districts around the country increasingly include student growth measures and standardized test scores in teacher overall evaluations, music teachers must advocate for systems that accurately reflect successes in the classroom using authentic pre- and post-assessment. Schools in the Memphis, TN, area have used such a tool for the past three years, called the Tennessee Fine Arts Student Growth Measures System.

Before this system was implemented, teachers throughout Tennessee were evaluated solely by one of several state-approved evaluation models. The Shelby

County school district uses the Teacher Effectiveness Measure (TEM) 3.0, which built a summative evaluation score comprised of observation of practice (40%), value-added student growth measures (35%), student achievement measures (15%), professionalism (5%), and student-stakeholder surveys (5%). However, the TEM's student growth measures are not reflective of the growth in the arts.

Teachers began to fear that their evaluation would eventually be based upon a standardized "bubble" test measuring music literacy. While literacy is one important facet of elementary music instruction, the main focus of an Orff music class is to develop confident and joyful music making alone and with others through active participation, including imitating, exploring, improvising, and creating music. The question became how to generate measurable data in the music classroom as an alternative to school-wide value added components of the summative score, while remaining true to the holistic process of elemental music experiences through the Orff approach.

A fine arts committee, led by Dr. Dru Davison, Shelby County Schools' arts advisor, began developing a new evaluation program in 2010 to specifically address this issue without depending on a standardized test. A select group of teachers in the former Memphis City Schools (MCS) piloted the measure in fall, 2011. In 2012, the program was adopted by the Tennessee Department of Education as an option for arts teacher evaluations. MCS implemented it the same year. The program, called the Tennessee Fine Arts Student Growth Measures System, is now used in the newly merged Shelby County Schools (SCS) for all arts teachers, including 145 Orff music teachers.

This system, which has garnered national attention, is a portfolio-based measure of student growth. Fine-arts teachers who are evaluated with this model must create an electronic portfolio containing five evidence collections of pre- and post-assessments that demonstrate the growth their students have made in the arts. This allows music, art, and dance teachers to accurately reflect the outcomes of teaching in their classroom, and provides a meaningful picture of the value of arts education in the arts classroom. It is a student-centered evaluation of teaching effectiveness, which is authentic, individualized, and integral to professional learning and development.

Now in its second year of implementation, adopted in many other districts state-wide, and being considered by other districts in other states, the Tennessee Fine Arts Student Growth Measures System evaluates student growth in four power domains aligned with national standards for music education (now in the process of revision): perform, create, respond, and connect. According to the system's principals of scoring, the portfolio "relies on the premise that teacher effectiveness can be inferred from student growth. Specifically, effectiveness is understood as the amount of growth made by a teacher's students in one year compared to the growth that they would be *expected* to make" (Tennessee Fine Arts Student Growth Measures System, 2011).

To show a meaningful representation of the classes, grade levels, and students taught, and to demonstrate evidence of differentiated instruction, SCS music, dance and visual art teachers construct a portfolio of at least five "evidence collections." These demonstrate typical individual student growth in their classrooms through purposeful (rather than comprehensive) sampling. In purposeful sampling, teachers select students whose skill levels represent the broad spectrum of learners in their classroom. The teacher can demonstrate through video, audio and written evidence the growth each makes in a particular skill.

The process begins early in the year. Teachers devise standards-based and curriculum-based pre-assessments to determine students' skill levels. There are no prescribed formats for assessments other than those suggested in the Orff music curriculum implemented by SCS (Shelby County Schools Orff Music Curriculum, 2013). Teachers are free to capture evidence as it unfolds in the course of normal, everyday classroom instruction.

Typically, teachers assess and identify students in each class who are emergent, proficient, and advanced at a particular skill using the portfolio system's student scoring guide (Tennessee Fine Arts Student Growth Measures System, 2011), a rubric based on national and state standards. They use this information to shape planning and instruction during the year. Periodically, students are re-assessed on similar or more complicated skills to measure the growth of their learning. This growth is documented in the portfolio through authentic pre- and post-assessment captured in a variety

of ways. Methods may include audio-video clips of student performances of a particular musical skill. In the Orff music room, these avenues of portfolio evidence collection allow teachers to capture individual student achievement through assessment of skills such as singing, playing instruments, moving, and creating.

Typical examples of student growth evidence that an Orff music teacher might include are kindergarteners matching pitch, fourth and fifth graders playing recorders, students playing folk song accompaniments on pitched or un-pitched percussion, or students performing their own created rhythms, melodies, or forms. By comparing student achievement at two different points in the year (pre- and post-evidence), teachers can demonstrate the growth of students in their classrooms and generate a teacher-evaluation score that more authentically represents each teacher's effectiveness.

Teachers gather collections of student pre- and post-assessments into portfolios. They self-score and submit them electronically to the Growth in Learning Determination Information System (GLADiS) website (The Gladis Project Online, 2013), an online cloud-based system where teachers can securely upload and store evidence related to student growth. Once uploaded and submitted on GLADiS, each portfolio is scored through a blind peer review process to evaluate teacher effectiveness by determining the amount of student growth based on the student scoring guide (Tennessee Fine Arts Student Growth Measures System, 2011).

The GLADiS peer review committee is selected through an application process by the state's education department. Selected committee members are expert teachers in their arts content areas trained in the scoring process. They determine the level of documented student growth in each evidence collection of the portfolio based on the measure's scoring guide. If the reviewer's score of a particular evidence collection significantly differs from the teacher's self-score (which the reviewer does not see), that specific collection is automatically sent to a second reviewer. In such a case, the final score is an average of the two reviewer's scores. The teacher's effectiveness score is based on the degree of student growth demonstrated as determined by the reviewer's assessment of student achievement in the pre- and post evidences (History-Fine Arts Portfolio Model, 2013).

For many teachers, the Fine Arts Student Growth Measures System has created a shift in perspective. "It has definitely made me re-evaluate my approach to teaching," says Danyelle Harris, an Orff music specialist at Grahamwood Elementary School, in Memphis, TN. "Now when I plan my lessons, I am forced to ask myself if the activities are just for fun or [if the lessons are] based on skills and content that can be assessed." The system can also encourage a more long-term approach to planning. "I am able to plan how long I will or should spend on certain skills and content," says Harris. "I am also able to determine how much of the curriculum is actually being taught and which skills are the most valuable in terms of assessing student growth" (Carter & Sterling, 2013).

Allen Moody, Orff Music Specialist at Idlewild Elementary in Memphis, TN, agrees. "I think I write a lot more things down in a given class period [than I used to]. I find myself doing more formal assessments of skills like pitch matching, keeping notes as to when kids master certain sets of skills to show their readiness for the next level. I look for more of the building blocks along the way" (Carter & Sterling, 2013).

Does the experiential atmosphere and organic process of the Orff classroom make it difficult to capture concrete evidence of student growth? For Moody, these characteristics of the Orff process help build a stronger portfolio. When students demonstrate their creativity, it is "like moving away from multiple-choice tests and going to constructed response. We've done constructed response in the Orff classroom forever. We have just called it creativity, improvisation, and composition" (Carter & Sterling, 2013).

Looking at each student's individual growth also can lead to higher standards of mastery, says Moody. "Not only are you [the student] giving me a 'correct' response, but are you doing it in a way that shows me that you thought about it? Did you take a little risk in your question and answer? Did you use an appropriate pitch set? All of the little pieces come together to show mastery" (Carter & Sterling, 2013).

All new systems present challenges. One of the first that became apparent in the MCS pilot year was technological. During that year, participants submitted hard copies of portfolios in varied formats: pencil and paper, DVD, and flash drive. Each of these had to be reviewed using the same technology. To remedy this difficulty in the implementation year,

ML Solutions, Inc. launched the GLADiS website to receive online submissions (The Gladis Project Online, 2013). Teachers also needed and received additional training from the Shelby County school district to increase their familiarity with technology, including use of recording equipment, editing and uploading files, and selecting evidence that best demonstrated growth in a particular area.

An ancillary benefit of addressing these technological challenges has been a marked increase in collaboration among teachers across the district. Newer teachers often have impressive technology skills, but lack the teaching resources that veteran teachers have accumulated. As the district's teachers worked through this new system together, a different dynamic emerged.

"I talk to more music teachers about what they are doing in their classrooms. I have also noticed this with other music teachers," says Moody. "Whereas it seemed in the past that teachers had their own little 'secret stashes' of activities… [now] we are sharing ideas with each other and asking 'How do you get your kids to show this skill on an assessment?'" (Carter & Sterling, 2013).

Conclusion

When all is said and done, any evaluation process should be fair and rigorous, while providing teachers with feedback that allows for professional growth. The Tennessee Fine Arts Student Growth Measures System is designed to be such an evaluation measure. Rather than simply rating the level of a teacher's effectiveness, the system helps improve teachers' instructional practices. It affects student creativity, teacher collaboration, and instructional innovation, while treating teachers as the experts that they are. ■

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Can You Danielson? Understanding How A Commonly-Used Teacher Evaluation Program Relates to the Schulwerk

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ABSTRACT

Teachers throughout the U.S. face evaluation systems to ascertain their effectiveness and professionalism. Some of these systems may not account for the special learning provided in music classrooms. One system, however, aligns well with the Orff approach, and Orff teachers can embrace its requirements while maintaining the integrity of their students' learning. This article explores how the Danielson Framework for Teaching connects with the Orff approach so that teachers can use it to showcase their students' learning while teachers are being evaluated for effectiveness.

By Jean Hersey

Last year, Lake Forest School District 67 in Illinois instituted a new teacher evaluation system to comply with the Performance Evaluation Reform Act signed into law by Governor Pat Quinn in 2010. The system is the Danielson Framework for Teaching. According to my colleagues in the Chicago area and across the country, this program may be one of the country's most commonly implemented teacher evaluation systems. It is research-based and has been proven to positively affect student performance (Danielson, 2011).

Understanding this program more deeply will help those instructing music teachers in the Orff approach. Orff teachers know that the approach is highly effective in engaging student learning and not something that needs replacing. By recognizing and addressing potential discrepancies between the Danielson Framework and the Schulwerk, teacher education instructors can help learning Orff teachers be more effective in the classroom, and more successful when evaluated with this model.

Table 1: Components of Danielson Framework Clusters.

Domain 1: Planning and Preparation	Domain 2: Classroom Environment
a. Demonstrating knowledge of content and pedagogy b. Demonstrating knowledge of students c. Setting instructional outcomes d. Demonstrating knowledge of resources e. Designing coherent instruction f. Designing student assessments	a. Creating an environment of respect and rapport b. Establishing a culture for learning c. Managing classroom procedures d. Managing student behavior e. Organizing physical space
Domain 3: Instruction	**Domain 4: Professional Responsibilities**
a. Communicating with students b. Using questioning and discussion techniques c. Engaging students in learning d. Using assessment in instruction e. Demonstrating flexibility and responsiveness	a. Reflecting on teaching b. Maintaining accurate records c. Communicating with families d. Participating in a professional community e. Growing and developing professionally f. Showing professionalism

SOURCE: DANIELSON (2011).

For these reasons, I volunteered to undergo the Danielson Evaluator training program. This rigorous experience involved (among other things) watching 30 hours of lessons on video, gathering evidence of teaching practice, and interpreting the evidence.

Gathering evidence requires recording a detailed transcription of the lesson as it happens. This transcription is then entered into a program where the evaluator codes each sentence according to all of the domains and subdomains that make up the Danielson Framework. From the completed evaluation, the teacher can see a list of events that occurred during the lesson that pertained to a given category. From this list, the evaluator can determine a score, and the teacher can understand why he or she received that score. A significant portion of the training program addresses eliminating the evaluator's potential bias.

As uncomfortable and stressful as a teacher evaluation system may be, it is necessary. As professionals, teachers must hold each other and themselves to high standards, seek out help if they cannot meet those standards, and offer help to others who may need it. If teachers are not educated themselves in best practices, education cannot improve. Teachers must also actively self-reflect and critique their abilities to teach within these criteria. They must seek assistance or further education in areas where their skills are lacking.

