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on the cover

"Thiebaud Cake" by Courtney Humphreys, a student at Penn Beach School, Pennsville, NJ. Art teacher: Justine Adams.

issue coordinators

Michelle Fella Przybylowski and Nick Wild

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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.

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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

Letting Go Of Control

Imagine you are observing two spiders, each artfully weaving a delicate spider web. You would quickly discover that the two webs are not identical. Both are based on similar structures, but each will present its own delicate and beautiful design. I can already hear the "ah" as you gaze at the webs and appreciate their unique beauty.

In a similar situation, if two experienced Orff teachers write an arrangement and process for a folk song, I predict that each composition would encompass the structure of the Orff process, yet be unique, musical, and child-centered. The result is a group of students who take great pride in and exude enthusiasm about their active music-making creations. The possibilities are endless.

Accomplished composers are artistically gifted in writing arrangements, while taking careful steps to preserve the integrity of the original piece. While this sounds simple, it can be both challenging and rewarding. It's not a one-step process. There are no guarantees that all outcomes will be successful. This trial-and-error playing is also part of the Orff-Schulwerk process.

Over the years, some of my best work has emerged from experiencing heart-wrenching and painful failures. Have you ever wondered why the third section of a particular grade level seems to grasp the concept much quicker than the previous two sections? Obviously, the teacher has adjusted and tweaked the lesson, which often results in a better learning outcome. On the other hand, have you ever had a lesson self-destruct so that you had to stop it and begin again? I have, and that leads to better lessons, too.

When a lesson fails or is stilted, the important question is, "Now what should I do?" What musical piece would enhance this required curriculum concept?

There are many different views of ideal repertoire for the Orff-processed classroom. Some educators use Carl Orff and Gunild Keetman's *Music for Children* volumes as their primary source for material. Others incorporate folk song material or jazz, unpitched percussion, cultural sources, or a blended combination. Regardless, hopefully you will use each composition as a model, like Carl Orff encouraged us to do. My consistent message to all of my student teachers is, "Make it your own."

Where do you find resources? That's the easy part. AOSA has much to offer. Denver's 2013 Professional Development Conference recently featured an extensive number of sessions on world music, including 21st century topics, folk dance, Orff and choir, drumming, children's literature, curriculum/assessment, Dalcroze and many other topics. Conference notes are posted on the AOSA website (www.aosa.org) for all AOSA members to download at no charge. Sign in and click on "Rocky Mountain Rendezvous Conference Notes" to access them.

Other excellent resources, including lesson plans, can be found in *Reverberations* and on the recently updated AOSA website (www.aosa.org).

An exciting new book resource is *Orff Schulwerk: Reflections and Directions*, edited by Cecelia Wang and D Gregory Springer, which premiered at the Denver 2013 AOSA Conference (GIA Publications, 2013). At the conference, Wang facilitated a wonderful and informative panel where several of the authors shared their expertise. The book is a fabulous and informative read. It highlights the Orff Schulwerk approach of the past and present, and sets a vision

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for the 21st century. Section three focuses on special needs, jazz education, and music of other cultures. The fourth section features field-tested lesson plans in various areas. Buy one for yourself and give a second as a gift to a new and upcoming promising music teacher.

If you want to communicate what an Orff Classroom might look like to a new music teacher, administrator, or your parent community, I strongly encourage you to preview two new AOSA videos found on the AOSA website: *Orff Schulwerk: Sing, Say, Dance, Play and More!* and *Watch an Orff Sculwerk Class in Action*. (You can find these at http://aosa.org/about/what-is-orff-schulwerk/.) The second video illustrates a typical Orff class, and offers additional listening samples of Orff process at work.

I strongly encourage AOSA members to submit a sound clip of their favorite Orff classroom experiences for the AOSA website. Send your sound clips to Marjie Van Gunten (communications@aosa.org). Help us provide multiple diverse examples that encompass the different perspectives of the Orff classroom.

If students from two different music classrooms, trained in the Orff process, were asked to write an arrangement and process for a folk song, I predict that each composition would clearly illustrate the Orff process, and yet be unique, musical, and child-centered. I'm smiling. ■

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 Michelle Przybylowski and Nick Wild

Critical Thinking and the Orff Approach

Discussions about Common Core standards and 21st century skills fill teachers' rooms and teaching conferences throughout the country. The standards and skills all seem excellent ideas for preparing today's students for tomorrow. But how do teachers integrate these ideas effectively and not lose the core experience of the subjects they teach? The question is particularly difficult for teachers in the arts, including music. This issue of the *Orff Echo* looks at how music can support one of the most important standards on the table: critical thinking.

Our feature offers four articles that explore different aspects of the question. We begin with Janie Vance's piece, "Making the Connection: Orff Schulwerk, 21st Century Learning Skills, and the Common Core." In it, she connects the Schulwerk approach to the demands of the new curriculum. The article helps teachers understand the power of the Schulwerk to support and teach important 21st century skills. This understanding helps music teachers promote their efforts beyond "teaching to the test" requirements of many school administrators.

Eric Ventura explores the details of critical-thinking concepts and the ways that the Orff pedagogy supports those ideas. "Critical Thinking in the 21st Century: Orff Schulwerk as an Impetus for Reform" provides a specific case that music teachers can use to analyze other areas of Common Core skills and how the Schulwerk supports them.

Next, Jennifer Dennett gets specific in showing how the Schulwerk approach supports specific learning goals. In "Feeding the Hippopotamus: Music Lessons as Common-Core Strategy," she explores how the Schulwerk music classroom supports literacy goals defined by Common Core. Her objective is showing how music can support other subject areas without losing its essential musicality.

Gerry Petersen-Incorvaia looks at this linkage from a different point of view. In "Practical Strategies: Aligning Orff Schulwerk and Common Core Standards," he provides structures and language that music teachers can use to educate others about the important role of the Schulwerk in teaching 21st century skills. In the process, he provides details of a specific lesson that can work both as advocacy and as a model for similar efforts in the classroom.

A general topic article and a research piece round off our feature. In "A Complementary Combination: Responsive Classroom and Orff Schulwerk," Matthew Stensrud compares and contrasts two approaches to music education. The complementary elements of the Schulwerk and Responsive Classroom provide a fresh way of looking at play, process, and exploration in the music classroom.

The complementary elements of the Schulwerk and Responsive Classroom provide a fresh way of looking at play, process, and exploration in the music classroom.

Carla Maltas researches one method of integrating music and other subjects in "Answering the Big Question: Curriculum Development Using Arts Integration." The article explores definitions of arts integration before providing one implementation method and solutions to common problems that may occur.

Our issue closes with reviews of three books that provide many options for music and learning in the classroom. *The Straight Line Wonder*, reviewed by Josh DeWald, *Older Than The Stars*, reviewed by Carrie Sandler, and *Pieces: A Year in Poems and Quilts*, reviewed by Karen Williams, each offer important life lessons and unique experiences in words, pictures, and, in the hands of an Orff practitioner, music.

We hope you find this issue helpful as you negotiate the terrain between the Schulwerk and the demands of today's learning environment. Born in play and experience, Orff Schulwerk more than stands up to modern curriculum requirements. It fulfills the promise of music as an entryway into a rich and fulfilling life for students and teachers alike. ■

LAURIE SAIN is the Editor-In-Chief of the *Orff Echo*. Issue coordinators **MICHELLE PRZYBYLOWSKI** and **NICK WILD** assisted with this piece. Both are active Orff teachers and enthusiasts, and members of the *Echo* Editorial Board.

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Making The Connection: Orff Schulwerk, 21st Century Learning Skills, and the Common Core

JANIE VANCE is a music education teacher, clinician, and researcher. She holds a number of music-related advanced degrees, including a Master of Education in Music Education from Teachers College, Columbia University, New York. A certified Orff Schulwerk master teacher, she has taught movement for Orff Schulwerk certification courses at several universities. Ms. Vance is currently completing her doctoral studies at Teachers College. She presents at Orff chapter workshops and national conferences, and has taught general/vocal/instrumental music Pre-K through12th grade for 18 years. Currently she is Music Coordinator and teacher at The Town School in New York City.

ABSTRACT

Recent education research clearly shows the benefits of music education in reaching goals defined by the Partnership for 21st Century Learning Skills. In spite of this, the pressures of standardized curricula and "teaching to the test" legislation prompt many school administrators and non-music teachers to consider music an elective instead of a necessary tool to reach these goals. This article connects 21st century curriculum demands to the Orff Schulwerk approach so educators clearly understand the power of the Schulwerk music classroom to teach critical thinking and problem solving, communication, collaboration, and creativity.

By Janie Vance

The pressure is on at schools across America: No Child Left Behind and other reforms have created a new vision of education emphasizing measurable progress for every student, every school, every year. Schools are expected to behave like businesses and are judged almost solely on the bottom line: test scores.

Linda Perlstein

In today's educational climate, schools are being asked to standardize the curricular focus like never before. Many music educators find themselves having to justify not only their curricula but in some cases the presence of a music program in their schools.

The No Child Left Behind Act (NCLB) of 2001 has paved the way for state education reforms that increasingly pressure schools to "teach to the test,"

rather than supporting creative teaching methods and allowing teachers to expand the curriculum to include students' interests. As a result, music programs are often considered "electives" that do not contribute to students' successful standardized test scores. Schools with students at risk often eliminate music programs as unnecessary, and many music programs are losing administrative and community support. Some are being eliminated in public schools across the country, leaving many music educators to ask, "Where do I go from here?"

This trend is not supported by education research. Studies have pointed out the benefits of maintaining music programs in schools, both directly and indirectly. For example, a recent study by Moreno, Friesen, and Bialystok (2011) investigated the effects of music training on children's pre-literacy skills. They found that both phonological and visual-auditory awareness in children improved after participation in a 20-day music program. A 2005 study by Gromko supports these findings: Kindergarten children gained increased phonemic awareness after four months of music study.

While these findings are potentially beneficial to music educators who struggle to keep their programs alive, in some cases they can force teachers to justify their programs based on nonmusical benefits. Hansen and Bernstorf (2002) allude to the same issue. As they put it, "Music educators struggle with the sometimes-contradictory philosophies of the study of music for its own sake versus the study of music in support of other nonmusical skills…The 'music helps-you-do-math-better' philosophy may miss the essential point of studying music" (p.17).

Under these pressures, many of our public school music programs are either under-funded or disappearing. The study of music for its own sake is an ideal that is becoming increasingly difficult to preserve.

The Establishment of Common Core

In 2010, a movement towards the implementation of Common Core state standards in English language arts and mathematics revived the conversation again. What skills and knowledge are essential for students to master? How can we equalize the education all children receive across the country? Common Core's mission statement attempts to answer these questions: Standards attempt to "provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers. With American students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy" (NGA Center & CCSSO, 2013).

The Common Core standards seek to be "inclusive of rigorous content and applications of knowledge through higher-order skills, so that all students are prepared for the 21st century." Higher-order thinking skills may include (but are not limited to) critical literacy, critical numeracy, and cross-curricular competencies. One could also conceptualize higher-order thinking and learning skills according to how they are employed, both as a means to solve problems in everyday life and as a way to interpret instruction, including "comparing, evaluating, justifying, and making inferences" (Wheeler and Haertel,1993).

As educators become increasingly aware of what being "prepared for the 21st century" actually means, the importance of developing learning skills geared towards helping students become successful after graduation is essential. The Partnership for 21st Century Learning Skills has taken on this charge, claiming, "There is a profound gap between the knowledge and skills most students learn in school and the knowledge and skills they need in typical 21st century communities and workplaces. To successfully face rigorous higher education coursework, career challenges and a globally competitive workforce, U.S. schools must align classroom environments with real world environments" (P21).

What are the necessary skills students must have in order to be successful in our 21st century world? While this is a subject of debate among educators across the country, the Partnership for 21st Century Learning Skills has indicated the importance of the traditional "3Rs" ("reading, 'riting, and 'rithmatic") and additional core content including English, reading or language arts, mathematics, science, foreign languages, civics, government, economics, arts, history, and geography. P21 also cites the importance of the "4Cs": Critical thinking and problem solving, communication, collaboration, and creativity and innovation. The group states, "As the '3Rs' serve as an umbrella for other subjects and core content, the '4Cs' are a shorthand for all the skills needed for success in college, career, and life."

The Orff Schulwerk Connection

What does this emphasis on specific standards mean for Orff Schulwerk teachers? The answer is clear: Orff practitioners are already using them.

As stated above, the Partnership for 21st Century Learning Skills denotes the arts as a part of a core curriculum, and the 4Cs as a necessary set of skills needed for success in all aspects of life. Critical thinking and problem solving, creativity and innovation, communication, and collaboration are all inherent in the Orff approach to teaching music and movement in schools.

Orff Schulwerk, as defined by the American Orff-Schulwerk Association (AOSA), is a way to teach and learn music (and movement). It is based on things children like to do: sing, chant rhymes, clap, dance, and keep a beat on anything near at hand. These instincts are directed into learning music by hearing and making music first, then reading and writing it later.