There are potential pitfalls to any evaluation program. It is up to individual teachers to be aware of these and address them appropriately and proactively. Although this article focuses on the Danielson Framework for Teaching evaluation system as it relates to the Schulwerk, the information can be applied to any evaluation system.

Understanding the Danielson Framework for Teaching

The Danielson Framework for Teaching clusters the elements of teaching into four domains: They include Planning and Preparation, Classroom Environment, Instruction, and Professional Responsibilities.

Combined, these clusters contain 22 components (see Table 1). Evaluators rate teachers in each of these components on a scale of one to four, four being the best, or "excellent." Three means "proficient," two is "needs improvement," and one indicates "unsatisfactory."

Domains one and four—Planning and Preparation, and Professional Responsibilities—are not considered observable within the lesson. They are addressed on paper. Domains two and three—Classroom Environment and Instruction—are at the heart of the lesson observation.

Domain 1: Planning and Preparation

This domain may be difficult for *encore* teachers (those teaching other than core subjects), a category in which music teachers are often placed. Many encore teachers do not have a curriculum;

those that do may not use it systematically. These teachers have spent years teaching activity to activity, with little thought given to scope and sequence, or how an activity best functions in a specific curriculum. There are many reasons for this.

- Encore subject areas tend to be exempted from the rigors applied to core subjects. They are often treated as planning time for core teachers.
- Schools usually employ several core teachers per grade level. Core subjects also use standardized tests. Because of these situations, core teachers enjoy some accountability outside of a formal evaluation process. Encore teachers are often the only teachers of their subjects in the school. They may not be held accountable by either peers or administration.

When a new evaluation system is implemented, encore teachers suddenly face rigorous evaluation without the benefits of a cohesive curriculum or appropriate assessments. It is virtually impossible for them to demonstrate everything required by the system, such as the Danielson Framework. Ultimately, teachers are responsible for educating students. No matter why effective evaluation systems may have been missing in the past, encore teachers will now be held accountable for teaching a well-designed curriculum.

A curriculum is a "living" document, used and updated on a regular basis. Lesson objectives emerge directly from the curriculum. A curriculum map guarantees that the curriculum is actually being accomplished. Without this structure in place, meeting the components of the Danielson framework is difficult if not impossible. Teachers would be unable to set instructional outcomes (1c[1]), design coherent instruction (1e), or design effective student assessments (1f).

Many U. S. universities offer curriculum classes that can help with the Danielson domain of planning and preparation. Teachers must have a curriculum in place to effectively implement pre- and post-tests to measure student growth during the evaluation process.

Domain 1: Planning and Preparation is also an opportunity to explain facets of the Orff approach to an evaluator (1a). Music teachers are the experts in their subject, and must make that eminently clear. This domain will help evaluators understand what they are observing. Write descriptions of imitation, exploration, visualization, and improvisation as they relate to a lesson. Explain the melodic or rhythmic concept or skill that is the focus of the lesson. Although the Danielson Framework claims that trained evaluators can effectively evaluate any subject area, all training videos feature core-subject classes. Some explanation in a music lesson plan of what will take place is prudent. The lesson plan that meets the Danielson requirements resembles a written defense of one's pedagogical practice, with a lesson plan embedded within it.

Component 1b: Knowledge of Students is also challenging for a music teacher who teaches an entire school. The framework values teachers who know students on a personal level. This means understanding and communicating not just which students receive special services or are gifted musicians, but students' personal information, likes, dislikes, and so on. Write this type of information down for your evaluator in case there isn't time to demonstrate the knowledge during the lesson.

Domain 2: Classroom Environment

This domain is a "no-brainer" for the practicing Orff teacher. Any good teacher creates an environment of respect and rapport (2a) through skills such as politeness, encouragement, and positive reinforcement. Where Orff teachers excel is in Component 2b: Establishing a Culture for Learning. Danielson indicators include

- belief in the value of the work;
- high expectations;
- quality expected and recognized;
- effort and persistence expected and recognized;
- confidence in ability evidenced by teacher and students' language and behaviors; and
- expectation for all students to participate.

Orff teachers place high value on independent musicianship. Attaining this ideal takes time, so the above indicators are embedded in daily practice. Since the Orff approach is naturally differentiated, all students can and do participate at the levels of their best abilities.

Creating music takes time. Most music teachers have very little time with students. For this reason, successful Orff teachers streamline classroom procedures (2c) and allow little downtime during transitions (2d). If these two areas are addressed,

1 Numbers in parentheses reference components as shown in Table 1 on page 31.

student behavior (2d) is less likely to be an issue. Finally, organizing physical space (2e) is automatic because of the value placed on movement in the Schulwerk. Practicing Orff teachers have systems to deal with instruments, students, and space in order to successfully implement all aspects of the Schulwerk.

Domain 3: Instruction

Domain 3: Instruction concerns the lesson being taught and the techniques used to teach it. The first sub-domain, Communicating with Students, measures setting learning expectations, giving directions for activities, and explaining content, all with accurate syntax and precise, expressive vocabulary.

Students are expected to know what they are learning and the day's instructional outcome. The Orff teacher who may not always explain or label concepts before certain exploratory activities must clearly indicate in the lesson plan that the objective is one of discovery or preparatory activities for a future lesson.

If the lesson is intended to be open-ended, allowing students freedom to decide how the activity will develop, that objective should be stated. The plan might say, for example, "…to allow for student choice, the lesson may veer off into an unexpected direction." Student choice is greatly valued in both the Schulwerk and the framework (3c and 3e). Don't be afraid to continue teaching as you would normally in this regard.

Component 3c: Engaging Students in Learning is another "no-brainer" for the successful Orff teacher. This component overlaps considerably with Component 2b: Establishing a Culture for Learning. Because music making is active, it is easy to demonstrate that all students are working enthusiastically and as a team. Creating music is an aesthetic experience that is intrinsically satisfying, so students are often highly motivated and persistent in their efforts. Make activities age-appropriate, plan enough time for success, and allow for student choice. Engagement in learning demands pacing and giving the students ownership over their work. If these two elements are present, all students will be engaged.

Engaging Students in Learning is directly connected to Component 3e: Demonstrating Flexibility and Responsiveness. Clearly, this element aligns with the Schulwerk. Indicators include adjusting lessons in response to students' lack of understanding, incorporating student interests and events of the day into the lesson, and seizing upon "teachable moments."

For example, when a teacher introduces 6/8-meter notation, a student may state that he thinks it is the same as ¾ meter. Although comparing the two may not be in the lesson plan, the student's comment is an opportunity to explain how the accents differ or how the beats are subdivided differently. This demonstrates what the evaluator wants to see: The teacher is able to think quickly and respond to ideas or questions from students, and welcomes their input. In the music classroom setting, meeting indicators can also mean responding to student ideas and creativity, and allowing the music to lead the class into new and uncharted territory. The Orff teacher must have a large repertoire of ideas and techniques to make this open-ended approach successful and relevant to the objective.

Component 3b: Using Questioning and Discussion Techniques is the only instructional technique specified in the Danielson Framework. Indicators include

- questions of high cognitive challenge formulated by both teacher and students;
- questions from teacher with multiple correct answers or with multiple approaches to single correct answers;
- effective use by teacher of student responses and ideas;
- student discussion with the teacher stepping out of the central, mediating role; and
- high levels of student participation and discussion.

This component may seem constricting to the Orff teacher who would rather make music than talk about it. Within the context of a group creative project or a discussion—for example, discussing with students how a class will perform a certain piece for a performance—questioning and discussion techniques become highly effective tools. They connect to the central Schulwerk concepts of independent musicianship, creativity, and self-expression. Imagine a discussion that might take place regarding improvisation or composition:

- What makes a successful improvisation?
- Why did we like that student's improvisation? What worked?
- What makes something sound finished/unfinished? (Final point? Tonal Center? Question and answer? Melodic phrase form?)

- What does "filling in the gap" mean?
- Can someone give me a melodic or rhythmic (or movement) idea? What can we do with it? Can we play it backwards? In canon? Create a rondo?

Questions such as these, and the resulting discussions, lead directly to Component 3d: Using Assessment in Instruction. The questions above could be refocused to expand the discussion.

- Was a student's improvisation successful? Why?
- If you were the teacher, how would you grade this? What would you look for?
- What was the form of this student/group project?

Assessment need not be limited to paper-and-pencil formats. Informal assessment occurs every day. Peer and self assessment are vital to create independent musicians. Put students in charge! You will be surprised at how perceptive and objective they can be. The teacher's job then becomes to assess the assessors (the rest of the class). Set high expectations for students regarding their powers of observation, and provide appropriate language for them to use. In my classroom, students begin their comments with "I liked, "I noticed," or "I wondered." Some students' incisive comments reveal that they understand much more about a project or concept than was previously evident.

Domain 4: Professional Responsibilities

The domain of Professional Responsibilities encompasses the organizational and written systems in place to ensure that teachers are effective.

- Component 4a: Reflecting on Teaching may include personal reflection or ideas generated through collaborative meetings with other teachers that have affected an individual's teaching.
- Component 4b: Maintaining Accurate Records does not mean simply recording grades. It may include collecting money for yearbooks or field trips, or keeping track of student participation in class leadership roles, such as handing out instruments or leading warm-ups. Involve students in these systems, if possible.

- Ensure that the use of Component 4c: Communicating with Families is frequent and ongoing. Include students in creating and maintaining lines of communication, such as a website where students and parents can check assignments or email teachers with questions.
- Component 4d: Participating in a Professional Community addresses the teacher's responsibilities beyond the classroom. This may include mentoring teachers or organizing community projects with students.
- Component 4e: Growing and Developing Professionally may require courses and workshops taken or taught by the teacher. Inviting a colleague to observe a lesson for some informal feedback is another form of professional growth.
- Component 4f: Showing Professionalism emerges when teachers demonstrate honesty, integrity, and a focus on what is best for students. It is exhibited when colleagues ask that teacher for help or advice, or when the teacher offers to assist on projects that will impact students or the educational community.

Conclusion

Whether evaluation is done through the Danielson Framework or another program, all teachers, core and encore alike, must demonstrate competence in their fields. The Danielson model values student creativity, focuses on developing independent learners, and gives students ownership over their education, something that the Schulwerk has been doing for years. Orff-educated teachers enjoy an advantage when being evaluated with this model. ■

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Learning to Let Go: Informal Music Learning in the Music Classroom

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ABSTRACT

Informal music learning is self-directed learning based on aural copying, peer teaching, and student choice. While this type of learning usually takes place outside of school, research has shown that using these practices in the musical classroom promotes musical growth and student independence. This article explains some of the characteristics of informal music learning found in research. It also describes findings from the author's study of four music teachers who used informal music learning in their classrooms, and provides practical applications for Orff teachers.

By Julie Derges Kastner

When I was a child, my mother taught me to swim at the municipal pool. Sometimes she pulled inflatable floaties up around my waist and onto my arms to help me stay afloat. Other times, she would simply carry me into the water. While in her outstretched arms, she would encourage me to kick my legs to make waves and use my arms to propel me forward, providing support and guidance. Eventually, my mother had to let me try to swim on my own to truly become a proficient swimmer.

Similarly, in our music classes, we need to provide more opportunities to let our students "swim" on their own to become musically independent.[1] Recently, scholars and music teachers have advocated the use of informal music learning to provide these types of experiences (Davis, 2010; Green, 2008; Jaffurs, 2004). This article will explore informal music learning by describing

1 The initial idea for this swimming analogy came from Green (2008), who said that students' initial activity in informal music learning was like "dropping pupils into the deep end" (p. 25).

characteristics from research, examples of activities and teaching strategies, and insights from teachers who have used it in their classrooms.