This is the same way we each learned our language. This approach encourages students to improvise and create their own music using skills that are fostered naturally in a group setting. As AOSA states, "It develops the whole child with a balance of emotional and intellectual stimulation."

The Orff Schulwerk approach includes a collaborative model for creativity through musical and movement-based experiences. This model has strong implications for social dynamics in the classroom. While the primary focus of the approach is music and movement education, inherent in each lesson are opportunities for each student to "cooperate in the group activity as well as contribute to it, with confidence in his or her own abilities as well as appreciation for those of others" (Shamrock, 1986, p.52).

Simply stated, opportunities for creativity, socialization, collaboration, and communication between students abound in an Orff classroom. Students are presented with elemental movement and/or musical materials and are often asked to shape the material into something new and different through improvisation and composition. Throughout this process, students communicate ideas both verbally and musically, creating opportunities for feedback from teachers and peers. The result is a collaborative creative effort.

Orff teachers facilitate these scenarios on a daily basis. The current educational climate may require teachers to clearly and specifically show how the Orff approach in the classroom aligns with current trends in education. Fortunately, the 4Cs, as defined by the Partnership for 21st Century Learning Skills, are inherently present and embodied within the definition of Orff Schulwerk itself. This gives music educators many opportunities to highlight these skills through classroom examples.

For example, an Orff teacher may ask a fifth-grade class to work together in small groups to improvise and eventually compose a phrase of music. This music will accompany an assigned line of a poem previously read in music. The students listen to the poem read in its entirety. They then break off into groups of three or four to compose an eight-beat melodic phrase in either Dorian or Aeolian mode for their assigned text.

Some groups may begin playing and improvising on recorders and xylophones immediately, while others engage in a discussion about how best to proceed. All groups work through the process using trial-and-error and compromise. For some groups, the compromise is easier than others, but the impending deadline keeps the work moving.

Each group is given twenty minutes to work. Afterwards, they are expected to present their work to the class and receive feedback based on criteria outlined by the teacher. At the end of work time, while some groups appear more confident and polished than others, all are able to present an idea for their assigned portion of the poem. This lesson holds many opportunities for highlighting critical thinking and problem solving, communication, collaboration, and creativity. All of these Common Core goals are present within the teaching and learning that is occurring in the classroom.

Critical thinking and problem solving

Critical thinking is defined by the Partnership for 21st Century Learning Skills as the ability to "reason effectively, use systems thinking by analyzing how the parts of a whole interact with each other to produce overall outcomes in complex systems, make judgments and decisions, solve problems, and reflect critically on learning experiences and processes" (www.p21.org). For students to develop the ability to think critically towards solving problems, they must be given the opportunity to "define the problem, come up with solutions based on their previous experience, create, and then reflect on what they've created" (Zawatski, 2011).

What does this look like in the Orff classroom? The lesson described above requires the students to define what is being asked, draw upon their previous musical or movement experience, and create original material in order to solve the problem or complete the task. With appropriate feedback from the teacher and their peers, the students can then reflect on what they have created and make decisions about refining and editing their work.

Communication

Twenty-first century learning skills also require students to communicate their ideas clearly and "effectively using oral, written, and non-verbal communication skills in a variety of forms and contexts" (P21, n.d.). Within the lesson presented above, the group environment created by the teacher required students to communicate with each other to solve the problem and complete the assigned task. These communication skills not only enable students to share their ideas within their assigned groups, but also help them to give appropriate and constructive feedback to their peers while working towards a common goal.

Collaboration

Effective collaboration requires the ability to "work effectively and respectfully with diverse teams, exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal, and to assume shared responsibility for collaborative work while valuing the contributions made by each member" (P21, n.d.). While this can often be the most challenging skill for students to master, Orff classrooms require collaboration on a regular basis through the use of group work to facilitate the creative process. It can be difficult for students to learn to compromise and value the ideas of others, but the consistent presence of the group environment within the Orff approach helps to foster students' ability to be flexible and work towards a common goal. In this case, without compromise and effective collaboration, the groups would not have been able to create a shared composition to present to the class.

Creativity and innovation

Creativity is at the heart of Orff Schulwerk and at the core of the scenario presented above. As Shamrock states, "Orff and his colleagues felt strongly that this idea for active, creative music making could be relevant for music education throughout the world; each country or culture has only to adapt it according to its own musical heritage and cultural traditions" (1986, p. 53). Because the Orff Schulwerk process asks students to "think creatively, work creatively with others, and implement innovations" (P21, n.d.), it provides a useful framework for the music classroom as part of a 21st century learning model in the United States.

Conclusion

Experienced teachers often find that the Orff Schulwerk framework puts into perspective many of the techniques they have used and found effective for years. Others see it as the door to a newfound exciting, fulfilling approach to music education. It need never be dull or routine for students or teacher. Together they can explore, discover, and develop as they *sing, say, dance, and play* (Shamrock, 1986, p.55).

With continuous education reform wreaking havoc on many music programs across the country, it is increasingly important for music educators to be aware of current trends. They must also have the language to verbalize and explain the value inherent in what happens in their classrooms. While any music education can certainly be a powerful tool for interdisciplinary teaching, Orff Schulwerk is inherently interdisciplinary. Using it, the study of music for its own sake and the value it brings to our students is united. ■

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Critical Thinking in the 21st Century: Orff Schulwerk as an Impetus for Reform

ERIC VENTURA teaches classroom music in Milford, MA. He holds a CAGS in Educational Leadership, MM degrees in trumpet performance and music education, and a BS in Music Education. He is currently studying for his doctorate in education. Eric completed his Orff certification in addition to various supplemental courses. He has been published in AOSA publications *The Orff Echo* and *Reverberations*. Eric is an active presenter, and recently appeared at AOSA's 2013 National Conference.

ABSTRACT

The Partnership for 21st Century Skills emphasizes critical thinking, among other skills, as important for today's students. Understanding what those skills entail, and seeing how the Orff approach aligns with critical-thinking learning goals, helps music teachers meet students' needs for these skills in the context of a music classroom. This article explains the skills as described in the literature, and shows how they can be served by the Orff process.

By Eric Ventura

There was a time when American education was deliberate and linear. It was laden with predicted outcomes, such as an alignment between a given skill set and a specific career path.

Today, however, education is filled with unknowns. Leaders in and around the field are asking questions like: "Are children adapting to our changing world?", "What are the necessary skills for today's workforce?", and "How might we spur growth in these defined skills?" This article presents one possible view on the critical thinking skills and processes that today's students need, and how we, as Orff Schulwerk educators, can utilize our unique pedagogy to meet these needs. It also reviews the literature that presents a clearer understanding of this complex notion of the critical thinker.

Critical Thinking: Definitions and Theory

In a recent report, Lai concluded, "Educators have long seen critical thinking as a desirable educational outcome. More recently, the Partnership for 21st Century Skills has identified critical thinking as one of several skills necessary

to prepare students for post-secondary education and the workforce. Furthermore, the newly created Common Core State Standards reflect critical thinking skills (2011, p. 42)."

The Partnership for 21st Century Skills (P21) is divided into various sections that describe student outcomes and support systems. One of the sections, Learning and Innovation Skills, is presented as the "4Cs": critical thinking, communication, collaboration, and creativity (P21, 2009). Under P21, the 4Cs are regrouped to showcase their overlapping traits, and presented as creativity and innovation, critical thinking and problem solving, and communication and collaboration. Critical thinking and problem solving is further broken down into four headings: reason effectively, use systems thinking, make judgments and decisions, and solve problems (P21, 2009).

Thus, critical thinking is connected to communicating and collaborating with others in a creative way. Essential traits of a critical thinker include systems thinking and the abilities to make judgments and solve problems. All of the connections between critical thinking and associated and derived skills and traits are fluid and dynamic. The importance of critical thinking in our fast-changing world is apparent.

As thoughtful practitioners, we must examine the existing research base carefully to develop a well-rounded appreciation of the work before us. There are three views of critical thinking: the philosophical view, the cognitive psychological view, and the educational view.

- The philosophical view focuses on the person (Lewis & Smith, 1993). A critical thinker is inquisitive, open-minded, flexible, and understands diverse viewpoints.
- The cognitive psychological view focuses on how a person thinks, as opposed to how they ought to think (Sternberg, 1986). Specific skills of a critical thinker might include problem solving, or learning new skills.
- The educational view is largely based on the work of Benjamin Bloom (1956), and what is described as "Bloom's Taxonomy." The three highest levels of the taxonomy (analysis, synthesis, and evaluation) are considered to be indicative of critical thinking (Kennedy, et al., 1991). The taxonomy is a lens into how a person thinks, which is similar to the cognitive psychological view.

The research literature can be further refined into actions: What a critical thinker does (as well as the thinker's disposition) and what is innately present in the individual by way of attitude, values, and perceptions. Critical thinkers analyze arguments, claims, or evidence (Ennis, 1985; Facione, 1990; Halpern, 1998; Paul, 1992). They make inferences using inductive or deductive reasoning (Ennis, 1985; Facione, 1990; Paul, 1992; Willingham, 2007). They judge and evaluate (Case, 2005; Ennis, 1985; Facione, 1990; Lipman, 1988; Tindal & Nolet, 1995), and make decisions or solve problems (Ennis, 1985; Halpern, 1998; Willingham, 2007). Critical thinkers are open-minded, fair-minded, inquisitive, and flexible. They tend to seek reason, want to be well-informed, and are willing to consider other viewpoints (Lai, 2011).

The P21 framework is consistent with this understanding of critical thinking as described in the reviewed literature. It is also in line with the three views of critical thinking. The next challenge is to align this knowledge with Orff Schulwerk pedagogy.

Applying An Effective Approach

To be successful critical thinkers, students need a base of knowledge. However, there is debate as to whether critical thinking skills cross domains or if they must be taught within the domain under study (Lai, 2011). As Lai reports, "Proponents of domain specificity include Willingham (2007), who argues that it is easier to learn to think critically within a given domain than it is to learn to think critically in a generic sense. Similarly, Bailin (2002) argues that domain-specific knowledge is necessary for critical thinking because what constitutes valid evidence, arguments, and standards tends to vary across domains" (2011, p. 13). Lastly, McPeck (1990) argues that the most useful thinking skills are domain specific.

All of this is good news for the music educator. If teachers wish to develop a musically oriented critical thinker, it is likely to occur in the music classroom, which is a domain-specific environment.

At present, some school administrators may encourage common, school-wide materials and instruction for the purposes of maximizing a specific skill for all students (i.e. writing across the entire curriculum). However, the informed music educator can lobby against such a practice by presenting the collected research findings above. Instructional time in the music classroom can perhaps be used to develop similar skills

in parallel with those of other classrooms in the school, but not in a unilateral or standardized fashion. Thus, the music teacher may wield professional discretion in terms of content and instruction.

Within the music classroom, the types of instruction used matter when honing critical thinking. Researchers have noted that direct instruction is an important technique to instill critical thinking skills (Case, 2005; Facione, 1990; Halpern, 1998). This is enriched by collaborative instruction, another key ingredient in forging a critically aware student (Bailin et al., 1991; Bonk & Smith, 1998; Heyman, 2008; Nelson, 1994), as it points to the value of social interaction. Lastly, constructivist learning opportunities also contribute to developing a critical thinker (Bonk & Smith, 1998; Paul, 1992).

Educators wishing to incorporate critical thinking skills into a curriculum should consider these four strategies: include problem solving, ask questions that require analysis, evaluate sources, and allow for decision making (McCollister, 2010). These are all inherent in an Orff Schulwerk classroom.

Yet educators cannot hone critical thinkers by way of instruction alone. Assessment tools must be part of the formula. Similarly to using several desired instructional practices and curriculum elements, there are multiple, useful assessment strategies. One way to attain a higher level of validity when assessing critical thinking is to use a mixed-assessment type, with both open-ended questioning and multiple-choice questions (Ku, 2009). Establishing an assessment in the context of an authentic, real-world problem or issue has spurred positive results (Bonk & Smith, 1998; Halpern, 1998), as well as designing assessments that force students to go beyond the available information and use inference and evaluation skills (Moss and Koziol, 1991).

Connecting to the Schulwerk

In an Orff Schulwerk classroom, children are actively singing, speaking, moving, and playing instruments (Shamrock, 1997). The music materials come from our own culture (Przybylowski, 2001), as well as world cultures. The concepts of play, including

drama, and literacy (music reading) are woven into the experiences. There is a continuous interplay and overlap among all the materials, skills, and elements. The learning often uses an ensemble design, which is critical for developing active listening skills.

Innovation is a hallmark of the pedagogy. Children are encouraged to create new material by improvising, composing, and choreographing in all areas. Students begin by exploring musical materials, and then use their knowledge and skill base for their innovations. As Burgess has pointed out, "This child-centered approach aligns with the constructivist philosophy espoused by Piaget and others" (2012, p. 22). The pedagogy, in its simplest form, is realized in a process of four key stages: preliminary play, imitation, exploration, and improvisation (Przybylowski, 2001). The teaching process uses a combination of direct instruction, guided instruction, and independent and/or group practice (Nichols, 2010), as summarized in Table 1.

Table 1: Summary and Alignment of Key Research Concepts About Critical Thinking With Their Counterparts in Orff Schulwerk Pedagogy.

Critical Thinking Concepts	Orff Schulwerk Pedagogy
Instruction should include direct instruction and collaborative work, and have a constructivist design.	Learning uses direct instruction, guided instruction, and independent and group work settings in a constructivist atmosphere.
Start with a domain-specific knowledge base.	Group work provides a knowledge base for future creative experiences.
Include problem solving in the learning.	The exploration learning stage is built on problem solving.
Have students ask questions that require analysis.	Small-group work takes on reflective roles within the learning process, often in conversations.
Evaluate sources and materials (a summative, concluding process to arrive at a judgment or final product).	Students make many decisions when creating music (planned decisions when composing and spontaneous when improvising).
Decision making (a formative, ongoing process) should be part of the learning.	The learning is student centered, and contains embedded differentiation, which is realized alone and in the context of the whole group. The atmosphere is free and open to attempt new ideas, and explore the same concept in a new way.
Assessments should be domain specific.	This is a domain-specific classroom.
Assessments should include items to check foundational content (multiple choice), and open-ended questions to require higher order thinking.	Each lesson has the opportunity and responsibility to move forward with divergent options once an objective is reached. This can be transferred to an assessment.
Assess with an authentic purpose in mind.	The materials and learning emerge from innate childhood skills and interests.
Create an opportunity within the assessment that requires a student to infer.	Active listening from group work and a knowledge base prepares students to infer patterns of rhythm, melody, harmony, and form during and after an experience. Additionally, students may infer concepts, relationships, and outcomes when using literature materials, such as rhymes, poems, lyrics, and stories. Other inference-rich sources for the Orff classroom derive from nonfiction, which includes informational texts, biographies, and expository writing.

Conclusion

Critical thinking skills are in demand across school districts. The 21st Century Common Core skills framework and the presented literature identify specific actions, behaviors, and traits that can increase the effectiveness of critical-thinking development as it pertains to teaching and learning. This includes supporting and existing beside the Common Core State Standards. This overview of Orff Schulwerk pedagogy highlights key practices that are in line with critical-thinking development. If critical thinking continues to be valued in America, Orff Schulwerk should be recognized as a viable opportunity to participate in the journey. ■

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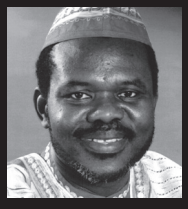

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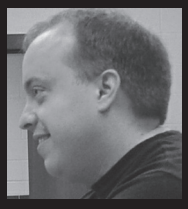

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Feeding The Hippopotamus: Music Lesson As Common-Core Strategy

ABSTRACT

Literature often appears in the Orff music classroom, used both as texts and as springboards for other musical activities. How can music teachers integrate these texts into lessons in ways that support Common Core literacy standards? This article explores how those standards can be achieved without sacrificing the musicality of lessons themselves.

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By Jennifer Dennett

Many educators assume that, to support Common Core Standards, disciplines outside of English language arts (ELA) must require students to read informational texts from within that discipline. At the grades 6-12 level of education, ELA Common Core standards relate specifically to reading and interpreting informational texts in history, social studies, science, and technology. If such standards apply to those disciplines, it is reasonable to assume that this would also be the best way to incorporate ELA Common Core into elementary general music as well. The problem is that most music teachers prefer not to spend their limited and precious class time with reading informational texts about music instead of actively making music.

In fact, ELA Common Core standards cover a broad range of skills from kindergarten to grade 12, all leading up to the ultimate goal of college and career readiness (Common Core State Standards Initiative, 2012). While being able to read and interpret informational texts is a large part of that readiness, the overall emphasis is that students complete school as literate individuals. This literacy foundation is built at the elementary level, and any quality text can start students on that path.

As music teachers, we use literature all the time in our classrooms—nursery rhymes and poetry, folktales, fables, and children's books. We make music

with these texts, or use literature as a springboard for other musical activities or to unify everything at the end of a unit. Using literature in this way supports the Common Core without interrupting the flow of the music making in the classroom. A closer look at the standards could open up even more avenues through which teachers can support them without sacrificing musicality. This article will investigate how standards can inform specific lessons in the music classroom effectively.

Overview: The Lessons

The following series of third-grade lessons, based on a fable, was not designed with the Common Core in mind. They were developed well before the standards were defined, which makes them a good example for this article: They demonstrate how lessons designed for a musical purpose can still support the teaching of the Common Core across disciplines.

The point of investigating these lessons is not to give a detailed how-to on the process of teaching them, but rather to point out the many places where music lessons and ELA Common Core Standards intersect.

The foundation for this series of musical lessons is the story "The Hippopotamus at Dinner," from Arnold Lobel's *Fables* (1980). There are three parts of the story that serve as musical inspiration: The moral, the menu, and the mood of the hippopotamus.

For the first musical activity, students select three key words or phrases from the moral of the story: "Too much of anything often leaves one with a feeling of regret" (p. 38). These key words or phrases are translated into rhythmic ostinati, which can be used in a variety of ways—body percussion, pitched percussion, movement, a combination of the three—depending upon what the class wants to do.

The second activity follows a similar path to the first, using text from the story as the basis for creating rhythmic patterns. This time the text is based on the items the hippopotamus orders for his over-the-top dinner: A bathtub of bean soup, a bucket of Brussels sprouts, and a mountain of mashed potatoes (p. 38). Again, these patterns can be adapted in a variety of ways, depending upon the inclination of the students. This time, the teacher may steer students in a different direction from the first part of the lesson. For example, if students chose movement for the moral of the story, the teacher might lead them toward unpitched percussion for the menu items.

In the third lesson of the series, the students learn a song, "The Hippopotamus's Lament," which the hippopotamus sings as he sits alone all night, stuck at a table due to his unfortunate overindulgence. This includes a vocal part with an instrumental accompaniment. It reflects the feeling of regret the hippopotamus has regarding his situation, which can also be reinforced by showing the students the illustration from the book.

The fourth and final lesson—the culmination of all the work the students have done thus far—combines the musical compositions with the story as the students act it out. This need not be a huge production. It works well as an in-class activity with minimal props and costumes. A narrator might read some text from the story to help the action move forward. The students can easily improvise the dialogue, because by now the story is familiar enough that students know what needs to be said. Recording the performance gives the students the opportunity to evaluate themselves and also to simply enjoy watching their drama as audience members rather than as participants.

The end result is an enjoyable and memorable series of lessons in which students have multiple opportunities to make musical decisions, create their own compositions, practice their skills in singing and playing instruments, and incorporate elements of drama in the music classroom. It also supports sixteen of the Common Core State Standards for third-grade English Language Arts (see Table 1 on page 24). Teachers can incorporate these standards naturally into these music lessons because of their commonalities with the process and objectives of the lessons themselves.

Breakdown: The Standards

The Common Core states that appropriate repertoire for elementary students "includes children's adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth." The literature selection in this series of lessons clearly aligns with that statement.

Once students have heard the story, check for student understanding, a process which involves multiple standards. Being able to simply recall the details of the story, and to then further analyze the story for its message falls under Reading: Literature, as standard CCSS.ELA-Literacy.RL.3.2: "Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message,

lesson, or moral and explain how it is conveyed through key details in the text." (All standards referred to in the remainder of this article are CCSS.ELA-Literacy standards; only the individual reference numbers of each standard will be included from this point forward.) A set of speaking and listening standards also applies to this situation, in which the story has been presented to the students orally. SL.3.2 states that students will be able to "determine the main ideas and supporting details

Table 1: ELA Common Core Literary Standards.

ELA Common Core Standard	CCSS.ELA-Literacy Description
RL.3.2	Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
SL.3.2	Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
SL.3.3	Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
RL.3.9	Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters.
SL.3.1	Engage effectively in a range of collaborative discussions with diverse partners *on grade 3 topics and texts*, building on others' ideas and expressing their own clearly.
L.3.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.3.6	Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships.
RL.3.1	Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
RL.3.4	Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
L.3.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
L.3.5	Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
L.3.5B	Identify real-life connections between words and their use.
RF.3.3	Know and apply grade-level phonics and word analysis skills in decoding words.
RF.3.4	Read with sufficient accuracy and fluency to support comprehension.
RL.3.7	Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story.
RL.3.3	Describe characters in a story and explain how their actions contribute to the sequence of events.
SL.3.5	Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SOURCE: COMMON CORE STATE STANDARDS INITIATIVE (2012)

of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, or orally." SL.3.3 requires students to "ask and answer questions about information from a speaker, offering appropriate elaboration and detail." If students are familiar with other fables from this collection, teachers have an opportunity to "compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters," as described in RL.3.9.

Throughout this entire series of musical lessons teachers can conduct several group discussions. Elements of these discussion fall into speaking and listening, and language categories of the Common Core:

- SL.3.1: students will "engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners *on grade 3 topics and texts* [Italics in the original. –Ed.] building on others' ideas and expressing their own clearly."
- L.3.1: students will "demonstrate command of the conventions of standard English grammar and usage when writing or speaking."
- L.3.6: students will "speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification."

These three standards, which form a solid foundation for college and career readiness, come into play every time the class discusses a subject or makes musical decisions.

As described in the lesson overview, the first set of musical decisions is based on selecting key words or phrases from the story's moral. Choosing those words requires students to understand the meaning of the moral. They must be able to "ask and answer questions to demonstrate understanding of a text" (RL.3.1), and "determine the meaning of words and phrases as they are used in a text" (RL.3.4).

Students unclear on the vocabulary may need to "determine and clarify the meaning of unknown or multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies" (L.3.4), so that they may then "demonstrate understanding of figurative language, word relationships and nuances in word meanings" (L.3.5). For example, students could better define the word "regret" for themselves by identifying times in their own lives when they have experienced regret, a strategy set out in L.3.5b, "identify real-life connections between words and their use."

A visual of the text in this process supports students' reading skills, which are addressed in the reading: foundational skills category of the Common Core: Students must "know and apply grade-level phonics and word analysis skills in decoding words" (RF.3.3), and "read with sufficient accuracy and fluency to support comprehension" (RF.3.4).

Since the second lesson follows a similar process to the first, there is some overlap in Common Core standards that are addressed. As mentioned previously, recalling key ideas and details is addressed in both RL.3.1 and RL.3.2. Being able to read those words fluently is addressed in both RF.3.3 and RF.3.4. Both the first and second lessons require the group to decide what musical direction they would like to take with the rhythms they have created. This discussion again involves several standards (SL.3.1, L.3.1, and L.3.6).

The process of the third lesson is quite different from the first two. There is still some overlap of standards that have been addressed in previous lessons. There are also opportunities to address different standards.

Providing the students with the written lyrics of the song, "The Hippopotamus's Lament," on a chart again supports two of the reading: foundational skills standards (RF.3.3 and RF.3.4). Another useful visual for this step is an illustration from the book itself, which helps set the mood for the song. It also highlights a previously untouched standard: RL.3.7 states that students will "explain how specific aspects of a text's illustrations contribute to what is conveyed in the words of the story (e.g., create mood, emphasize aspects of a character or setting)."

As the discussion (with all its accompanying standards) turns to how the hippopotamus got himself into the predicament, the students will need to "describe characters in a story (e.g., their traits, motivations, and feelings) and explain how their actions contribute to the sequence of events," as described in RL.3.3.

The final lesson is the performance and accompanying self-evaluation. By using a combination of written script for the narrator and improvised dialogue for the characters, the students practice both their reading fluency (RF.3.3 and RF.3.4) and their ability to recount the details of the story on their own (RL.3.2). Furthermore, though the standard refers to audio recording, a video-with-audio recording (to be used for self-evaluation purposes) could easily

support SL.3.5: "Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details." Could musical displays be used to "emphasize or enhance certain facts or details" as well?

This whole series of lessons was designed to use music to enhance three key details of this story: the hippopotamus's dinner selections, his mood as a result of those selections, and the moral of the story. The entire process wraps up with the students watching the video of their drama and once again "engag[ing] effectively in … collaborative discussions" (SL.3.1), "demonstrat[ing] command of the conventions of standard English grammar and usage when … speaking" (L.3.1), and using "grade-appropriate conversational, general academic, and domain-specific worlds and phrases" (L.3.6) as they reflect on their own performances.

By now, it is very apparent that there are many ways in which the ELA Common Core ties naturally into the music classroom. This intersection of music and literacy demonstrates how we, as music teachers, can support the Common Core—not as something we do in addition to teaching music, but as something we do in the process of teaching music. ■

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Practical Strategies: Aligning Orff Schulwerk and Common Core State Standards

ABSTRACT

Many Orff practitioners believe their Orff teaching methods and content are aligned with the detailed Common Core State Standards. However, others unfamiliar with Orff also need to understand how this approach matches the needs of 21st century students. This article illustrates one method of aligning Common Core and Orff vocabulary and process so that music teachers can effectively advocate for Orff in the music classroom.