Children's Informal Music Learning

The term *informal music learning* describes how individuals learn music by themselves or with peers in casual, everyday experiences. These include activities like learning a jump-rope chant with friends, singing a song on the radio with family, or figuring out a new guitar chord by trying several different fingerings to see what works (Campbell, 2010; Green, 2008).

Examining these informal experiences reveals new insights that can have applications in the music classroom. For example, when learning a rote song, children often repeat the whole song many times, rather then breaking it apart into phrases (Campbell, 1991; Dzansi, 2004; Koops, 2010; Harwood, 1998; Marsh, 2008). This could indicate that children benefit from hearing a whole song multiple times while learning it. Children also perform *musical utterances*, which are snippets of known songs they have internalized that come out during their play–sometimes in seemingly unconscious ways (Campbell, 1991; Lum & Cambpell 2007; Marsh, 2008). They also create *mashups* (arrangements comprised of multiple songs or chants they hear) and they enjoy having choice in their repertoire (Marsh, 2008).

Researchers have found that children's informal music learning is often social, taking place through interactions with each other. When children learn songs together, they teach one another, often enacting different roles in the learning process, like observer, listener, performer, and critic (Dzansi, 2004; Koops, 2010; Harwood, 1998). Sometimes a child will watch and listen to her friends making music. Other times she will join in. An older or more confident child occasionally serves as leader, directing others and helping them get it right.

Music teachers play an important role in sequencing curricular objectives, breaking music down into its elemental building blocks, guiding students in exploratory and creative activities, and introducing historical and cultural repertoire that children might not otherwise experience. These effective pedagogical practices can and should continue. However, Orff Schulwerk teachers may find that informal music learning processes can support their goals of peer scaffolding and student independence. Teachers may also find that practices like those described above—where students learn songs holistically, choose their own repertoire, teach and learn from each other, and take on roles as observers, listeners, performers, and critics—complement many components within the Orff approach. These processes align with what children naturally do with music outside of school. They also support other educational theories across the field (see Table 1).

New Insights into Students' Musicianship

Informal music learning processes can be brought into the elementary music classroom in a variety of ways. One of the more common practices is a sequence of small group activities in which students arrange cover songs using classroom instruments and/or voices

Table 1: Connections Across the Field.

Musical Approaches	Informal Music Learning
Orff-Schulwerk	Encourages musical experiences that connect with children's natural playfulness and creativity.
Constructivism	Enables learners to construct their own understandings of music, with teachers providing progressively less scaffolding to help learners become independent (Vygotsky, 1978).
Bloom's Taxonomy of Learning	Allows for students to analyze, evaluate, and create, which are higher levels of thinking in Bloom's taxonomy (Anderson & Krathwol, 2001).
National Standards for Music Education	Provides additional opportunities to meet standards. Standard 3: Improvising, melodies, variations, and arrangements. Standard 4: Composing and arranging music within specified guidelines. Standard 6: Listening to, analyzing, and describing music (MENC, 1994).

Table 2: Informal Music Learning Ideas.

Dip your toe in the water	■ Observe students' music-making on the playground before or after school (Campbell, 2010; Lum & Campbell, 2007). ■ Poll students to discover their favorite radio stations, artists, and popular songs. ■ Let students choose a song to perform from a set of teacher-selected choices. ■ Have students choose groups for a small-group activity.
Wade in further	■ Have students cover a pop song using a cappella voices or classroom instruments (Green, 2008). ■ Let students explain a musical concept to the class in their own words (Davis, 2010). ■ Give students the notation to a pop song's chorus to play on recorders, and then ask them to figure out the verse by ear with a partner. ■ Present a "Popular Song of the Month" that students can figure out how to sing or play by ear.
Make a splash!	■ Ask students to create their own video game music or music video in small groups. ■ Include students' selections, arrangements, and creations in concerts and performances. ■ Teach students to play guitar, ukulele, keyboards, or drums so they can play along with familiar songs. ■ Dedicate regular times each week, month, or quarter to allow for student choice.

(Davis, 2010; Green, 2008; Kastner, 2012). However, there are many other ways that teachers might try out informal music learning (see Table 2).

Informal music learning can reveal many new insights into students' musical abilities and interests. Recently, I conducted a research study with three elementary music teachers and one intermediate-level music teacher. The study examined informal music learning in a professional development community (Kastner, 2012). Together, these teachers adapted activities and pedagogical strategies using informal music learning for their fourth- through sixth-grade students. Then they experimented with these activities in their classrooms.

These music teachers described the unique and seemingly messy or unstructured processes students used, unexpected leaders and performers that emerged, and surprising benefits.

The teachers were somewhat hesitant to try these ideas at first because the activities were different and less structured. They were uncertain as to how students would respond. However, they quickly began to realize the value of the informal music learning activities. More specifically, these music teachers described the unique and seemingly messy or unstructured processes students used, unexpected leaders and performers that emerged, and surprising benefits.

"Messy" Processes

Teachers in the study frequently described students' learning in informal learning activities as messy because students were noisier and followed different sequences than were typical in class. Informal music learning activities led to louder classes as students discussed their work and practiced snippets of musical ideas that they passed back and forth. At first, teachers were nervous about how their principals would respond if they were to come in and see the "messiness." However, when principals did visit the classes, they were pleased to see students working constructively and did not mind that students were not performing together as a whole class.

Music teachers also recognized and were pleasantly surprised by how engaged students were throughout the learning process. They found that all students were consistently participating in informal projects because they were motivated to work independently on songs of their own choice. As one teacher explained, "Teachers definitely need to understand the process students will go through when making music informally. They need to know that it can be messy, it

might be noisy, but that something productive *will* come out of it at the end" (Kastner 2012, p. 220).

In particular, the teachers commented on two specific aspects of students' messy processes: *doodling* (or experimenting musically) and peer teaching (Davis, 2010; Green, 2008; Jaffurs, 2004).

First, teachers found that students would doodle with different musical ideas, motives, and rhythms from the songs they were trying to copy. While some students used this doodling to practice motives and fingerings, others used it to match their performances to the song they were copying by ear. At first, teachers were concerned that students were not making progress. Then teachers understood students' musical doodling as a type of musical brainstorming or exploration.

Second, teachers found that students helped each other through the learning process, enabling them to figure out their parts. After watching this peer teaching, one teacher commented that he needed to trust his students more. Previously, this teacher felt he always had to explain and structure his classes in order to ensure student learning. After seeing his students' success when he gave them time to work informally, he recognized how peer teaching could also be an effective pedagogical technique.

Unexpected Leaders and Performers

The elementary teachers mainly implemented informal music learning activities with their upper elementary grades. Typically, at this age, children are beginning to make decisions about what music they like and whether they think of themselves as musical. Thus, it can sometimes be tricky to engage these older students if they do not plan to continue school music classes after elementary school. Music teachers who used informal music learning activities found that, by implementing informal music learning activities, certain reluctant or non-participatory students became unexpected leaders and performers. These students appreciated having some choice in what songs they were performing,

who was in their performing groups, and how they were making musical decisions. Teachers frequently commented that they enjoyed seeing kids take on different roles in their music classes. A teacher described one memorable example:

> Kids that normally don't kinda blend—they're not active participants, or maybe think they don't make music so much—those were the ones that kind of stood out. There was this one girl. She's a real tomboy, and she went home and learned the whole rapping section… and pretty much blew the whole class away. (Kastner 2012, p. 235)

Another case involved a small group of sixth-grade boys. Earlier in the year, this group had chosen not to attend their performance in a choir concert; the teacher believed this was due to negative peer pressure. However, when working on their informal cover-song project, one of the boys was going to be absent for the in-class performance. The teacher explained that this group was so excited to perform its cover song that the students made special arrangements to finish the project early and share it with classmates. The teacher was struck by the level of commitment and passion by this group of boys that had previously shown less interest in music class.

Benefits of Informal Music Learning

The study's teachers were impressed with what students were able to achieve when given the opportunity to work independently during informal music learning projects. Students were able to pick out more melodies, rhythms, and harmonies than the teachers would have predicted. While the performances were not as accurate or polished as those directed by teachers, the experience proved valuable for both students and teachers.

Students frequently described working on performances outside of school. One student asked whether working on her music project at home would be "cheating." In another case, a student described calling her friend to coach her through

a difficult recorder passage in a pop song from her informal music learning project. Overall, students described looking up lyrics, listening to recordings for parts, memorizing words, and practicing parts outside of the music classroom. They took ownership over their learning in a new way, and they seemed to have a different understanding of the musical components of some of their favorite songs.

Teachers greatly appreciated seeing their students' new musical independence emerge. One of the teachers summed up this idea by saying that, when he had started one of the informal activities, he was afraid students would sound like "mush," but then shared his surprise: "It was incredible!. ... I couldn't believe how accurate they were with some of these songs... it turned out past my expectations" (Kastner, 2012, p. 244).

Conclusion

Informal music learning is based on the ways that children naturally make music on their own in everyday situations. By bringing these processes into the classroom, Orff teachers can help students apply knowledge and skills to further develop their musical independence. Students using these activities made unexpected progress, were more engaged during classroom activities, and even worked on their musical projects outside of school. Informal music learning activities can provide valuable experiences for students to take ownership in their music making. So take the plunge and jump (or dip your toe) in to these unique types of learning experiences! ■

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Dancing the Music of Gunild Keetman: A Middle School Project

SUSAN WHEATLEY is Professor of Music at Indiana University of Pennsylvania, Indiana, PA. She has presented the music of Gunild Keetman at numerous AOSA and College Music Society conferences, the Orff Zentrum's 100th Birthday of Gunild Keetman, and at the 2012 International Society of Music Education (ISME) conference in Thessaloniki, Greece. In 2011, she received a fellowship from the American Association of University Women to produce a DVD of Keetman's music.

ABSTRACT

In the 1930s, Gunild Keetman composed numerous dance suites, working with choreographer Maja Lex, while teaching at Carl Orff's Güntherschule. *These early works were composed for the school's young adult students. This author describes how a selection of these pieces, based around a common theme, inspired younger music and dance students in a middle-school project.*

By Susan Wheatley

Orff-process teachers are well acquainted with the models that Gunild Keetman (1904-1990) provided for elementary school students (see Figure 1). They are clearly outlined in the *Schulwerk* volumes and in Keetman's book *Elementaria* (1970), which was the first written treatise outlining Orff's elemental music education.

In the same way, Keetman's early dance pieces, composed with choreographer Maja Lex (see Figure 2), are models of larger compositions that can be performed on concert percussion instruments with middle school students. These compositions allow students to create their own choreography and musical interpretations. This article explores the dance pieces composed by Keetman for the *Tanzgruppe Günther* performances in the 1930s and their use in a project with middle school music and dance students.

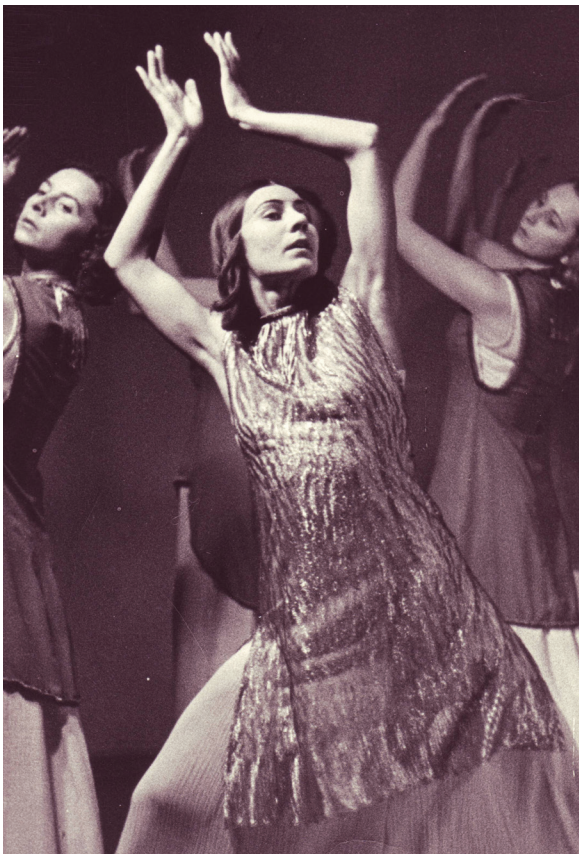
Discovering Keetman's Dance Suites

Keetman's legacy as a composer began with a collaboration with dancer Lex (1906-1986) and the opening of the Güntherschule (a music and dance school) in Munich, Germany. In September 1924, Keetman enrolled in the school after reading about the work of Carl Orff and Dorothee Günther, the two founders of the Güntherschule.