GERRY PETERSEN-INCORVAIA, PhD, is a literacy coordinator for the Nevada Department of Education and an educational consultant. His major areas of foci are professional coaching, professional development, strategic planning, standards alignment, and arts integration.

By Gerry Petersen-Incorvaia

What comes to your mind when your teaching team, principal, superintendent, or you say, "teach to the Common Core?" As a general music teacher, my defenses arise. I think about all the research and work music teachers have done in music education in areas such as higher order thinking, "I do, We do, You do" teaching structure, direct instruction versus constructivist teaching, inquiry, deeper thinking, thematic units, integration, writing in the arts, and how arts help test scores. I may tend to think either "I am already doing that" or "When do I teach my own content area?"

However, we, as Orff practitioners and music educators, are often already teaching in ways that support Common Core State Standards. To build support for our approach, we may need to help others see how our lessons align with the Standards. Students, colleagues, and other stakeholders must understand the transfer of content, processes, and skills embedded in our work. To do this well, we must synthesize and connect the vocabulary and processes embedded in both the Orff model of teaching and Common Core State Standards. This article outlines one way to align vocabulary and process that can help us advocate for the Orff process with our colleagues.

Table 1: Alignment of Orff Schulwerk and Common Core Standards With Common Educational Themes.

Common Themes	Orff-Schulwerk	Common Core State Standards
Equity and access for all students to content and processes	Orff Schulwerk … offers a potential for active and creative music making by all children, not just the musically talented.	Common Core State Standards provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them.
College- and career-readiness for all	Active learners develop more thorough and better long-term understanding of the material and ideas involved…[and] are uniquely prepared to solve problems in many other contexts.	… designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers.
Transferable skills explicitly taught	… builds musicianship through singing, playing instruments, speech, and movement…supporting both the conceptual and affective development of children.	With American students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy.

SOURCE: AMERICAN ORFF-SCHULWERK ASSOCIATION, (2014), AND COMMON CORE STATE STANDARDS INITIATIVE (2012). ADAPTED BY GERRY PETERSEN-INCORVAIA.

Aligning Purpose, Content, and Vocabulary

There are deep, relevant commonalities between Orff Schulwerk and the Common Core State Standards. Table 1 showcases the implicit and explicit alignment of the purpose of the Orff Schulwerk approach to music and movement and the purpose of the Common Core State Standards.

The six basic Common Core State Literacy Standards for science, social studies and technical subject areas fall into two categories: reading and writing (see Table 2). According to Common Core, the visual and performing arts are categorized as technical subjects. Each of these standards is important in the music room, not only for grades six through twelve as the Common Core State Standards indicate, but for all grade levels of students. If the standards indicate levels of competence and not curriculum, teachers must decide how each standard is taught and learned in the classroom.

To this end, each standard must be considered in terms of specific content. Reflective questions can help teachers determine what objectives might

Table 2: Reading and Writing Standards for Common Core Areas That Include Music Education.

STANDARDS FOR SCIENCE, HISTORY/SOCIAL STUDIES, AND TECHNICAL SUBJECTS	
Reading	Knowledge of domain-specific vocabulary
	Analyze, evaluate, and differentiate primary and secondary sources
	Synthesize quantitative and technical information, including facts presented in maps, timelines, flowcharts, or diagrams
Writing	Write arguments on discipline-specific content and informative/explanatory texts
	Use data, evidence, and reason to support arguments and claims
	Use domain-specific vocabulary

SOURCE: COMMON CORE STATE STANDARDS INITIATIVE (2012).

be set for specific lessons (see Table 3). With the answers to these and similar questions in hand, start small. Use the standards as a framework and guide for planning specific lesson experiences. Additionally, the standards help deepen this planning, helping teachers create more complex or intentional learning experiences.

Using Content-Specific and Academic Vocabulary

While teaching, I use a word wall for academic or content vocabulary. A word wall is an organized, displayed compendium of words that are easily accessible to students. The teacher's purpose drives the organization of the word wall. Academic vocabulary words transcend content areas, while content vocabulary words are specific to a subject or content area, such as music. To be more intentional on helping students gain knowledge of vocabulary, use methods that teach the vocabulary itself and the tiers of vocabulary complexity.

Text complexity is one of the English/Language Arts (ELA) shifts described in the Common Core State Standards (see www.EngageNY.org, a website that

Table 3: Reflective Questions Exploring Each Standard Help Teachers Plan Specific Learning Activities.

Reading Standards	Reflective Questions
Knowledge of domain-specific vocabulary	■ How do I use academic and domain vocabulary in my content area? ■ How do I ensure I am explicitly teaching my content area's vocabulary? ■ How do my students use content, music vocabulary in response to my questions? (i.e. Am I the only one using our music vocabulary in the classroom, or do my students use and own the musical terms as well?) ■ How do students read content-specific vocabulary in my content area? ■ Why is it important for students to do this in my content area?
Analyze, evaluate, and differentiate primary and secondary sources	■ What are primary and secondary sources in my content area? (i.e. music recordings, musical performances, paintings, dance showcases?) ■ Why is it important for students to do this in my content area? ■ How do I ensure students are analyzing and evaluating content-specific sources?
Synthesize quantitative and technical information, including facts presented in maps, timelines, flowcharts, or diagrams	■ How are maps, timelines, flowcharts, musical notation or diagrams used in my content area? ■ Why is it important for students to do this in my content area? ■ How will students synthesize the information found in maps, timelines, flowcharts or diagrams and explain the information to another person?
Writing Standards	**Reflective Questions**
Write arguments on discipline-specific content and informative/ explanatory texts	■ How might I ask students to write an argument in my content area? ■ What text, media, visual, or musical performance resources can be used as "text" from which to write arguments? ■ Why would students need to argue a point-of-view or perspective in my content area?
Use data, evidence, and reason to support arguments and claims	■ What kind of data is specific to my content area? ■ How do I use text, media, visual, or musical performance resources as data to reason or support arguments or claims?
Use domain-specific vocabulary	■ How do students use academic and domain vocabulary in their writing? ■ Why is it important for students to be able to write about my content area?

SOURCE: GERRY PETERSEN-INCORVAIA

Table 4: Tiers of Complexity for the Words, Content Vocabulary, and Academic Vocabulary Relative to a Simple Verse.

Tier	Words From the Verse	Content Vocabulary	Academic Vocabulary
Tier I	Her Hair In To Make It	Ti-Ti Ta Rest	Loud Soft Fast Slow ABA
Tier II	Queenie Washed Shine	Quarter Note Rest	Forte Piano Allegro Largo Form
Tier III	Caroline Turpentine	Eighth Note	Dynamics Tempo Ternary

SOURCE: GERRY PETERSEN-INCORVAIA.

showcases prominent strategies, philosophies, and tools for all educational stakeholders). This article will use the following verse to demonstrate text complexity in suggested activities and/or strategies:

Queenie, Queenie Caroline
Washed her hair in turpentine.
Turpentine to make it shine.
Queenie, Queenie Caroline.

For example, regarding text complexity in this verse for kindergarten or first grade, the words may be categorized in tiers that denote their increasing complexity (see Table 4). These words are neither academic, nor are they content vocabulary terms in the music classroom; they are simply part of the verse. However, in teaching them, the teacher may add content-specific language, such as "quarter note" or "eighth note." Depending on the sequence of teaching, vocalized notes such as "ti-ti" can be included. Musical academic vocabulary can also be added.

The most important thing is to not just teach "dynamics" in isolation as a word, but use dynamics in context within the process of music learning. Scaffolding learning dynamics by visually, aurally, and kinesthetically experiencing them in an intentionally tiered process aligned with tiered vocabulary complexity can help music teachers demonstrate alignment with Common Core State Standards.

Integrating Close Reading and Questioning Techniques

The Common Core materials link "text-dependent questions" with student strategies called "close reading" and "argument or discourse (Achieve The Core, n.d.). Close reading allows students to carefully examine and interpret a text. Text-dependent questions, asked by a teacher or student, rely on a text or passage for an answer. Argument and discourse asks students to have a focused, formal discussion on a topic.

While not all teachers are reading teachers *per se*, most want their students to read in and about their content area to become career- and college-ready in that content. This can work in a general music or an Orff Schulwerk classroom by using verse, narrative, or any composed piece of literature.

To introduce students to a text, try the following strategies:

- Write the text (or verse in this example) on the board.
- Ask students to do the following:
  - Number the lines or paragraphs as a class.
  - As a group, or individually, underline and circle unknown words, rhyming words, descriptive words, or other defined types of words.
- To develop close reading skills, ask students to write down questions they may have while reading the verse. (Keep in mind the appropriateness of the cognitive level of the students.)

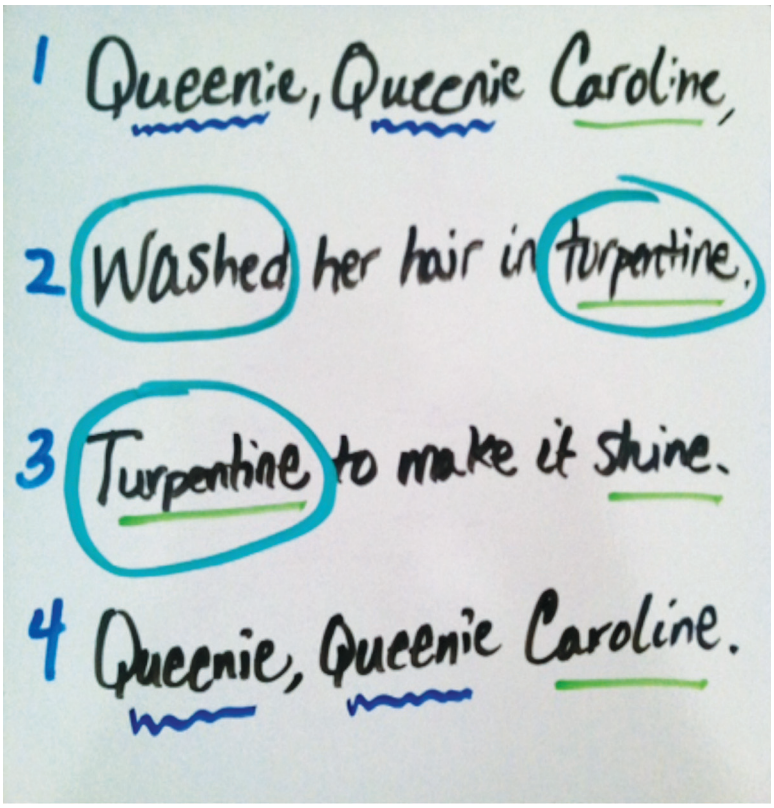
- To "Orffestrate" poems or verse, use various forms of close reading.
  - Ask the class to number the lines of the poem.
  - Underline proper nouns and circle verbs.
  - Refer to the text of the poem by numbered line or stanza.
  - Circle three-syllable words.

Depending on the grade level, "turpentine" may be an example of a Tier III word (see Table 4 on page 31), so the meaning of the word may need to be taught. What does that word mean? What does it look like? What does it do?

Have a full "Orffestration" of the poem available for students in visual form, whether using full notation or more visual images (see Figure 1). A general example of close reading techniques is very similar to verse in an Orff Schulwerk classroom. Asking students to perform this "Orffestration"—perhaps with the use of a musical instrument key—is a way of using diagrams and a map to perform a piece of music.

When discussing the verse, use the numbered lines for reference and plan the questioning sequence based on the other notes or words identified in the verse. In other words, use the text to create questions, and ask students to use the text to answer them.

Figure 1: A General Example of Close Reading Techniques.



SOURCE: GERRY PETERSEN-INCORVAIA

Instead of asking yes/no or right/wrong questions, plan questions that increase in complexity as well as higher-level thinking. For example, sequence text- or media-dependent questioning from lowest complexity to deepest complexity (see Figure 2). The higher on the triangle the question can be placed, the deeper its complexity.

For example, useful questions from simple to complex might include:

- Who is the main character of this poem?
- How many rhyming words are there?
- How many verbs are there?
- What is turpentine?
- Why might turpentine make hair shine?
- What is the form of the poem itself?
- If you were to change the name of the queen, and still make it rhyme, what name would it be?
- What if we change "turpentine" to "Clementine"? Would that still fit? What effect might "Clementine" have on hair?
- If the entire poem is the A in a large ABA form, create a B section.

To deepen your understanding of this process, the author has created an in-depth chart that combines Bloom's Cognitive and Psychomotor Domains, Marzano's and Costa's Critical Thinking Domains, and Webb's Levels of Complexity with suggested actions, question stems, and products. The complete chart is online for AOSA members at www.aosa.org under "The Orff Echo/Echo Extensions" tab.

Other reflective questions for lesson planning might include:

- Have I planned to introduce the lesson in an interesting way to create interest, drive, and motivation?
- Have I posted an agenda for the lesson and/or day? Have I posted essential questions or learning objectives that the students can understand?
- How will I use visual and kinesthetic tangibles (i.e. concept maps, acting it out, role play, graphic organizers) to help learn a specific process or content?
- How will I incorporate 21st century skills with appropriate content and processes?
- Have I planned a lesson that has the students talking, through discourse, more than I am talking? How do I balance this with singing, playing instruments, and performing?

Figure 2: Progression of Text- and Media-Dependent Questions and Discussions (Adapted From Achieve the Core)

SOURCE: ADAPTED BY GERRY PETERSEN-INCORVAIA FROM ACHIEVE THE CORE.

- How may I enhance the student learning by using a vigorous approach to learning the text or responding to the media?
- How might I use visual, media, or performing art thinking in my lesson? How will I facilitate students to utilize this thinking and be explicit about it?

The intentional use of a tiered approach to academic vocabulary and text- or media-dependent questioning and discourse techniques will help students transfer their learning to and from music classrooms. The Orff Schulwerk model in music teaching and learning does this explicitly in a way that, when knowledgeably advocated, can help make learning relevant for all stakeholders. ■

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A Complementary Combination: Responsive Classroom and Orff Schulwerk

ABSTRACT

Two approaches with complementary elements, Responsive Classroom and Orff Schulwerk, contribute to students' learning through play, process, and exploration. This article compares the two approaches, identifying strategies that link the two and enhance both in the music classroom.

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Singing lightens our loads, singing cheers our day, and singing together makes us part of a community.

Paula Denton and Roxann Kriete

By Matthew Stensrud

Every day in the music classroom, the importance of singing is undeniable. Someone with experience in the Schulwerk might think the quote above stems from any number of Orff resources. Surprisingly, it is from *The First Six Weeks of School*, an elementary education resource that supports the Responsive Classroom (RC) approach (Denton & Kriete, 2000).

The author's first experience with the RC approach—singing songs, playing games, and discovering classroom materials—made it clear that Orff and RC partner well. As educational stakeholders, Orff music teachers strive to provide cross-curricula experiences that enhance the general classroom and school community while preserving the foundations of the Schulwerk. The ideals of Responsive Classroom in combination with Orff Schulwerk can create a collaborative culture for colleagues and enable student success both in the classroom and the community.

What is Responsive Classroom?

Responsive Classroom is an "approach to elementary education that leads to greater teacher effectiveness, higher student achievement, and improved school climate" (Northeast Foundation for Children [NEFC], n.d.). Note that RC, like Orff Schulwerk, uses the word "approach" over the more rigid "method."

Inspired by elementary classroom teachers, the RC approach recognizes that knowing our children developmentally and culturally is an essential part of teaching. RC creates an equal balance of social and academic curricula and employs this balance with students through an explorative- and process-driven approach.

The guiding principles of Responsive Classroom include:

- The social curriculum is as important as the academic curriculum.
- How children learn is as important as what they learn.
- The greatest cognitive growth occurs through social interaction.
- To be successful academically and socially, children need to learn and practice specific social skills: cooperation, assertion, responsibility, empathy, and self-control.
- We must know our children individually, culturally, and developmentally.
- Knowing the families of the children we teach is as important as knowing the children.
- Teachers and administrators must model the social and academic skills that they wish to teach their students. (Kriete, 2002, p. 4)

These principles connect with the Schulwerk in many ways. While students delight in singing and playing "Head and Shoulders Baby" (Amidon, 1991, p. 10) because of the catchy rhythms and enticing actions, the enjoyment emerges from the social connection when students play with a friend. RC expands upon these principles with a set of teaching practices: morning meeting, guided discovery, and academic choice.

Morning meeting is a 20-minute active gathering led by the classroom teacher at the start of the day. The meeting might include songs, games, or a class note. It prepares the classroom as a welcoming, community-centered environment. Here, each child is greeted, recognized, and given time to share his or her individuality.

Guided discovery is a focused, purposeful, and playful technique teachers use to introduce students to classroom materials, areas, and activities (Denton & Kriete, 2000, p. 15). Kindergarteners taking part in guided discovery are encouraged to explore how crayons feel, use them as blocks, and find different ways to color before the teacher guides them toward the correct classroom use. This discovery allows students to think creatively through open-ended questions, such as "how can these crayons help us learn?" Guided discovery also employs student modeling, where students have the opportunity to learn from one another and better understand holding and using crayons in a child-centered way. In the music classroom, guided discovery appears when we create a similar activity for students using xylophone bars.

Academic choice occurs when teachers create parameters for students to take risks, make mistakes, and create their own final products. A fourth-grade long-division project incorporating academic choice allows students to demonstrate what they have learned in an individual way. One student may make a board game, another may write a song, while another may create a comic strip (Denton, 2005, p. 6).

Found within academic choice is the natural cycle of learning: The students initiate goal planning, achieve the goal through active working, and reflect on the experience and product with oneself and others. When asking students to create a dance in AB form, music teachers are giving students the opportunity to make academic choices.

Implementing each of these RC teaching practices within Orff Schulwerk happens quite naturally. Through play, process, and exploration, music teachers can integrate RC principles and remain true to the Orff process.

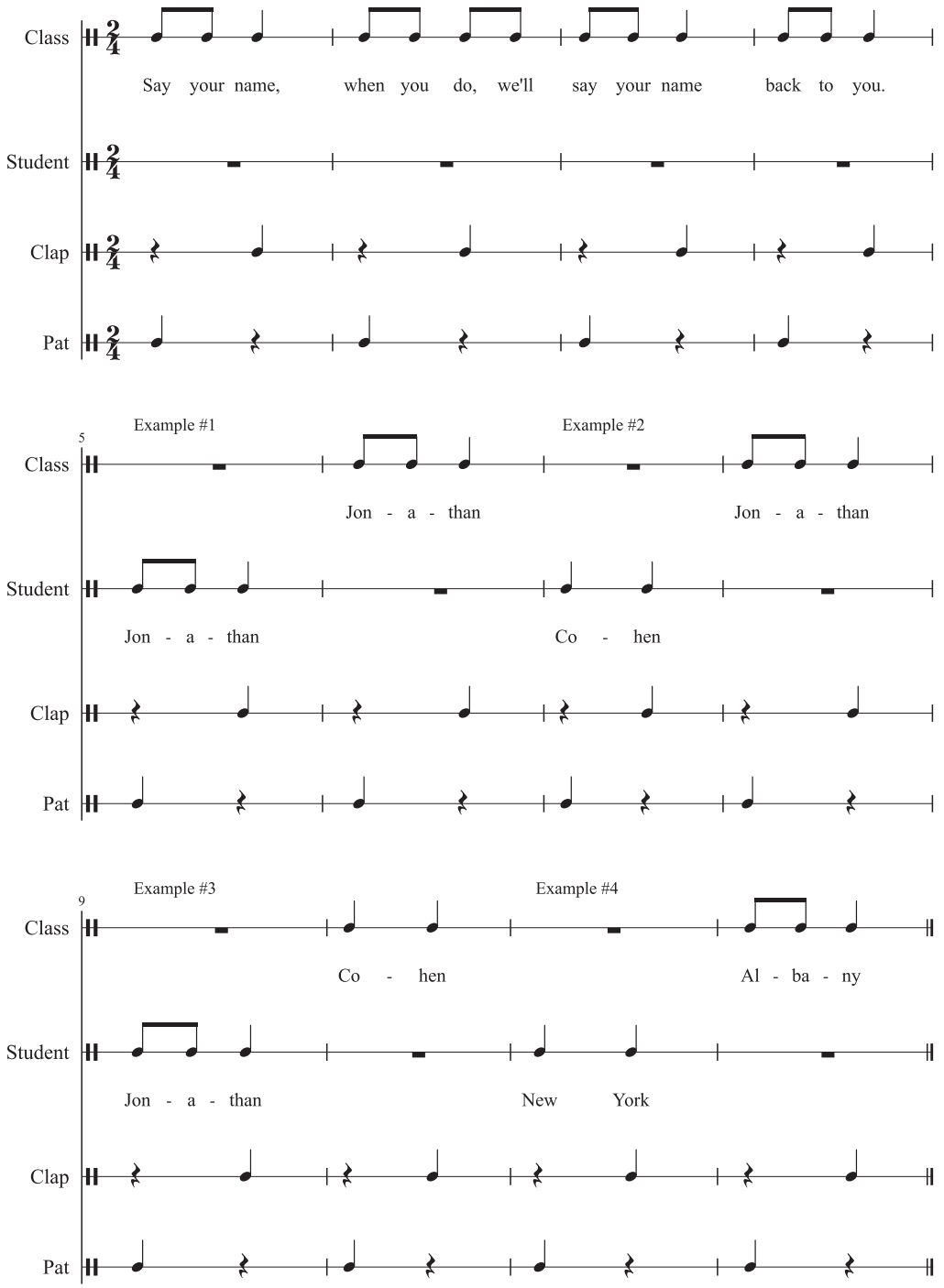
Play

As Shamrock states, "The impetus for Orff Schulwerk lies in children's natural group-play behavior" (n.d., para. 2). At the heart of the Schulwerk is the opportunity to play. Bringing the feeling of the playground into the classroom affirms a child's natural style of learning.

In the modern-day classroom, this sense of play is almost non-existent, and "traditional schooling often comes as a rude shock to children" (Goodkin, 2002, p. 11). Both Orff and Responsive Classroom agree it is critical that we find ways to incorporate play into our classrooms (Roser, 2009, p. ii).

RC encourages play through rhythmic greetings, finger plays, and movement games. In a general classroom, an RC-based "Hidey, Hidey, Hidey, Ho" call-and-response greeting, where students create their own way to "boogie" (Kriete, 2002, p. 166), and a group activity exploring different voices based on Maurice Sendak's spooky October stanza from *Chicken Soup with Rice* (Kriete, 2002, p. 73) may give the impression that an Orff teacher infiltrated the general education classroom.

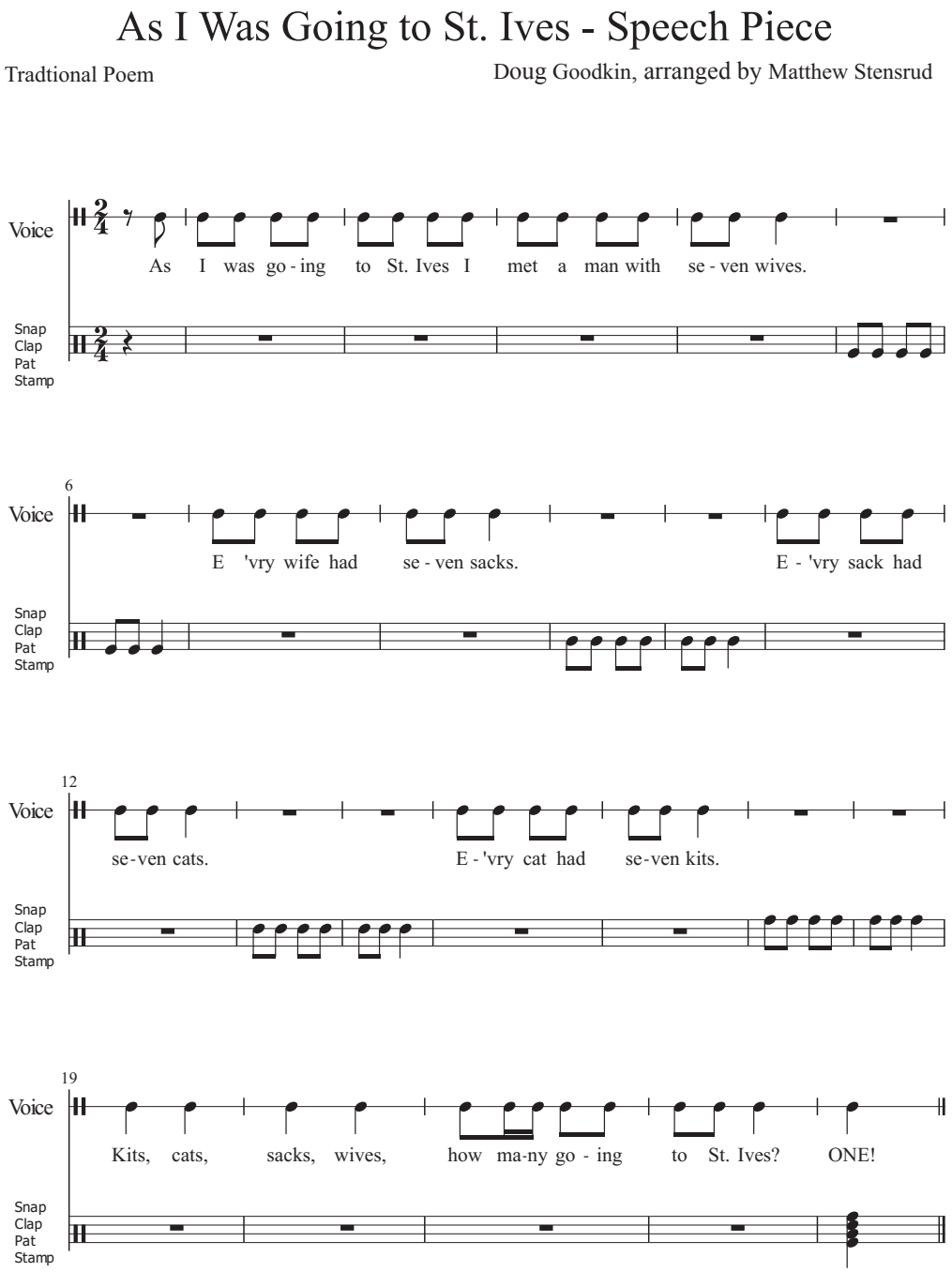
Figure 1: Four Variations on the Name Game.