Figure 1. Gunild Keetman

SOURCE: ORFF-ZENTRUM (1930). PHOTOGRAPHER UNKNOWN.

Figure 2. Maja Lex



SOURCE: ORFF-ZENTRUM, *AN DIE SONN* (1935).
PHOTOGRAPHER: PHOTO UMBO.

Keetman studied composition with Carl Orff at the school. After graduating, both Keetman (as a composer) and Lex (as a choreographer) taught at the school. They created and performed repertoire for the school's professional music and dance ensemble. Together, they developed over 50 pieces for the school's Tanzgruppe Günther ensemble that toured throughout Europe from the 1920s to the 1940s in the emerging style of *Ausdruckstanz* (known as modern dance today). Their performances won several dance competitions and prizes.

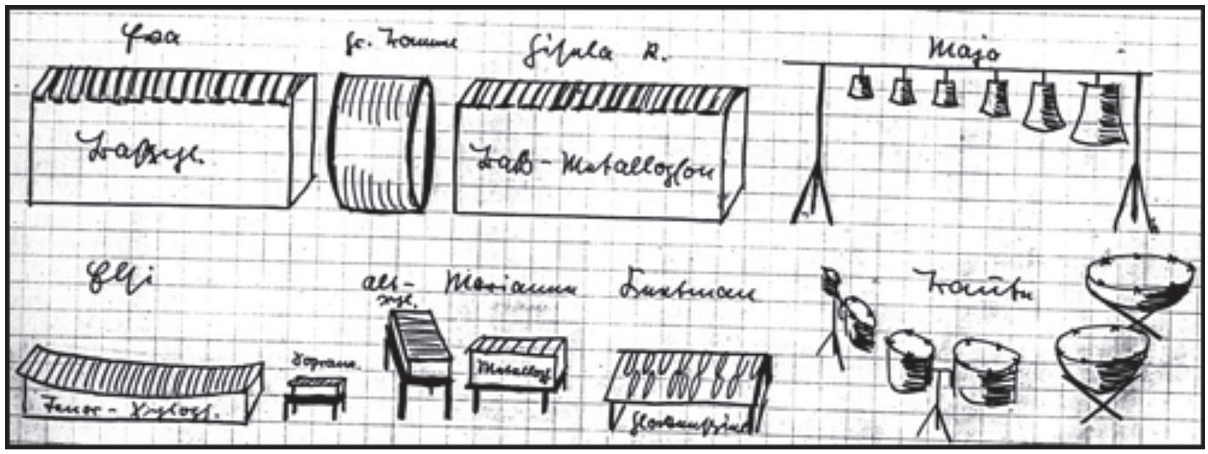
Keetman's pieces can be found in her manuscripts archived at the Orff Forum in Munich. Additionally, many photos of Lex's choreography exist. Both can guide teachers who wish to explore these dances and compositions with their students.

Keetman's compositions are characterized by modal harmonies, captivating rhythms, and the many colors of exotic percussion instruments. According to Orff's specifications, the instruments that were used by the Tanzgruppe orchestra were designed to resemble ethnic Asian and African instruments, especially the Indonesian gamelan. The instruments were chromatic. (Later, when Orff developed the Schulwerk instruments exclusively for children, they became diatonic instruments.) Sketches of the instruments and individual players can be found in each of Keetman's original scores (see Figure 3 on page 44).

These early dance suites with choreography by Maja Lex were created for Güntherschule students—young adults of 18-20 years—as were the early Schulwerk exercises such as Keetman's *Rhythmischebung*. Rediscovering Keetman's 1930s pieces as a way to extend Schulwerk philosophies beyond elementary school and into secondary education is a logical continuation of the creative and elemental process initiated by Orff and his protégé, Keetman.

As a Güntherschule student, Keetman found a creative role for her talents. With other students, she was trained equally as dancer and musician in an integrated arts approach that Orff referred to as elemental music and dance. Keetman studied

Figure 3. Keetman's Sketches of the Early Orff Schulwerk Instrumentarium.



SOURCE: ORFF-ZENTRUM (1935)

the musical and visual arts along with movement, dance, and physical education. She was also fascinated with the unique and creative renderings of the folk arts in Bavaria. This attraction influenced her artistic choices throughout her career.

Keetman's creative energy was best expressed by her example as a creative artist. At school she created musical improvisations with recorders, timpani, and percussion instruments. As a professional, she composed music in collaboration with Lex's choreography, and led pupils in rhythmic and dance improvisation as a master teacher at the Orff Institute. In later years, she created colorful weavings and attended playful puppetry shows at local Bavarian festivals with friends. This creativity was integral to her personality.

Developing a Theme for Middle School Study

For a project with middle school students, I wanted to choose examples of Keetman's unique compositional style that might provide students with foundations for their own movement improvisation and musical interpretation. Two of Keetman's extended dance suites contained promise for the project: *Klänge und Gesichte (Sounds and Visions)* composed in 1934, and *Tänze zu Ehren von Tag und Nacht (Dances to Honor the Night and Day)* composed in 1935. These works offered great programmatic possibilities with their affinity to the myths and magic of Bavarian folk culture.

After an in-depth study of these suites, I found four pieces that shared a common theme of night thoughts, dream visions, and nightmare fantasies: "The Night of Hovering Thoughts," "Nightmare 1," "Nightmare 2," and "Nightmare 3." "The Night of Hovering Thoughts" is part of the 1935 suite; the three "Nightmares" were composed in 1934. They are not only drawn together thematically, but also by the modal flavor of their musical language. Each piece is set in the Dorian mode with a tonal center of E. Keetman's use of the Dorian mode adds a whimsical flavor to these pieces, evoking mysterious images of dreams and nightmares, an enticing medium for the middle school students who would be performing them. I called these pieces *Nachtmusik* ("Night Music").

The mystery and magic that surrounds visions of the night provide an attractive theme for study in middle school. They can motivate students to create their own musical night fantasies inspired by the drama in Keetman's musical miniatures. Discussing nightmares with adolescents as a prologue to performing Keetman's night pieces may lead to everyone better understanding students' interpersonal challenges of everyday life.

Nightmares are a subcategory of dreams. Because nightmares are so startling, they sometimes stay with us throughout the next day. Sharing stories about students' nightmare experiences and how to express them through sights and sounds can enhance the study of Keetman's night music. It also allows adolescents' natural creative expression to emerge when they create choreography to bring the pieces alive.

Although the original Tanzgruppe Günther performers were in their early 20s, I chose a middle

school percussion and dance ensemble called Velocity to re-create these delicate night pieces. This troupe of 7th and 8th grade students is from Jeanette McKee Middle School, Jeannette, PA (near metropolitan Pittsburgh). The ensemble's founder and music director, Carla DellaPenna, uses a strong general music program for these students that emphasizes the Orff Schulwerk process. After completing one year of general music in 6th grade, 7th- and 8th-grade students can extend their study by joining Velocity.

The group was founded in 2003 through a grant from the American Association of University Women and the Pennsylvania Council on the Arts. Since then, Velocity has performed Keetman's music in several venues, including AOSA conferences in 2006 and in 2011, the project described in this article, *Nachtmusik*.

Bringing the Magic to Life

To provide access to Keetman's early musical gems for today's performers, I transcribed pieces from the original manuscripts. The music was arranged for today's concert instruments, such as xylophone, marimba, orchestra bells, timpani, and a large variety of non-pitched percussion, because these might be more available to middle school musicians. Each transcription also includes an instrumentation list specifying how the piece may be performed with today's chromatic Orff instruments. Pieces also contain suggestions to motivate students' choreography.

In her night pieces, Keetman made great use of hanging cymbals, gongs, tambours, and tuned water glasses to create nocturnal soundscapes. However, her handwritten manuscripts lack any indication of dynamics or tempo markings. For my transcriptions, I chose tempo and expressive markings. Keetman did write several word cues in the score that give clues for a possible storyline in the choreography. For example, the third nightmare piece includes action words (such as "jump," "turn," and "spin") along with nightmare moods and characters.

The first selection of the set is "Night of Hovering Thoughts" (translated from the German *Der Nacht*

Figure 4. Keetman's "Night of Hovering Thoughts."

SOURCE: ORFF-ZENTRUM, DIE NACHT DER SCHWEBENDEN GEDANKEN (1936). PHOTOGRAPHER: S. ENKELMANN.

Figure 5. Maypole Figures in Diessen, Germany.

SOURCE: SUSAN WHEATLEY

der Schwebenden Gedanken). This piece is from *Dances to Honor the Day and Night* (1935), a suite that depicts various facets of the day and night. This composition is unique because it is the only early dance piece composed by Keetman that has a vocal part and calls for tuned water glasses. The singing combined with the differing intonation of the glasses adds a mysterious timbre to the piece, perhaps evoking sounds of the hovering night winds in the Bavarian mountains where Keetman lived.

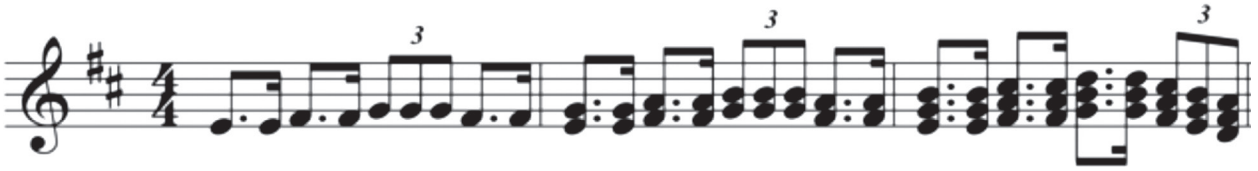
The work's principle theme is a repeating dream motive that depicts the hovering dream-thoughts of a dancing chorus. Secondary themes are dream episodes expressed in solo, duet, and trio dances. A photograph from the original choreography (see Figure 4) illustrates a circular or twirling design which suggests the gently, whirling night winds of the Bavarian Alps.

The exotic tone colors in "Night of Hovering Thoughts" can also be traced to Keetman's love for the folk arts, crafts, and festivals in Germany and Austria. Keetman lived most of her life in Bavaria, a region of Germany that includes Munich and borders the Austrian city of Salzburg. Much folklore and mythology spring from the mountain villages in the Bavarian Alps. The maypoles and clocks in the village squares, like those shown in Figure 5 near Carl Orff's home in Diessen, Germany, feature twirling figures appearing to dance to tinkling sounds like those from Keetman's bells, water glasses, and cymbals in this piece.

"Nightmare: The First Dark One" (*Nachtmahr-Erster Düsterer*) is the next piece in this collection taken from Keetman's *Sounds and Visions (Klänge und Gesichte)* suite (1934). The suite had eight dance pieces, which evoke a life's journey. The nightmares from the second section, subtitled "The Dark Dances" (*Die Düsteren Tänze*), are reminiscent of life's dark and melancholy struggles punctuated by disconcerting dream fantasies.