ADAPTED FROM KRIETE, R. (2002). *THE MORNING MEETING BOOK*, P. 170. ARRANGED BY MATTHEW STENSRUD.

Morning meeting greetings merge the social and the academic curricula. They enable students to hear and use each other's names and practice social skills necessary for success both outside and inside the classroom. In one greeting activity, the name game, students respond with their first name and the class echoes back, as seen in Name Game #1 (Kriete, 2002, p. 170). As the year progresses, students can try Name Game #2 and say their last name while the class responds with their first name, or advance

Figure 2: Speech Piece Adapted From the Poem, "As I Was Going to St. Ives."



SOURCE: GOODKIN, D. (2002). *INTERY MINTERY*, P. 60. ARRANGED BY MATTHEW STENSRUD

to Name Game #3 and say their first name while the class responds with their last name (see Figure 1).

For cross-curricula development, teachers could also explore another content area, such as geography. In Name Game #4 (see Figure 1 on page 36), students could explore various city names; give "New York" and "Albany" a try. This activity, comfortably at home in both RC and Orff Schulwerk, explores how aspects of play are developed consciously to involve learners (American Orff-Schulwerk Association [AOSA], n.d.).

Process

The Orff process of imitating, exploring, and creating is derived from its elemental style. Orff and Keetman's *Music for Children* reveals musical models that demonstrate the process, from a simple beat to complex mixed meter or from sol-mi to I-IV-V progressions (Keetman & Orff, 1976). Each step in this practice lets us step back "more and more, as students gain in confidence and ability, from a leadership role to that of a facilitator" (Shamrock, 1997, p. 21). The detailed dissection of a melody from *Music for Children: Volume I*, beginning with mi-re-do and ending with "Ding Dong Diggidiggidong," is an example of the process at its finest (Murray, Keetman & Orff, 1976, p. 24, no. 30).

A baby banging on pots and pans, a toddler wobbling through his first steps, a child scavenging for treasure in the sandbox—all are exploring and following their developmental impulses.

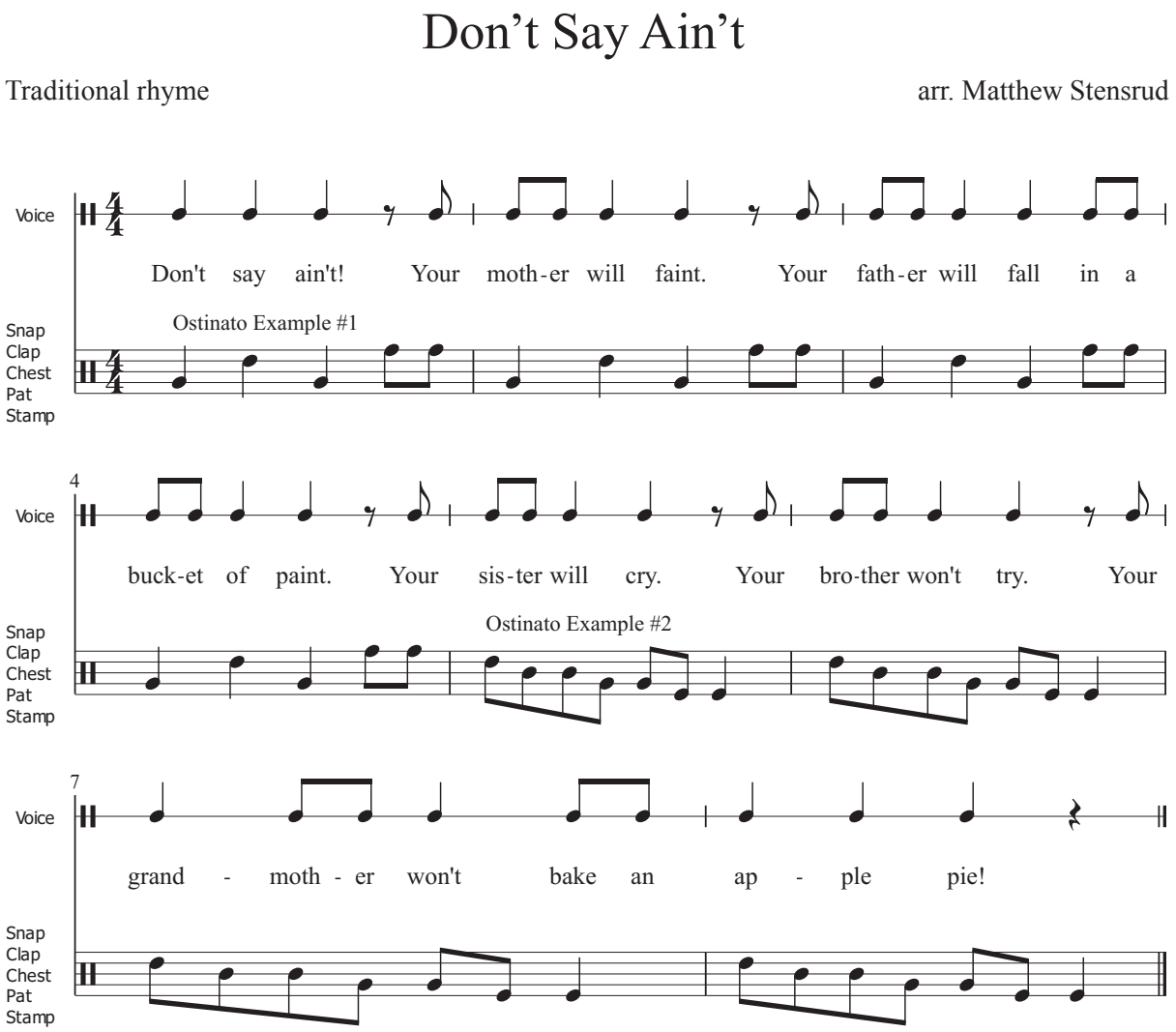
RC explores a similar procedure: A simple greeting, "hello," to students' classmates on the first day evolves into a complex game in multiple languages a few weeks later. This scaffolding approach recognizes that the pacing and progression of a lesson is as meaningful as the material. First introduced to the author by Doug Goodkin, the poem "As I Was Going to St. Ives" (Goodkin, 2008, p. 60) highlights the strength in scaffolding (see Figure 2 on page 37):

- Students take seven steps together in a circle, using a common rhythmic pattern of ♫ ♫ ♫ ♩.
- Students say the numbers one through seven to the same pattern (try different languages for variety).
- Students alternate stepping and saying the pattern.
- Students say and step together.
- The teacher leads other ways to count to seven on the body (pat, clap, snap, shoulder, chest, a combination of multiple actions, etc).
- Students explore different ways to count to seven on their bodies individually.
- The teacher speaks one stanza at a time, and each student responds with his or her way of counting to seven on the body.
- Half of the class speaks the poem, and the other half responds with counting to seven using body percussion. Then they switch roles and repeat.

This process-based approach helps students achieve success through constant but creative repetition. In the development of the lesson, students could create a body percussion pattern in groups, transfer their pattern to unpitched percussion or xylophones, or dramatize what happens on the way to St. Ives. The ideas for variations are infinite.

The second RC guiding principle states that how children learn is as important as what they learn. The Orff process exemplifies this approach

Figure 3: Traditional Speech Piece "Don't Say 'Ain't.'"



SOURCE: MATTHEW STENSRUD

when moving from teacher-centered imitation to student-focused creation. Successfully guiding students through purposeful experiences is "much more important than developing impressive end products" (Shamrock, n.d., Pedagogy section, para. 6).

Explore

A baby banging on pots and pans, a toddler wobbling through his first steps, a child scavenging for treasure in the sandbox—all are exploring and following their developmental impulses. Orff Schulwerk encounters allow for preliminary play, "guided experiences in spontaneous exploration of the materials under focus" (AOSA, n.d.). For example, before playing a xylophone, a child feels, examines, and builds with the bars. Before singing a diatonic melody, a child explores wailing like a siren, "chooing" like a train, and spooking like a ghost.

The RC practice of guided discovery gives children this same opportunity of exploration. If students are discovering blocks for the first time, they are encouraged to "make something high, something flat, something that has open spaces" (Kriete, 2002, p. 17). Through the Orff Schulwerk process, we encourage students to make twisty, open, and tall shapes when exploring movement.

First-grade students explore their bodies by creating sheep, airplanes, sharks, and trees from Eric Carle's *Little Cloud* (1996). When choosing their

favorite cloud character from the story, students also explore a cadre of unpitched percussion instruments and find sounds that fit the characters. Exploring these instruments further, students may realize instruments can become art, and turn the tambourine into a head, the guiro into a body, and the rhythm sticks into four sheep legs.

As the Schulwerk moves from exploration to creation, so does RC move from guided discovery to academic choice. The speech piece "Don't Say 'Ain't'" (see Figure 3) is always popular with the author's fourth-grade students. It gives them the opportunity to create their own ostinati using the structure of the rhythmic building bricks:

- Students imitate the rhythmic building bricks through various body percussion patterns.
- The teacher leads the creation of ostinati by putting two bricks together.
- The teacher leads an exploration of these ostinati through various body percussion combinations.
- Students learn the poem by rote.
- Students add steady beat (pat) while speaking the poem.
- Students add previous learned ostinati while speaking the poem.
- Each student chooses a favorite ostinato, and class performs all individual choices simultaneously with the poem.
- Each student makes one small change to the favorite ostinato, creates a new ostinato, and performs it with the poem.
- In small groups, students create new body percussion ostinati using two teacher-specified building bricks.
- Students then create new body percussion ostinati using any two of the building bricks.
- Students transfer ostinati to unpitched percussion, using one or more instruments and perform with poem.

In this example, students have an opportunity to imitate teacher-created ostinati, watch the teacher explore putting bricks together to create ostinati, and take small musical risks before being asked to make academic choices in small groups. The two ostinati examples shown in "Don't Say 'Ain't'" illustrates how Keetman's five building

bricks create complementary and engaging ostinati for student performance.

Children learn best when given opportunities to take risks, explore options, and choose their own paths; RC's academic choice and Orff's composition process promotes these student-directed creations within a clear framework.

Creating a Cohesive School Community

Instilling social and academic skills in the classroom is more successful when a school community shares values and principles. Using Responsive Classroom in the Orff music classroom is one way to create continuity within a school. Teachers' basic comprehension of RC helps bridge the gap between the music classroom and the general classroom. It also promotes consistency within the school culture.

Throughout the day, RC teachers provide children with brain breaks known as energizers. These are "quick, whole-group activities that can be done anywhere and anytime [during] the school day" (Roser, 2009, p. i). Energizers give students a mental break and a chance to play. Good energizers include "My Sweet Old Aunt" (Roser, p. 48), "Set the Table" (Roser, p. 66), "This Old Man" (Denton & Kriete, 2000, p. 209), and "Hickety-Pickety Bumble Bee" (Kriete, 2002, p. 166).

There are countless ways that music can be incorporated into the general classroom. Classroom teachers might already be singing songs and playing games. The music teacher's professional responsibility is communicating with colleagues and searching out these educational connections.

Preparing students for success in the 21st Century engages the strength of Responsive Classroom and Orff Schulwerk in the school community. The social skills bolstered by dances, greeting games, songs, and group activities found in both the general and music classroom are essential for effective collaboration and communication. Orff's use of improvisation and RC's incorporation of guided discovery promote creative problem-solving skills necessary for student growth. Helping mold productive and successful citizens is an essential aspect of teaching, and is embedded naturally in both RC and the Schulwerk.

Conclusion

Responsive Classroom philosophically shares many of the same tenets as Orff Schulwerk: It focuses on play, relies on process, and encourages exploration. This creates a perfect opportunity for conversations with classroom teachers to celebrate the common practices. As a result of this collaboration, eager and excited students share in the gifts of these enlightened approaches. ■

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Answering the Big Question: Curriculum Development Using Arts Integration

DR. CARLA MALTAS is the associate professor of music education at the University of Central Missouri, Warrensburg, MO. Her research interests include the uses of Orff and Kodály approaches to music education, rural music education, and arts integration.

ABSTRACT

Integrating the arts into a curriculum provides proven benefits for students, both in their understanding of subjects like science and math and in their musical learning. Establishing a cohesive structure for such a curriculum can be challenging. This article explores the "big question" method, which anchors lessons in all subjects around a common inquiry. The article outlines both implementation ideas and solutions to common problems that might arise.

By Carla Maltas

The idea of using the arts for curriculum integration is appealing on many levels. Using arts to help teach other subjects means that students are exposed to the arts for more than the "normal" amount of time dedicated to traditional music, art, or theater education. Including curricular areas like math and reading in music class appeals to administrators because they can document that those subjects are being infused throughout the curriculum. Parents and community members are usually enthusiastic about children learning about the classics in music, visual art, theater, and dance.

There are disagreements, however, about the definition of arts/music integration. Sometimes music serves as the "hook" for learning in other curriculum areas. When first-grade students sing, "Row, Row, Row your boat/ Across the ocean blue/ That's what Chris Columbus did/ In 1492," they are using a song to remember historical facts. Other examples include using the song "Fifty Nifty United States" (Charles, n.d.) or DVDs of the television series *Schoolhouse Rock* (Newal and Eisner, 2010) to teach math and reading skills.

A second use of arts integration compares music with another curriculum area, illuminating the commonalities between the two subjects. For example, a teacher might use Henry Cowell's "The Banshee" to teach children about how Cowell used the piano in innovative ways (1994). The teacher could also talk about the simple physics of creating sympathetic resonance by using the sustain pedal and singing into the body of the piano to hear the strings vibrate. Because the teacher uses physics to describe a musical concept, some would define this as a type of arts integration.

In the last decade of the 20th century, several programs began that used a new approach to develop arts integration activities. This type of arts integration focused on "the big question." In this method, the big question is at the center. Activities in all of the academic areas surround the big question, attempting to use current curriculum to look at elements that will answer it. This approach does not reinvent the wheel, but examines curriculum design in a different and innovative way.

Using "The Big Question"

The term "the big question" has been used in curriculum developed by North Carolina Arts Council's A+ School Program (n.d.) and Oklahoma A+ Schools, developed by the University of Central Oklahoma (n.d.). Both programs integrate the arts into the overall curriculum. In this approach, all subject areas examine a topic deeply and broadly. The big question can be inspired by community events, a particular performance, or curiosity of the school community. It is not a "break" from the curriculum. Instead, educators reorganize curricular goals around the big question for a grade level, a school, or an entire district. This type of curriculum design also uses Gardner's theories of multiple intelligences (2006) as a useful catalyst.

The big question cannot be easily answered. It needs to be a question that has many levels of meaning. For example, if a school decides to use transportation as a topic, the big question could be, "How does transportation inspire who we are and what we want or need?" This sounds like a heady topic, but it can lead to a multitude of inquiries on different levels. For kindergarten, the focus could be on getting from here to there. By second grade, when students talk about neighbors, transportation could be included in discussions of what makes neighborhoods grow and thrive. Students could sing traditional songs sung by culture bearers in neighborhoods that have high populations of immigrants, to indicate how songs travel and become popular from country to country.

To become an effective catalyst, the big question must drive all learning efforts and activities within the defined group. This article looks at ways to implement such a curriculum, and some of the challenges this approach can raise.

Implementing Big-Question Curricula

To build a curriculum around the big question, teachers use a variety of approaches. These include finding a partner interested in creating such a curriculum. Advocating for arts integration helps educate other stakeholders about the process. Additional potential resources include existing arts organizations in the community and activities established in the school district. Providing strong rationale in support of arts integration also helps implementation go more smoothly. Each of these elements involves specific approaches for success.

Involve A Partner

For music teachers to successfully implement arts integration activities, they will need a group of interested teachers. Some teachers will become immediately enthusiastic about the idea when presented with the concept. At the least, teachers can partner with a specific grade level, a single teacher, or other specialists in the school. The best approach is to start small and build.

To become an effective catalyst, the big question must drive all learning efforts and activities within the defined group.

Those with the expertise may write a grant for the state arts or humanities organization to sponsor an artist-in-residence to support integration activities. Funds may also be used to bring in a concert artist for a school assembly. With a grant in hand, teachers can work with the local parent organization (PTA or PTO) and the school principal to generate matching funds. Once other teachers see that the arts integration experience adds depth and breadth to their students' school lives, they will likely want to participate in future programs.

Advocate For Arts Integration

If an artist-in-residence or musician comes to the school, work with district or local media to advertise the event. Educate the public about the advantage of arts integration in curriculum planning. Ensure that promotional articles or television segments focus on students learning from and interacting with the artist. Pressure from parents and community members may help fund these types of special programs.

Involve Local Community Artists

Reach out to local artists' organizations in the area to help with arts programs. If none exist, become active in establishing an umbrella community arts organization, such as an arts council or citizens for the arts commission.

As with many school-based programs, arts integration collaborations are typically more successful in suburban districts rather than urban or rural areas (Silverstein and Layne, 2010). Part of the problem is funding. Rural school districts may not employ grant writers to help craft proposals. Urban school districts' grant writers are often focused on funding academic disciplines outside of the arts.

Lacking a formal grant writer, find a parent, grandparent, or a retired teacher from the school district who has the time and interest in the arts. Ask him or her to attend a grant-writing seminar and then seek grants for integration programs. Local companies and retailers could also be strong resources for funding since they typically value visible ways in which they can enhance children's education.

Work With Existing School Activities

Some of the best arts integration programs grow from the success of the local high-school musical. Often, districts promote community attendance at musical performances through advertising at middle and high school levels. As music teachers work on lesson plans to introduce students to the musical, other teachers begin to see the value for their students of learning about it and then attending a live performance.

The author's first full-blown arts integration unit was developed for the musical *West Side Story* (Laurents, Bernstein, et. al., 1957). In addition to preparing for the musical, students did activities that focused on mixed meter (using the song "America" with its 6/8 and ¾ feeling). The class also reimagined a portion of the fight scene between the Jets and Sharks, the warring gangs in the story. Each character was associated with a percussion instrument. Then, while watching the scene without sound, students improvised rhythms when they saw that character. The class recorded the improvisations, and compared this improvisation to Bernstein's original choices. This works particularly well because Bernstein uses percussion instruments during this section of the soundtrack.

Many of the district's teachers participated in this collaboration. In subsequent years, teachers continued a district-wide arts integration unit. The next year, the high school performed the play *Into the Woods* (1989). Students focused on the big question, "what happens after 'ever after'?" The school focused on a series of folk tales and story songs. Teachers recombined existing folk tales and songs, and asked, "What would happen if Sweet Betsy from Pike met Paul Bunyan as she traveled west?" Older elementary school children created short plays that incorporated the songs with dialogues in response to these questions. Students also created epilogues for these stories, answering questions like, "What happened to Betsy from Pike

AFTER she arrived in California?", "Did Clementine's sweetheart ever recover from his broken heart?", and "What happens after the song ends?"

Because the first act ends with the statement, "To be continued," social studies teachers expanded the topic to talk about wants versus needs (consumer education). Big questions included: What happens after you get everything you want? Are you satisfied? English teachers asked students to journal about wants and needs. After middle school students saw the production, they wrote extensions of other popular fairy tales, and shared them with students in a nearby elementary school.

Engaging Colleagues and Administrators

An important step in implementing integrated, big question-based curricula is helping colleagues in other academic areas see the benefits of using the same methods across the curriculum. Classroom teachers may view arts integration as more of a challenge than a benefit. They may need more time for science or social studies on a particular day. However, after participating in arts integration programs, many classroom educators find that collaborating with other disciplines provides a space for more meaningful, in-depth, and hands-on learning experiences that are more enjoyable than traditional techniques.

Arts integration units need the support of the school's administration. Administrators can be encouraged to try arts integration if they know that the integration won't "cost" students valuable learning time. The A+ Schools programs in North Carolina and Oklahoma provide research-based statistics helpful for educating administrators. (Find out more information at www.aplus-schools.ncdcr.gov and www.okaplus.org.) These programs target individual elementary and secondary schools to be arts partner schools. Researchers in the schools have solid evidence supporting the use of arts to generate meaningful learning in many academic disciplines.

Addressing Potential Challenges

When developing arts integration programs, several problems may arise that could pose potential threats to the music program. Below are some common challenges and possible solutions for teachers facing these challenges.

Problem: Many music educators fear becoming involved with arts integration because it may detract from the central focus on music as an independent art and discipline. Some worry that an arts integration program will highlight how classroom educators can use music, thus de-emphasizing the need for highly qualified music educators.

Solution: By reducing compartmentalization of subjects, others may understand more fully what music educators do, and support for music programs may improve. Moving from compartmentalization to effective teacher collaboration among disciplines results in better understanding of subject matter by students. Music education could actually become a more central focus of the curriculum if learning is strengthened in all disciplinary areas.

Problem: Non-music teachers and administrators may believe that the justification for learning music should come from the benefits that students receive in other academic areas (primarily math and language arts). Music educators not involved with high-stakes testing are challenged to legitimize music by providing accountability or evidence of how it supports mathematics and language arts.

Solution: Though music educators may talk about the benefits students receive in other subjects, they can maintain that music is a discipline unique from other subject areas because children are learning with sound, whether they are creating, performing, or listening critically to music. Focusing on the big question during curriculum development honors each discipline's equal contribution to holistic learning for students.

Arts integration units need the support of the school's administration. Administrators can be encouraged to try arts integration if they know that the integration won't "cost" students valuable learning time.

Problem: Administrators and school boards may have less interest in programs that do not support high-stakes testing and "No Child Left Behind" initiatives.

Solution: Research indicates that student achievement increases when students are given more opportunities to create. Students tend to deepen their knowledge of all disciplines with these types of strong arts collaborations and partnerships. (See www.aplus-schools.ncdcr.gov.)

Problem: Finding funds for these programs may be challenging. Grants can help pay for artists-in-residence but often do not cover activities and materials needed to provide in-depth, high-quality arts integration.

Solution: Music educators can present classroom educator colleagues with the scope and sequence of the integration. They can then present the curriculum as a framework that can be reworked as others bring their expertise to the table. Once this groundwork has been laid, it is easier to develop an integrated unit.

Conclusion

Music education that uses the natural song, movement, story, and play of children is aligned with the ideas of the Orff Schulwerk approach and with arts integration across the curriculum (Lum & Campbell, 2007 p. 44). "The big question" can be the anchor for a program that enriches all subjects within the curriculum.

With the support from the administration, the school's teachers, parents, and surrounding community can use arts integration to help foster deeper and more holistic experiences for all students as they learn across curricular areas. ■

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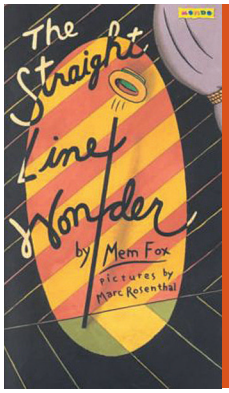
Reviewed by **Josh DeWald**

The Straight Line Wonder

By Mem Fox
Illustrated by Marc Rosenthal
New York: Mondo Publishing 1997



If you're looking for a springboard to movement in your classroom your search is over! *The Straight Line Wonder*, written by Mem Fox and illustrated by Marc Rosenthal, begs the reader to jump, twirl, point, creep, and spring on nearly every page. In addition, the book provides a lesson about being different and the importance of accepting others who are different. This book gave my students opportunities to collaborate, create, and perform, while learning acceptance.

The book begins with three straight lines that are the best of friends. One day the first straight line decides he doesn't want to be straight anymore, so he proceeds to "jump in humps." Next he begins to "twirl in whirls." The book is cumulative, so after the introduction of a new movement he goes back to the first and does them all consecutively. He "jumps in humps," "twirls in whirls," "points his joints," "creeps in heaps," and "springs in rings." In the middle of the book he performs all the movements simultaneously.

Finally, the first straight line's friends can't stand how different he has become. They run away because he refuses to be a straight line anymore. The book ends happily with the first straight line becoming a famous movie star because of the way he moves, while his friends feel grateful to know him. It's a powerful message, especially valuable for classes with mainstreamed special education students. It lets children know it's okay to be different, and that being different can lead to great things.

I know readers' creative minds are whirling with possibility as mine was when I discovered *The Straight Line Wonder*. While focusing on different objectives at each grade level, all my K – 2 classes used the book as a springboard to create their own movements. As a percussionist, I have accumulated a varied collection of sound makers. The best of them were used to great advantage in this lesson. We played the whip, vibra-slap, vibra-tone, ocean drum, temple blocks, and flex-a-tone, to name a few. Kindergarten students explored the varied percussion sounds and combined them with movement. First graders performed rhythm combinations of quarter notes and eighth notes with their chosen movements. Second graders as a group composed a melody on the xylophones and metallophones in C pentatonic, performing their composition at the beginning, middle, and end of the book. They also created movements and rhythms as first graders had done.