"Nightmare: The First Dark One" is dramatic with swelling crescendos accented by surprising timpani cadences. The whole suggests frightening nightmare images. In photographs of the Tanzgruppe Günther performing this piece, the dream seems to extend through the shapes of the dancers' uplifted arms, mirroring the upward cascading musical theme which Keetman develops by adding parallel stacking thirds (see Figure 6).

Figure 6. Measures 12-14 of Keetman's "Nightmare Theme."



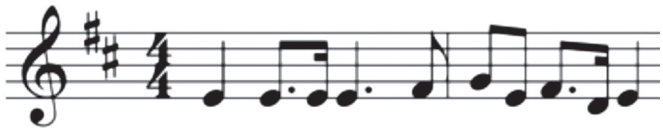
SOURCE: TRANSCRIPTION OF NIGHTMARE 1 BY SUSAN WHEATLEY.

In a photograph of Lex's original choreography, Lex is the "nightmare" sneaking through the line of frightened dancers (see Figure 7). The percussion ensemble accompanied the dance from a raised platform upstage of the dancers. Keetman, playing the timpani, is in the upper right corner of photo.

The choreography suggests abstract night figures moving as if in a dream through Germany's Black Forest, the site of *Grimm's Fairy Tales*. Adding to the drama, Keetman uses a quote of the familiar *Funeral March* from Chopin's *Piano Sonata in Bb Minor* following the opening theme (see Figure 8).

"Nightmare 2: The Second Dark Dance" (*Nachtmahr - Zweiter Düsterer*) is the next night vision. Notes in Keetman's manuscript indicate that Lex was the lead dancer in this wild and improvisatory dance. The music suggests nightmare-like mythical creatures from Keetman's Bavarian culture, such as *Krampus* (see Figure 9 on page 48), who roams the streets in December with St. Nicholas, clanging bells warning children to earn treats, not nightmares. The music abounds with pounding chromatic clusters and noisy gongs challenging the dancers to exhibit extreme strength throughout their bodies.

Figure 8. Measures 21-22 of Keetman's Quote from Chopin's "Funeral March" in "Nightmare 1."



SOURCE: TRANSCRIPTION BY SUSAN WHEATLEY.

Figure 7. Original Choreography from "Nightmare: The First Dark One."

SOURCE: ORFF-ZENTRUM, DÜSTERE TÄNZE (1934). PHOTOGRAPHER: V. BLÜCHER.

Figure 9. "Krampus" Wandering the Streets of Salzburg.

SOURCE: SUSAN WHEATLEY.

Figure 10. Mountain Dwarf Marionette at a Castle in Salzburg, Austria.

SOURCE: SUSAN WHEATLEY.

The final piece, "Nightmare 3: The Third Dark Dance" (Nachtmahr - Dritter Düsterer), tells a story, perhaps inspired by one of the many Bavarian folk myths which include grotesque mountain dwarves (see Figure 10). Keetman indicates the entrance of a Nightmare Guard and Nightmare King, along with choreography cues such as "jump," "hop," "spin," and "turn." The audience can imagine the story beginning as the nightmares escape from their crypt and dance into the night led by the Nightmare King, only to disappear at the day's first light.

The listener can find several musical references from the first two nightmares in this concluding musical fantasy, such as the returning theme from "Nightmare 1" (see Figure 6). In the middle section, Keetman writes the Latin word *lacrimosa* in the score, meaning "mournful tears." Indeed, the chromatic downward movement in the xylophone part signals falling tears, a gesture foreshadowed in the chromatic clusters of "Nightmare 2." In the coda, Keetman uses the timpani to signal each nightmare's disappearance. This dramatic ending serves to sublimate the horrors of the nightmares' journey, and leads back to a restful morning with the dawning of a new day.

Figure 11. Velocity Performing "Hovering Thoughts" at Jeanette Middle School.

SOURCE: SUSAN WHEATLEY.

Conclusion

Actively involving adolescents in performing and choreographing these historical pieces offers middle school students an historical model of artistic collaboration. Using Keetman's music to introduce the study of musical composition allows the natural musical expression of teens to emerge through the creative outlet of music and dance.

Velocity performed *Nachtmusik* with youthful zest, artfully creating its own musical night adventures (see Figure 11). The ensemble also produced a video recording of Keetman's *Nachtmusik*, generously supported by the PA Council on the Arts, AAUW, and the Jeanette City School District.

The students' choreography and musical interpretation were extremely expressive, living up to the Ausdruckstanz modern dance style of the 1930s. Thanks to the Velocity Ensemble and its music director, Carla DellaPenna, these historic pieces came to life. The performances clearly demonstrate that Gunild Keetman's early dance music composed at the Güntherschule is relevant for today's middle school music and dance students. ■

ACKNOWLEDGEMENTS

Historical photos are presented here with the permission of the Orff-Zentrum in München, Bavaria, Germany, which also provided the information about the source of the artifacts. Other photos were taken by the author.

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REVIEWED RESEARCH

The Effect of the Orff Approach on Behaviors of Two Students with Attention Deficit Disorder: A Case Study

ABSTRACT

Music educators often confront groups of students with diverse abilities and challenges. Children with special needs are typically integrated into the classroom for physical education, art, and music. Music offers every child, with or without disabilities, an opportunity to enrich musical skills and develop non-music skills such as communication and cooperation. The purpose of this project is to investigate the therapeutic benefits of musical activities typical of the Orff classroom (singing, movement, and playing classroom instruments) in terms of specific behaviors of children with attention deficit disorder (ADD).

DENNIS SIEBENALER taught music education to inner-city youth in Austin, TX for nine years after completing a doctorate in music education at the University of Texas, Austin, TX. His teaching experience began in Wisconsin after he received his bachelor's degree in music education from Viterbo University, La Crosse, WI and his master's degree in piano performance from the University of Wisconsin-Madison. He currently heads the music education area at California State University, Fullerton. Siebenaler has presented sessions at numerous state, national, and international conferences, and has published articles in leading music education journals.

By Dennis Siebenaler

Attention deficit disorder (ADD) has been recognized as a psychological disorder for at least a hundred years (Barkley & Macias, 2005). According to the *Diagnostic and Statistical Manual of Mental Disorders* (4th ed., text rev.; DSM-IV-TR; American Psychiatric Association, 2000), the essential features of ADD are a persistent pattern of inattention, hyperactivity, and impulsivity. Following is a list of symptoms for attention-deficit/hyperactivity disorder, predominantly inattentive type (ADD) (*DSM- IV-TR*, 2000, p. 92).

Six (or more) of the following symptoms of inattention have persisted for at least six months to a degree that is maladaptive and inconsistent with developmental level:

- Often fails to give close attention to details or makes careless mistakes in schoolwork, work, or other activities.
- Often has difficulty sustaining attention in tasks or play activities.
- Often does not seem to listen when spoken to directly.

- Often does not follow through on instructions and fails to finish schoolwork, chores, or duties in the workplace (not due to oppositional behavior or failure to understand instructions).
- Often has difficulty organizing tasks and activities.
- Often avoids, dislikes, or is reluctant to engage in tasks that require sustained mental effort (such as schoolwork or homework).
- Often loses things necessary for tasks or activities (e.g., toys, school assignments, pencils, books, or tools).
- Often is easily distracted by extraneous stimuli.
- Often is forgetful in daily activities.

Usually, ADD is first diagnosed during a child's elementary school years, when adjustment to school can be compromised by the disorder. However, children with ADD may not come to clinical attention until later childhood (*DSM- IV-TR*, 2000; Barkley & Macias, 2005). ADD is a psychological, behavioral, and neurological disorder that has disabling effects on children's abilities and behaviors in social environments. The number of boys with ADD is much higher than girls; in the general population, of the ratio is nine boys to one girl.

Literature Review

The therapeutic use of musical activities (i.e. chanting, singing, moving, and playing instruments) can address behavior problems and may improve learning abilities of children with special needs. The American Music Therapy Association (AMTA) defines music therapy as "the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program" (AMTA, 2014). Music therapy not only allows children with special needs to have musical experiences, but could also enhance their academic skills in language, math, and science (Bunt, 1994; Madsen, 1965; Michel, 1985).

Music therapists use musical elements and materials for children with special needs to improve problem behaviors, such as lack of focus or concentration, control of their emotions, cooperation with peers, and social communication through active participation (Bruscia, 1991; Cassity & Cassity, 2006; Zinar, 1987). Music therapy can support emotional development, and has been found to address the needs of children with developmental delays, disabilities, and mental, physical, and perceptual handicaps (Barksdale, 2003; Bruscia, 1991; Bunt, & Hoskyns, 2002; Cassity & Cassity, 2006; Lathom-Radocy, 2002; Michel, & Pinson, 2005). Orff Music Therapy, related to Orff-Schulwerk, was developed over 30 years ago in Germany to address the special needs of children with developmental delays (Orff, 1989; Voigt, 2003), and is appropriately focused on process rather than product (Colwell, 2005).

Several prior studies have investigated the possible relationship between music and behaviors of children with ADD. For example, listening to rock music increased the attention span of children with ADD by reducing fidgeting, running, or squirming (Cripe, 1986). Utilizing a child's name in chanting or songs may help children with ADD focus their attention and improve their concentration (Cassity & Cassity, 2006). Teacher use of eye contact to cue and communicate with children can facilitate the following of directions (Darnley-Smith & Patey, 2003). Body percussion (i.e., snapping, clapping, patsching, and stomping) may assist children with ADD to improve their attention spans for a longer period of time (Cassity & Cassity, 2006). Mixon recommended playing instruments to improve attention spans, eye contact, and participation of children with ADD (2005).

This project explores the therapeutic effects of music activities for children with ADD. While these previous studies, articles, and books examined fidgeting, participation, eye contact, and attentiveness, this case study records subject behaviors in real time (summarizes the behaviors' frequency, duration, and pace) and compares those behaviors during specific music activities (singing, movement, and playing instruments). The case study used musical activities including singing, movement, and playing classroom instruments. The hypothesis was that these musical activities, typical of the Orff approach, would positively affect the three target behaviors: 1) eye contact with the instructor, 2) class participation in music activities as directed by the instructor, and 3) any inappropriate body fidgeting.

Method

Setting

During the summer, two boys with ADD participated in weekday special education classes. From 9:00 a.m. to 11:00 a.m., Monday through Friday, the children practiced academic subjects, such as

math, English, and science. From 11:00 a.m. to 11:45 a.m. on Tuesdays and Thursdays, these children participated in a music class, which included singing, movement, and playing instruments.

Participants

The case study involved two boys, ages seven and ten, clinically diagnosed with ADD. Neither child had musical training before they participated in this study.

Student A, a 7-year-old, is mainstreamed for all subjects in a first-grade general education classroom. Student B, a 10-year-old, is assigned to a third-grade special education classroom for English, math, history, and science. He is mainstreamed in the general education classroom for other subjects, such as physical education and visual arts.

Procedure

Music sessions were conducted twice a week (Tuesdays and Thursdays) for four weeks during July. Each music lesson lasted for approximately 45 minutes, and was divided into three sub-sessions (singing, movement, playing instruments), each of which lasted approximately 12-15 minutes. Throughout the four weeks (eight sessions) the order of the musical activities was counterbalanced to reduce or eliminate any possible order effects. For example, on day one, the order of activities was "singing-movement-instruments." On day two the order was "movement-instruments-singing," and on day three it was "instruments-singing-movement."

Each music session was videotaped and later transferred to a QuickTime® application for future analysis, and reviewed multiple times to note and record three target behaviors. The choice of target behaviors was based upon the review of literature, and the characteristics of ADD (predominantly inattentive type) as outlined in the *DSM-IV-TR* (2000). The target behaviors consisted of 1) child-to-instructor eye contact when the instructor demonstrated the musical activities or asked questions (difficulty sustaining attention, not seeming to listen, distracted by extraneous stimuli), 2) participation during musical activities as directed by the instructor (difficulty sustaining task or play activities, reluctant to engage in tasks that require effort), and 3) any inappropriate body fidgeting (hyperactive, distracted, forgetful, unorganized). Data were recorded using SCRIBE™ (Simple Computer Recorder Interface for Behavioral Evaluation). (SCRIBE is a data analysis program that permits users to label events in QuickTime video recordings.)