To see and hear the cumulative aspect of the book brought to life was amazing. One after the other, small groups of students would rise and perform, then return to watch and listen. Additionally, "stay straight, silly" and "people will stare" were chanted as a chorus by the entire class each time the words appeared in the story.

Dividing each class into groups and helping them decide who will move, play instruments, or read provides a valuable lesson in cooperation. Students learn to listen to each other and decide what works or doesn't work. They try different instruments and rhythms, selecting the ones that sound best with their movement. The buzz of this creative process is chaotic bliss.

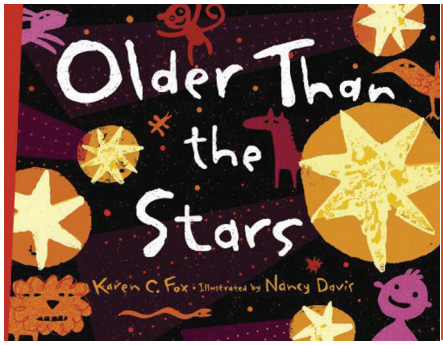
The words in *The Straight Line Wonder* are simple and exquisite, while the illustrations inspire students to move. They are the perfect ingredients to ignite children's creative minds. The book's message of acceptance is an important one, and the vehicle by which it gets delivered is infectiously fun. ■

This is **JOSH DEWALD**'s fourth year teaching general music to grades K-6 in the New Jersey public schools. He completed the first level of Orff teacher education training at Hofstra University, Hempstead, NY in 2012.

Reviewed by **Carrie Sandler**

Older Than the Stars

By Karen C. Fox, Illustrated by Nancy Davis
Watertown, MA: Charlesbridge Publishing, Inc., 2010



IN REVIEW

Older Than the Stars is a vibrant picture book that explains the creation of the universe from a scientific yet child-friendly point of view. Author Karen C. Fox, who has written books on astronomy and physics for older readers, had a lofty goal in mind for this her first children's book. With clear intentions to educate, Fox has successfully created a vivid and thought-provoking nonfiction piece of literature. She takes the reader on a journey from the big bang to the appearance of mankind by using a cumulative story structure. As is traditional for cumulative stories, the dialogue repeats itself and builds as the story progresses, which keeps the reader wondering, "What next?"

From the start, Fox stimulates the imagination with five striking phrases (p. 3): "You are older than the dinosaurs. Older than the earth. Older than the sun and all the planets. You are older than the stars. You are as old as the universe itself." The reader's curiosity is instantly piqued. Readers must wonder, "How?" Following this introduction are two different reading experiences within one book.

One can read the text that makes up the cumulative story on its own. The lettering is beautifully hand-drawn and digitally composed by illustrator Nancy Davis. But traditional cumulative tales have sparse plots: The creation of the universe demands a more in-depth exploration. So Fox offers a second experience that includes scientific details in colorful text boxes embedded in the vivid illustrations.

Older elementary-aged children will understand the additional scientific information. Younger ones appreciate the colorful language and imaginative pictures the author draws with words. For example, she describes what happened immediately after the big bang: "The universe grew and grew. As it grew, tiny bits called protons, neutrons, and electrons formed. The bits whizzed here and there, back and forth, around and around like a bunch of bees" (p. 6).

This book cries out for a series of music lessons. It appeals to the music teacher to use an Orff Schulwerk approach to enhance the story. The book is overflowing with delicious movement words—"swell," "bubble," "grow," "zig," "zag," "stick," "spin," "boil," "melt," "heavy," "strong," and "explode." These alone could create lessons about locomotor and non-locomotor movement, pathways, force, and time. Fox's story could easily be interpreted through creative movement alone, yet inspiration for instrumentation jumps out of the pages as well with words like "bang," "pop," "puff," "crash," and "blast."

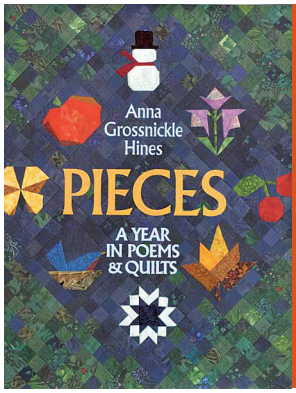
Older Than the Stars imparts a sense of wonder that will fascinate students and teachers alike. The notion that we are all made up of elements that appeared when the universe began is mesmerizing, and offers inspiration on many levels. One can imagine the possibilities for a performance piece combining child-created movement and instrumental composition. The cross-curricular implications are equally impressive. *Older Than the Stars* is a must-have in the elementary music classroom. ■

CARRIE SANDLER teaches general music for nursery through grade 3 at St. Patrick's Episcopal Day School in Washington, DC. She also directs the grades 5 and 6 recorder ensembles at the school. Sandler received her Orff Schulwerk certification at George Mason University, Washington, D.C.

Reviewed by **Karen Williams**

Pieces: A Year in Poems and Quilts

By Anna Grossnickle Hines
New York: Greenwillow Books, 2001



Pieces: A Year in Poems and Quilts is a book that was cherished by a colleague of mine, and has become one of my favorites as well. The original seasonal poems in this collection, illustrated by colorful photographs of handmade quilts, are rich in language suggestive of movement and sound. Beginning with the introductory poem, "Pieces," the verses are organized in the sequence of the year's annual seasons. The final pages of the book describe how the book and quilts came to be, with detailed pictures showing the step-by-step process of creating a quilt.

The year begins with the pale green of early spring. The unsteadiness of a dark crow landing on a branch creates an impromptu "Ballet." Spring continues with "In March" and "Just When I Thought," both pieces with thawing, wet phrases dripping from melting snow into raindrops.

"Do You Know Green?" reawakens trees and grass in imaginary onomatopoeia. The poem begins with waiting and stillness, the anticipation of new life. Green softly, slowly whispers its way into "…twiggy tree fingers," increasing in tempo and volume as spring emerges in baby grass, skunk cabbage, and leaves bursting from bare branches.

A variety of flower poems appear in late spring. Dandelion blooms explode in "Good Heavens" with tiny, triangular quilt pieces resembling fireworks blossoming in the night sky. A quilt's border of purple, violet, and lavender flowers accompanies more flower poems while spring blossoms continue to bloom in the sweet-smelling lilacs of the "Nose Knows."

As spring transitions to early summer, Mama Wren patiently waits for Papa Wren as she warms the eggs in "Takeout." Bird images continue with "Encore," a sound picture of hummingbirds flitting from flower to flower on a honeysuckle vine.

The overwhelming abundance of summer's growth bursts forth in "Misplaced." The bright, cacophonous profusion of blooms belies the term "flower bed." Summer continues with brown cows surrounded by the lush, green grass of "Noontime." Read aloud, each word or phrase written on its own line creates a pause after each movement and sound, just as cows leisurely graze in a meadow.

Leaves are the theme of the next poems. In "Rock and Roll," moving green leaves seem to demonstrate many dances. Leaves change from summer's green to autumn's orange, gold, and brown in "To Each His Own." Just as leaves slowly drift down from the trees, the short, descriptive lines and phrases of the poem descend the page in sound and motion. "Pageantry" likens the colorful leaves to royal garments, while "Ode to a Rake" compares leaves to falling snowflakes.

Each poem in this collection evokes at least one of the five senses, the images in the quilt patterns complementing the expressive verses.

Early winter poems reveal the unadorned juxtaposition of light and dark. The black, bare branches stand in stark contrast to the grayish green background in the quilts for "Silhouettes" and "Shadows."

The final poems of the collection, "Winter Sunshine" and "Magic Show," bring the year to a close with the arrival of snow. "Winter Sunshine" tells of two yellow roses blooming on a chilly, winter day. The bright yellow flowers and border of the accompanying quilt stand out against the small black, white, and gray flowers of the background. In "Magic Show," the world mystically becomes white with snow as the child sleeps. The red horizontal and vertical

bars of the quilt pattern suggest looking out a window at snow-covered pines beneath a dark, starry sky.

Each poem in this collection evokes at least one of the five senses, the images in the quilt patterns complementing the expressive verses. The wonderful language leads naturally into movement, dramatization, and instrumental accompaniment on Orff or small percussion. The poems are the right length for music classroom activities with children. They may be combined with seasonal songs or lessons throughout the year. Because the poems are seasonal, they work well for programs at schools where the celebration of holidays is not permitted. I have found *Pieces: A Year In Poems and Quilts* to be a delightful collection of poems to use in my classroom. ■

KAREN WILLIAMS teaches PreK–Grade 5 music at Oveta Culp Hobby Elementary School, Fort Hood, TX. Karen is certified in Dalcroze Eurhythmics and the top level of Orff teacher education. She is the treasurer for the Heart of Texas Chapter of AOSA. In her 27 years in education, Karen has taught middle-school band, fourth grade, remedial writing to grades 2-5, and elementary school music.

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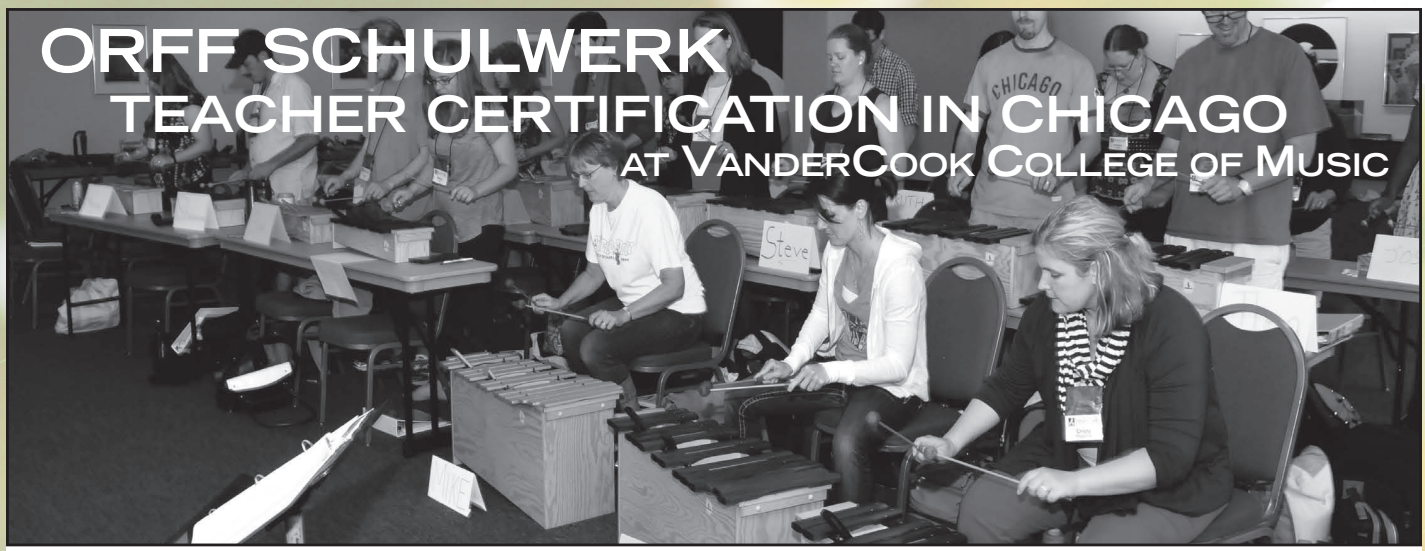

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MARCH 1–2

Introduction to Orff Schulwerk - Jean Hersey

JULY 14–25

Orff Schulwerk Teacher Education Courses
Level I - Jean Hersey, Cynthia Seputis & Brian Burnett
Level II - Brian Burnett, Cynthia Seputis & Chris Judah-Lauder
Level III - Chris Judah-Lauder, Cynthia Seputis & Jean Hersey

JULY 28–AUG. 1

Orff Curriculum and Design - Jean Hersey & Cynthia Seputis

AOSA
American Orff-Schulwerk Association

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The Orff Echo is your resource for new or time-tested ideas, thought-provoking concepts, philosophical investigations, and other discussions about the Orff Schulwerk approach. Check the editorial calendar below to learn about upcoming features. Can you contribute to them? We also accept articles on any subject for every issue of the journal. Contact an issue coordinator or the editor for more information.

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
Fall 2014	Orff Schulwerk and 21st Century Skills	Chet-Yeng Loong Kelly Jackson	March 15, 2014
Winter 2015	Open	Carol McDowell Steve Taranto	June 15, 2014
Spring 2015	International Orff Schulwerk	Michelle Przybylowski Nick Wild	September 15, 2014
Summer 2015	Orff Without Instruments	Petty Reed Chet-Yeng Loong	December 15, 2014
Fall 2015	Orff in Urban Environments	Donna Gallo Kelly Jackson	March 15, 2015
Winter 2015	TBD	TBD	June 15, 2015

"Flowers lead to books, which lead to thinking and not thinking and then more flowers and music, music. Then many more flowers and many more books."

Maira Kalman

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