SCRIBE was used to determine the values of the following four measures for each of the three target behaviors: a) the frequency of a target behavior during an activity, b) the average rate per minute of occurrence of a target behavior, c) the percentage of time a participant engaged in a target behavior during an activity, and d) the mean length of an occurrence of a target behavior. This software had not been used in the prior studies cited earlier. An example of the data summary for the singing activity on day one is shown in Table 1.

Combining data from all eight sessions, determining the mean, and summarizing a report for each participant provided the results in this study.

Table 1: Data Summary From SCRIBE For Day One: Singing Activity.

Total Observation Time: 19:40

Subject	Behavior	Freq.	Rate/Min	Time	% Time	Mean	SDev
Student A	eye contact	41	2.084	03:57.7	20.15	00:05.7	3.08
Student A	participation	18	0.9150	05:23.3	27.39	00:17.9	11.95
Student A	fidgeting	29	1.474	03:24.6	17.34	00:07.0	6.58
Student B	eye contact	59	2.999	04:52.2	24.76	00:04.9	4.22
Student B	participation	24	1.220	05:46.1	29.33	00:14.4	10.41
Student B	fidgeting	33	1.677	03:11.4	16.22	00.05.8	4.58

SOURCE: DENNIS SIEBENALER

Table 2: Measures of Eye Contact for Child A and Child B During the Three Activities.

Music Activity:	Singing		Movement		Instruments	
Subject:	*A*	*B*	*A*	*B*	*A*	*B*
Frequency	24.9	37.3	23.8	37.6	31.7	43.4
Rate Per Minute	1.7	2.4	2.1	3.3	2.1	3.1
Percentage of Time	21.2	27.9	15.5	20.6	24.1	22.3
Mean Duration	7.8	6.3	4.3	3.9	9.3	4.2

SOURCE: DENNIS SIEBENALER

Description of the intervention

Singing activities. The instructor began with vocal warm-ups and speech exercises. The warm-up exercises consisted of breathing, *glissandi,* and various melodic intervals with Curwen's hand signs, such as *sol-mi, mi-do, sol-la* sung on solfège. The chanting exercises included the children's names. The following children's songs were used: "Alphabet Song," "Sally Go Round the Sun," "Scotland Burning," and "Old MacDonald Had a Farm" (Hackett, 1992).

Movement activities. The instructor began with non-locomotor activities, i.e., nodding head, swinging arms, shaking hands, tapping fingers, and stretching legs. The instructor then combined movement activities (e.g., body percussion and locomotor activities such as walking, running, jumping, and skipping). The instructor demonstrated a series of movements to express variations in pitch (high or low), dynamics (loud or soft), tempo (fast or slow), and duration (long or short). Saint-Saen's "Elephant" and "Aviary" from *Carnival of the Animals* (Lindeman & Hackett, 2007) were used to demonstrate tempo and dynamics: "Elephant" to demonstrate slow and loud, and "Aviary" to demonstrate fast and soft. The instructor also used two game songs: "Jump Jim Joe" and "Circle 'Round the Zero" (Lindeman & Hackett, 2007).

Instrument activities. The instructor introduced beat and rhythm with unpitched percussion (hand drum, woodblock, tambourine, or sticks) and bordun accompaniment (i.e., an open fifth on the glockenspiel). The instructor chose two songs—"Sally Go Round the Sun" and "Circle Round the Zero"— for use of unpitched and pitched percussion instruments (Hackett, 1992).

Results

The purpose of this case study was to examine the therapeutic effects of music activities typical of the Orff approach for two children with ADD. The results were calculated on the basis of combining data from all eight sessions and determining the mean for each participant.

Table 2 shows the average scores for measures of eye contact (frequency of behavior, rate per minute for that behavior, percentage of time during the activity, and the mean episode duration of that behavior) for child A and child B, respectively.

Table 3: Measures of Participation for Child A and Child B During the Three Activities.

Music Activity:	Singing		Movement		Instruments	
Subject:	*A*	*B*	*A*	*B*	*A*	*B*
Frequency	14.1	20.3	12.0	14.5	13.4	15.3
Rate Per Minute	1.0	1.4	1.0	1.1	1.1	1.2
Percentage of Time	25.1	30.2	52.4	53.7	28.3	29.9
Mean Duration	17.2	13.9	37.2	33.8	15.7	15.5

SOURCE: DENNIS SIEBENALER

For child A, the frequency, percentage of time, and episode durations for eye contact were highest during the instrument activities. Child B had higher frequency of eye contact during the instrument activities, but the percentage of time and mean episode duration was slightly higher during the singing activities. The rate per minute of eye contact for both participants did not noticeably change per the three activities.

Table 3 on page 53 shows the average scores for measures of participation for child A and child B respectively. For both participants, the frequency of participation episodes was slightly higher for the singing activity, but the percentage of time and mean episode duration was considerably higher for the movement activities. Again, the rate per minute of the participation behavior did not vary.

Table 4 shows the average scores for measures of fidgeting for child A and child B. For both of the participants, the frequency of fidgeting episodes and the percentage of time fidgeting was considerably higher during the singing activity. The lowest frequency and percentage of fidgeting was during the movement activity. For child B, the mean duration of fidgeting episodes was slightly higher during the singing activity versus the movement and instrument activities.

Discussion

Music teachers are charged to design musical activities that enable all children to confidently and successfully participate. This study examined the therapeutic effects of musical activities typical of the Orff approach for children with ADD. The researcher hypothesized that this approach of music education may have therapeutic value for children with ADD.

In regard to eye contact, both of the children had more frequent episodes during the instrument activity. The nature of this activity encouraged more visual attention and engagement as the instruments were being demonstrated. Child A differed from child B in the percentage of time and mean episode duration for eye contact. Child A was consistently attentive with his eye contact during the instrument activity, while child B had a larger percentage of eye contact during the singing activity, as well as slightly longer episodes. Child A appeared to be more interested in the instrument activity, and child B's episodes of eye contact were typically around five seconds for all three activities. There is no data comparing their level of eye contact in the other summer school coursework outside of the music instruction.

The results indicate that children were engaged more in the movement activity than in the other two activities, as measured by the percentage of time participating and the mean duration of participation episodes (between 30-40 seconds). Note the variety within the movement activities over the eight lessons: free movement to reflect the character of recorded music (tempo, dynamics, etc.), patterns of body percussion, locomotor movements, and singing games. There is no data comparison between the various types of movement activities. These two boys diagnosed with ADD were engaged in the movement activities as a break from their other schoolwork. Including activities with some physical involvement would be recommended for many students, regardless of behavioral disorders.

These participants spent the largest percentage of time participating and the smallest percentage of time fidgeting during the movement activity as compared to the other activities. There was an inverse relationship between participation and fidgeting during the movement activity. Because movement activities and fidgeting are competing behaviors, participants are virtually unable to perform both behaviors simultaneously. These

Table 4: Measures of Fidgeting for Child A and Child B During the Three Activities.

Music Activity:	Singing		Movement		Instruments	
Subject:	*A*	*B*	*A*	*B*	*A*	*B*
Frequency	26.8	32.0	7.6	17.3	14.9	22.4
Rate Per Minute	1.8	2.1	0.7	1.4	1.1	1.7
Percentage of Time	19.1	29.3	5.5	11.2	12.2	20.3
Mean Duration	6.5	8.2	3.9	4.5	6.5	6.5

SOURCE: DENNIS SIEBENALER

particular students were not diagnosed with the hyperactive type of ADD (ADHD) and may have been less prone to fidgeting behaviors. The other target behavior, i.e., eye contact, was not significantly different during the three activities.

There were some unanticipated results. Fewer episodes of fidgeting occurred when the children were singing. The simplest explanation for this difference is that, for each occurrence of fidgeting, the participants fidgeted for a longer period of time while singing. In other words, the participants fidgeted more frequently but for shorter periods of time during the other two activities. Longer episodes of fidgeting during singing activities, vocal exercises, and while learning new songs and chants may indicate that the students were less engaged physically and perhaps mentally as well. This inattentiveness could be the result of the singing activity inherently or the particular choice of vocal exercises and songs.

It is also important to note that the two participants in the study were young boys. The other two students in their small music class were males with autism. This may not be a typical class, but various combinations of students with special needs can be found within a larger class that incorporates inclusion or mainstreaming. The findings of this case study indicate that the two males with ADD had increased participation during the movement activity. It is important to emphasize the results are based on only two participants.

Recommendations and Implications

Replications of this study could involve more children with ADD/ADHD or other special needs, and include both females and males. The effect of structured music instruction on students on the autism spectrum disorder could also be examined. Future studies could also consider other musical activities, e.g., listening to different types of music, dramatizing the music, or allowing the children to improvise. Another study might compare the types of attentive disorders (ADD vs. ADHD) to determine the behavioral differences

and responses that could be attributed to hyperactivity. Finally, future research may also include other behavior problems typical of attentiveness disorders, such as daydreaming, messy schoolwork, or aggressiveness, to evaluate the influence of different musical activities on these behaviors.

This case study indicated that movement activity could be a successful intervention for children with ADD. These participants were more engaged and fidgeted less in the movement activity than in the other two activities. The Orff methodology and process emphasizes active engagement and discovery for the child. Integrating various art forms in the Orff classroom (dance, body percussion, story-telling, drama, etc.) typically involves some type of movement, and opportunities for discovery and creativity. These findings indicate that special educators, music teachers, music therapists, and classroom teachers could utilize more movement activities, such as body percussion, locomotor activities, non-locomotor activities, or a simple dance in their classrooms to benefit children with ADD.

An actively engaged student is much less likely to have difficulty focusing or participating. This study provides data that supports the therapeutic connection between music and special education, and recognizes the value of music activities in the classroom for all children. ■

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Assessment: Perceptions and Challenges of General and Choral Music Teachers

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ABSTRACT

The purpose of this study was to investigate choral and general music educators' assessment practices, their confidence in them, and how they navigate curricular reform initiatives. The data came from teachers (n= 640) who participated in an online survey. Most believed assessment was important, and authentic assessment was an effective tool. Almost one-third of the respondents had started implementing Student Learning Objectives (SLOs). More experienced teachers had higher confidence in assessing, versus novice teachers. Those with little confidence believed assessment took time away from teaching. All expressed that a standards-based curriculum could affect teaching. Of the "4Cs" of 21st Century Skills, teachers assessed creativity more often than collaboration, critical thinking, and communication. Teachers wanted guidelines about authentic assessment and different types of formal and informal assessment posted on national organization websites.

By Chet-Yeng Loong

The National Association for Music Education (NAfME, 2014) states that assessment is an integral component to music teaching. Various studies have supported that music assessment is vital (Hill, 1999; Varley, 2008; Barkley, 2009; Salvador, 2011) in classroom teaching. Nitko and Brookhart (2011) encourage teachers to design and use both formative and summative assessments for students. These types of assessments require careful instructional planning, and are often conducted while students are still

in the process of learning. Teachers use formative assessment to obtain information about students' learning by asking questions and conducting self- and peer-evaluations. Teachers can also identify areas where students struggle, then modify their teaching to help students improve. Summative assessment is used to collect students' achievement, normally conducted after one or more instructional units have been completed (Nitko and Brookhart, 2011).

Since music is a performing art, a performance assessment that requires students to demonstrate knowledge and skills is suitable in a music setting. NAfME's (2014) "Guidelines of Assessment" suggests assessment should be authentic, "a form of assessment in which students are asked to perform real-world tasks that demonstrate meaningful application of essential knowledge and skills" (Mueller, 2014, para. 1). Considering recent research, it seems that music educators tend to agree with this position. According to Varley (2008), 53% of teachers and administrators in the state of New York stated that standardized assessment (paper examinations with multiple-choice or open-response questions) was not the most efficient way to assess. Instead, 93% of them indicated "hands-on application of concepts" (p. 56), another way to describe authentic assessment, was an effective way to assess students' learning. Additionally, 83% of these teachers and administrators reported that teachers need specialized training to conduct authentic assessment effectively in the classroom.

Despite Varley's results, findings from different research studies indicate that there is a lack of consistency among music educators when it comes to using measurement tools to assess student learning. In a recent case study focused on music educators' assessment practices (Salvador, 2011), three elementary general music teachers from the state of Michigan used a variety of tools such as rating scales, checklists, report cards, observation, and aptitude testing when assessing their students. However, Barkley's (2009) survey of elementary general music teachers in the same state revealed that teachers most commonly used informal observations of students as their main assessment tool.

Assessing 21st Century Skills

The Partnership for 21st Century Skills (P21), founded in 2002, focuses on the "4Cs"—critical thinking, communication, collaboration, and creativity (P21, 2014). Its goal is "to help students master the multi-dimensional abilities required of them in the 21st century and beyond" (P21, 2014, para. 1). According to Brown and Ouren (2010), focusing on the "4Cs" provides a foundation for music educators to create more rigorous curricula that push the boundaries of developing basic music skills and emphasize more holistic learning. Curriculum reforms that promote more holistic learning will likely pave a path for authentic music assessment that targets a number of dimensions—both musical and metacognitive—providing a clearer picture of how students have come to understand and internalize musical concepts and ideas.

When teaching and assessing various musical activities, teachers are encouraged to apply Bloom's taxonomy and develop questions that require different levels of thinking in their classrooms. The six levels in Bloom's hierarchy of skills are remembering, understanding, applying, analyzing, evaluating and creating (Nitko and Brookhart, 2011). Bloom's learning theories focus on holistic learning, which consists of cognitive (knowledge), affective (emotional), and psychomotor (physical) domains. According to Greenstein (2012), teachers should not just focus on the cognitive domain. They should consider Bloom's affective domain as an impetus to assessing 21st century skills like communication and collaboration.

Establishing Student Learning Objectives

Inspiring our students to think and perform at an advanced level by analyzing, evaluating and creating, and using creative thinking and problem solving skills serves as the foundation for developing 21st century skills, and is integral to Race to the Top (P21, 2014; Silva, 2008; Lai, 2012). Among Race to the Top state grantee public schools, the public school teachers, including music specialists, will pilot writing Student Learning Objectives (SLOs) (U.S. Department of Education, 2013). These SLOs will be the basis for assessment across the curriculum.

SLOs are long-term measurable goals that a teacher creates at the beginning of an academic year. While writing SLOs, teachers are encouraged to utilize different levels of Depth of Knowledge (DOK) related to Bloom's taxonomy (Georgia Department of Elementary and Secondary Education, 2014; Hawaii Educator Effectiveness System, 2014; Missouri Department of Education, 2014; New York City Department of Education, 2014). The content of SLOs must also align

with Common Core, district, state, and, sometimes, national standards. The SLOs include two objectives: Creating valid and reliable rubrics for performance assessments, and developing a variety of music test questions and assessment instruments that incorporate all levels of DOK. Assessment for these SLOs includes a pre- and post-test for all students, written and administered by the teacher (Engage NY, 2014; Hawaii Educator Effectiveness System, 2014; Ohio Department of Education, 2014). Following the post-test, the teacher presents the results to the principal.

When implementing SLOs, teachers may apply formative assessment to assess students' learning progress. Formative Instructional Practices (FIP) can be formal or informal, and are short assessments that do not require an excessive amount of classroom time. Teachers analyze the collected data or evidence to identify which students need remedial or advanced work. The following FIP techniques can be modified for use in a music setting: Exit slip, four-point assessment, self-assessment, observation, questioning, response logs, Four Corners, and Think-Pair-Share (FIP, 2014).

Due to the implementation of SLOs in conjunction with an emphasis on 21st century skills in some states, there is a need to investigate reactions and perceptions from teachers about these recent changes as well as teachers' needs regarding further professional development. In addition, teachers' familiarity with assessment, the specific techniques that they use in the classroom, and the ways in which they integrate the "4Cs" into their daily music teaching also need to be examined.

Purpose of the Study

The purpose of this study was to investigate choral/general music educators' assessment practices in the classroom, their confidence in using such practices, and the ways in which they navigate curricular reform initiatives. Specific research questions were:

1. What kinds of informal and formal assessments do choral/general music educators implement into their classrooms?
2. How do the standards-based curricular frameworks and the inclusion of SLOs affect teachers' time spent developing and implementing assessments?
3. To what extent do music educators feel authentic assessment practices are important, and what is their confidence level for including assessment practices in their instruction?
4. How are teachers supported through professional development on these topics, particularly for those teachers who use SLOs as a curricular framework?

Methodology

An online survey with 28 questions was designed using Survey Monkey. The survey link was distributed as follows: (a) emails were sent to individual American Orff-Schulwerk Association (AOSA) members, (b) a link was provided in the Orchestrating Success newsletter for NAfME members, and (c) a link to the survey was posted on the Organization of Kodaly Educators' (OAKE) Facebook page. The distribution yielded a relatively large response: 701 teachers participated in this study. The data that were used in this study came from the teachers (n= 640) who completed the survey. The survey was open for one month. Participants were informed of the study purposes and the confidentiality policy.

The content of the survey was divided into the following five sections:

1. demographic information;
2. job characteristics;
3. assessment practices, confidence in conducting authentic assessments, and SLO implementation;
4. use of standards-based curricula; and
5. the frequency of embedding informal and formal assessments and the "4Cs," administrator guidance for assessment practices, and supportive resources for assessment.

A number of question formats were used to collect information including four-point Likert-type scales to investigate the impact of standards-based curricula and assessment in participants' classrooms, open-ended responses for reporting beneficial resources, and checkboxes.

Results

Parts one and two of the survey gathered demographic information on the participants. Results showed that the majority of participants were female, nearly half (43%) were above 50 years of age, and more than half (53%) had a master's degree. Participants came from six regions in the United States. Most of the participants were members of AOSA and NAfME, and 41% of them were members of at least two national organizations. More than half of the subjects were full-

time general music teachers and 39% had taught more than 20 years. Demographic information gathered about the participants in the survey is displayed in Tables 1 and 2.

Table 1: Participant Demographic Information.

Variable	N	%
Gender		
Male	90	14
Female	550	86
Age		
22-29	98	15
30-39	146	23
40-49	123	19
50+	273	43
Education[a]		
Undergraduate in Music Education	229	36
Undergraduate in Music	38	6
Master's in Music Education	247	39
Master's in Music	92	14
Doctorate (non-specified)	32	5
Membership[b]		
AOSA	524	82
NAfME	335	52
OAKE	94	15
Region		
I (AK, CO, ID, MT, NM, OR, UT, WA, WY)	96	15
II (AZ, CA, HI, NV)	78	12
III (AR, IA, KS, LA, MN, MO, ND, NE, OK, TX, SD)	119	19
IV (AL, DC, FL, GA, MD, MS, NC, SC, VA)	96	15
V (CT, DE, MA, ME, NH, NJ, NY, PA, RI, VT)	118	18
VI (IL, IN, KY, MI, OH, TN, WI, WV)	133	21

a Participants reported the highest degree attained
b Some participants reported multiple memberships

Table 2: Teaching Assignment Characteristics and Years of Teaching Experience.

Variable	N	%
Teaching Status		
Full-time music	548	86
Full-time music and classroom	31	5
Part-time music	59	9
Teaching Assignment		
General music	343	54
General music + choir	229	36
General music + band	43	6
General music + orchestra	11	2
Multiple music disciplines	12	2
Teaching Level[c]		
Early childhood (Pre-K music)	141	22
Elementary school	608	95
Middle school	128	20
High school	32	5
Years of teaching experience		
1-5	102	16
6-10	94	15
11-15	96	15
16-20	96	15
20+	252	39
Number of students		
< 100	27	4
100-400	225	35
> 400	388	61
Instructional minutes per week[d]		
≤ 30	62	10
40	235	36
60	213	33
> 80	130	21

c Respondents checked all levels that applied to their current teaching assignment.
d Number of instructional minutes students receive per week in music.

The next section of the survey focused on assessment practices, which included SLO implementation, type of activities, use of authentic assessment, and importance and confidence levels of assessing students. The most assessed activities were singing, reading notation, and playing instruments. Participants were asked to mark all of the different activities they assessed. More than three-quarters of the participants (78%) assessed between four and seven activities (see Table 3). Nearly one third of respondents (37%) reported having started the process of implementing SLOs, while almost half of respondents were unfamiliar with the term. The majority of teachers who have started implementing SLOs came from Regions V and VI (60% and 45%, respectively). Sixty percent were from the states of CT, NJ, NY, IN, OH, WI, HI, GA, and MD. More information about SLO implementation can be seen in Table 4.

A large percentage of respondents reported regularly using authentic assessment in their classrooms (82%). Approximately three-quarters of the participants (76%) believed that assessment is important regardless of their academic qualifications or years of teaching. More than half the participants (60%) were confident when assessing students, although participants who had taught more than 25 years had more confidence in assessment than those who had taught less than 5 years. Participants who used authentic assessment perceived themselves as confident or extremely confident in assessing students.

In the fourth part of the survey, participants were asked about the impact of standards-based curricula and assessment on their classrooms, and whether assessing would take away time from other musical tasks. Participants, regardless of academic qualifications or years of teaching, indicated that a standards-based curricula and assessment somewhat, but not significantly, impacted their teaching or the amount of time they spent on musical tasks. But participants who had somewhat or no confidence assessing students indicated assessing took away time from teaching musical tasks.

The fifth section of the survey asked respondents to indicate the frequency of using informal and

Table 3: Percentage of Teachers Who Reported Assessing Musical Processes and Skills.

Activities	N	%
Singing	612	95
Reading notation	609	95
Playing instruments	581	91
Analyzing/Describing music	401	63
Moving/dancing	377	59
Improvising	370	58
Composing	356	56
Digital media/technology	86	13

No. of Skills Assessed[a]	N	%
1	6	1
2	29	4
3	63	10
4	119	19
5	119	19
6	115	18
7	142	22
8	48	7

a Number and percentage of teachers who assessed one or more of these skills.

Table 4: Percentage of Teachers Implementing SLOs by Stage and Region.

	Regions						
	I	II	III	IV	V	VI	Total
Pilot year	1.56	1.56	0.78	1.88	2.81	3.44	12.03
First year	0.78	0.63	0.63	0.63	2.03	1.41	6.09
Second or third year	2.34	0.94	2.97	2.19	6.25	4.53	19.22
Not implemented	2.19	2.97	2.81	2.66	4.38	3.13	18.13
Unfamiliar with SLOs	8.13	6.09	11.41	7.66	2.97	8.28	44.53

formal assessment. Also included were questions about frequency of assessing the "4Cs" within the music curriculum. Finally, participants were asked to indicate kinds of support provided by administrators, and what resources and trainings they found helpful in preparing students for assessment.

Teachers reported using informal assessment the most, followed by rubrics, formal assessment, and pre- and post tests. When conducting informal assessments, participants most often implemented informal observation and questioning techniques. Manipulatives and think-pair-share were less common assessment techniques. When assessing 21st century skills—the "4Cs"—teachers indicated "creativity" as most often assessed of the "4Cs," followed by collaboration, critical thinking, and communication. Participants who had taught more than 25 years assessed critical thinking and collaboration significantly more often than participants who had taught fewer years.

More than half of the respondents (60%) expressed that administrators provided some, quite a bit, or extensive levels of guidance for the assessment and grading of their students. All participants indicated that attending conferences and reading journals were somewhat helpful in preparing them to assess students. Participating in workshops or conference sessions focused on classroom assessment strategies and implementation or having access to sample assessments online was preferred by more than 75% of the participants.

The final portion of the survey allowed respondents to offer additional thoughts, opinions, and viewpoints on music assessment that would be of benefit to this membership survey. Among all participants, 475 responded to the open-ended question. These responses were grouped into three main categories plus one category of mixed comments. The three categories were challenges of assessing students (36%), positive aspects of assessment (16%), and suggestions for further professional development (26%).

Most respondents stated that they had more than 400 students. With limited time, they struggled to plan, assess, and collect data. Some participants noted that assessing took away time from learning and making music. They also grappled with keeping other children occupied while assessing a few students. Three participants mentioned that the classes they took as undergraduates did not prepare them to assess students. New teachers felt very overwhelmed by assessment. Time constraints curtailed the use of formative assessment, including paper-and-pencil tests, by some respondents. Lack of support from districts and administrators, especially in construction of assessment tools (including SLOs), was also mentioned. Participants suggested that administrators needed to be educated about music assessment because "administration knows so little about music education."

Participants who indicated the positive and important aspects of assessment comprised 16% of the responses. One respondent wrote that music teachers assessed "their students all the time but may not be aware of it as assessment." Others expressed that "it is imperative that we as music teachers constantly assess our students"; and yet, assessment should not "get in the way of children's enjoyment of learning and experiencing music." Most commenters suggested teachers use performance-based, authentic assessment, because authentic assessment was effective and would not interrupt any form of instruction.

Assessment was chosen by 26% of the respondents as a priority for professional development. One participant recommended that AOSA-offered sessions on assessment "be dynamic models of active and authentic assessment strategies." Most responders were eager to acquire more information about guidelines, techniques, and strategies for conducting assessment. They looked for samples of SLOs, and quick and reliable assessment tools such as rubrics, various formal assessments, and information on how to implement technology, including mobile digital devices such as the iPad®. In addition, they suggested ideas such as networking and observing how other teachers assessed their students, possibly by viewing their classes through online videos.

Discussion

The first research question of this study was to examine the activities that subjects used in assessments. Singing activities were used the most (95%), similar to findings in Byo's (1997) and Barkley's (2009) studies. Reading notation and playing instruments were also reported as commonly assessed musical skills. It may be a positive sign that participants in this study taught and assessed composing and improvising more often than reported in Barkley's (2009) study. Digital media or technology, on the other hand, was assessed the least. In the survey, since no further explanation about digital

media or technology was provided, the participants might have not understood how one would assess them and therefore ranked it the lowest. Further studies about using technology and digital media to assess need to be conducted.

Most teachers in this study assessed several different activities. Seventy-eight percent of them assessed four to seven different activities. Assessing different activities is a positive sign showing teachers teach a balanced curriculum.

Secondly, this study investigated the extent to which teachers across the country are implementing SLOs. Although nearly one-third of respondents have started implementing SLOs, there are still many teachers who are unfamiliar with the SLO framework. Teachers who came from certain states (CT, NJ, NY, IN, OH, WI, HI, GA, and MD) either had started or were in the process of SLO implementation.

One limitation in this study was that no question was asked regarding whether the teachers were from private or public schools. Private schools are not required to implement SLOs, although some are following the SLO phases voluntarily. Nearly 50% of the teachers from CO, WA, KS, MO, MA, and KY indicated that they used SLOs, although it was unclear if SLOs were mandatory. Some respondents stated that they were confused about the definition of SLOs and ways to implement, assess, and collect data for them in the open response section.

The third research question of this study was to investigate whether participants used authentic assessment, their level of confidence for integrating such practices, and the extent to which they placed importance on assessment. Similar to Barkley's (2009) and Salvador's (2011) studies, teachers in the current study believed assessment was important regardless of years of teaching experience or education levels. More than half of teachers were confident in their ability to assess students, although more experienced teachers tended to have higher confidence levels. One explanation might be that experienced teachers have been subjected to assessment concerns longer, and therefore are more comfortable with it. Pepper (2010) suggested that more professional-development workshops and conference sessions should be offered to teachers, especially those who had not been in college for more than ten years. Contrary to Pepper's finding, early-career teachers in this study who taught less than five years struggled with assessment. In the open-ended question section, novice teachers shared feelings of being overwhelmed by the assessment process and that "it would be helpful to discuss what first-year teachers should be focusing on for assessment …." Additional help should be provided to novice teachers who are less comfortable with assessment, and undergraduate programs might need to emphasize assessment more.

Investigating the impact of standards-based curricula on assessment and whether assessing would take away time from musical tasks was the fourth purpose of this study. Participants felt that adoption of a standards-based curricula sometimes affected their teaching, and somewhat took time away from teaching musical tasks, regardless of their academic qualifications and years of teaching. In the open-ended question, teachers expressed the challenge of assessing hundreds of students with limited time, struggling to find time to plan, assess, and document the data.

However, significant differences were found between participants who had or did not have confidence in assessment. Teachers who had little confidence tended to believe that assessment takes time away from teaching. Due to the unequal sample size of teachers who used authentic assessment, there is no data indicating that teachers who used authentic assessment were able to take less time from teaching. But, in this study, 82% of the teachers who used authentic assessment were more confident in assessing students. In the open-ended question, teachers who were positive stated that authentic assessment would not interfere musical instructions. Thus, implementation of authentic assessment could be beneficial for teachers who do not have confidence in assessment. Further studies are also needed to investigate specific musical strategies that are effective in conducting authentic assessment.

The fifth part of this study investigated the kind of informal and formal assessments subjects use in their classrooms, the frequencies of assessing the "4Cs," the amount of professional development music educators currently receive, and the strategies the subjects use to improve their knowledge and skills of assessment. Formative Instructional Practice (FIP) techniques include exit slips, self-assessment, observation, questioning, response logs, Four Corners, Think-Pair-Share, and manipulatives (FIP, 2014). In FIP, informal observation and questioning techniques are commonly used, which supports Salvador's (2011) and Barkley's (2009) studies,

where observation was one of the techniques used the most often. Authentic assessment can be used when conducting formative, summative, and formal and informal assessments, including FIP. This result supports the use of authentic assessment as an effective tool for assessing students (Varley, 2008), especially in a music setting.

Teachers assessed creativity more often than collaboration, critical thinking, and communication. However, collaboration and critical thinking were assessed more often than communication. Teachers who have taught more than 25 years assessed critical thinking and collaboration significantly more than teachers who have taught fewer years. One explanation might be that experienced teachers are skilled in classroom management and sequencing activities, thus they are able to consciously incorporate critical thinking skills and collaboration into lessons.

Collaboration, critical thinking, and creativity are all components of creating music, so it is a positive sign that teachers in this study focused on these three "Cs." The Partnership for 21st Century Skills defines communication as "articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts" (P21, 2014, para. 1). Music students communicate with audiences by performing and playing music. As for why communication was assessed the least, it might be because teachers considered assessment as only involving verbal communication, rather than communicating through the emotional aspects of creating music. This is a topic that might need further investigation.

Finding resources for knowledge about assessment or training to improve assessment was problematic for participants. Teachers commented that the most commonly available types—ranging from journal articles to web sites—were only somewhat helpful or not helpful. Over 75% of those responding identified workshops and conference sessions devoted to assessment as the most valuable resource for information on assessment.

Survey participants suggested that professional organizations such as AOSA, NAfME, and OAKE should post samples of assessment tasks and types of assessment measurements on their websites. Interestingly, though respondents felt acquiring information from web sites was only somewhat helpful, they still preferred to surf for information online. An explanation for this seeming contradiction might be that teachers did not find current online information to be helpful, sufficient, or updated.

Principals' guidance and opinions played important roles in music assessment (McCoy, 1991). In this study, 40% of teachers who did not receive administrative advice were mostly full-time general music teachers with undergraduate and master's degrees. Most of this group of teachers felt assessment was somewhat important, but 80% of them did not use authentic assessment. It seems that music teachers understand the importance of assessing students, but struggled with time management, especially when teaching hundreds of students weekly.

As Varley (2008) mentioned, "Teachers and administrators need to be in agreement as to what authentic assessment is and what an authentic assessment tool is" (p. 84). National organizations can play active roles by providing effective music assessment tools, as well as strategies and techniques on their websites. This will also help to educate administrators so they will understand what effective, authentic music assessment looks like. In addition, providing more information online will be especially helpful to early-career teachers with less experience and understanding of assessment practices. By providing this information on their websites, national organizations such as AOSA may possibly recruit more members, especially younger teachers, who prefer to gather information via the Internet.

In conclusion, the researcher suggests that assessment techniques and strategies specifically related to authentic assessment are effective tools that help teachers assess students in the classroom. Guidelines about authentic assessment and different types of formal and informal assessment should be posted on AOSA, NAfME, OAKE and other national organization websites. In addition, assessments that are related to the latest assessment developments should be offered at local workshops, and at state and national conferences. Even though assessment is essential in the classroom, delivering quality content and teaching creatively and effectively are still the foremost responsibilities of all music educators.

RESOURCES

Complete results of the study are posted on the AOSA website at http://aosa.org/publications/the-orff-echo/echo-extensions/

The Orff Editorial Board would like to express a sincere thank you to AOSA, NAfME, and OAKE for posting and e-mailing our online assessment survey. The overwhelming responses from your members were very much appreciated. We gathered valuable information regarding the perceptions that general music and choral teachers have about assessment, and hope readers will have a clearer picture of how music educators are navigating assessment trends across the country. ■

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ORFF ECHO EDITORIAL CALENDAR

The Orff Echo looks for and publishes articles about any subject in every issue. Feature topics summarize the focus of only a few articles in a specific issue.

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Winter 2015	Open	Carol McDowell Steve Taranto	June 15, 2014
Spring 2015	Orff Without Borders	Michelle Przybylowski Nick Wild	September 15, 2014
Summer 2015	Orff Un-Barred	Patty Reed Chet-Yeng Loong	November 15, 2014
Fall 2015	Orff in Urban Environments	Donna Gallo Kelly Jackson	February 15, 2015
Winter 2016	Creative Movement	Carol McDowell Nick Wild	May 15, 2015
Spring 2016	TBD	Steve Taranto Michelle Przybylowski	August 15, 2015

Johnny

Johnny was a tiny kindergartener with pale skin and hollow eyes. He had been removed from an unspeakable situation by the local Social Services, and adopted by a remarkable couple.

The first time Johnny stepped into my room a few years ago, he surveyed the strange objects, and then climbed up his para-educator's body, screaming. The following week he ventured in further, but was soon in similar distress.

Eventually, he could walk all the way to a seat. But the moment we began to sing, he was overwhelmed. His former childhood isolation made the power of ensemble singing frightening.

As I brought out instruments, Johnny watched anxiously. At the first drumbeat, he was out of the room. Eventually, he returned. Each time the drums appeared, Johnny was visibly apprehensive, but he stayed longer and longer. Finally, at Christmas, he stayed the entire class period. By spring, Johnny had lost his pallor. As he gained the look of health, he lost the look of fear.

May came, and Johnny would enter my room saying, "Hi!" It was his only word. One day, the students stood to sing, and, Johnny, with a glorious expression of absolute joy, began to howl and coo. It was the sweetest sound I ever heard. After this, Johnny always "sang" with us. He even played the drum.

The following year, Johnny continued to make great progress. But his family moved at the end of his first-grade year. I never saw him again in elementary school.

Last year, at a concert, I noticed a young man listening with apparent delight. Afterwards, he stuck out his hand to me, saying, "Hi! I'm Johnny."

"Yes, I know," I replied, "I used to be your music teacher." He flung his arms around me, laughing.

In our profession, our fondest memories are not those of perfect pitches, rhythms, and timbres. They are of hearts transformed, like Johnny's.

Marilyn Gunn

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