**Creative Approaches to Movement in the Orff Classroom**

**Assessing the Impossible**

**AOSA National Conference**

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**Presenter: Victoria Redfearn Cave**

[**www.orffteacher.com**](http://www.orffteacher.com)

**Saturday Workshop**

**March 22, 2014**

**Central Carolina Chapter**

**Victoria Redfearn Cave**

[**www.orffteacher.org**](http://www.orffteacher.org)

**Assessment in education, must, first and foremost, serve the purpose of supporting learning.**

**Researchers Paul Black and Dylan Wiliam**

**Warning:** This workshop has a different approach to “process” teaching. Some steps are not written down because they do not exist yet. Sometimes a teacher does not know the steps until they work with the class. **This is a hallmark of student centered teaching.** Please ask during the workshop if there were steps that were not included in the notes that need clarification, because they only existed in the context of this particular workshop.

**Opening Canon**

“Sing and Join Our Hands Around,” by Wolfgang Hartmann, from

*Canons for Hope and Peace* by Liz Keefe

**Assessment Story**

Personal Story: Mason experience, thoughtful assessment course in graduate school;

Rick Stiggins and Portland course.

Learning Circle Question: Can you name a time where you had a negative assessment

experience? A positive one?

Question for Reflection: How do we as educators create time and space to assess in an Orff-Schulwerk way? How do we handle adverse teaching conditions (story of Nicole

and Meredith)? If they can do it, so can we!

Assessment Definition: from the Latin term “assidere” meaning to sit beside as an assistant judge.

**Case Study**

Using *Water Dance* by Thomas Locker, please choose whether to create a

chant, composition, or movement piece using the following as inspiration:

“Sometimes I cascade.

I tumble

down,

down,

over the moss-covered rocks,

through the forest shadows.

*I am the mountain stream.*”

If you need help with sequencing:

Questions for guided composition:

Do you have a text, chant or poem? (If only creating a chant, perhaps create a few and

then choose the one you enjoy saying the most!)

What timbres would you like to use?

Would you like to use “do” or “la” pentatonic?

What is your home note?

What is your drone? (simple, broken, arpeggiated, moving)

Would you like to use rhythmic building bricks to create a rhythm? Play it on a non-

pitched percussion instrument? Play it on a barred instrument?

Questions for guided movement improvisation:

What are some words that you associate with your topic? Images? Ideas? Verbs?

What formations do you see?

Let’s try that idea: MOVE!

What do you like? What would you like to change? What feels good when moving?

--Try Again.

--Begin to shape a form that you like.

--How could you change your movements to make them more interesting?

Go a different direction? Try it with only one body part? Change the speed?

\*\*Share. Share again with special cards that might change some things.

**Assessing the Arts**

“Music educators typically have two types of viewpoints: the idea that they assess

all the time or the idea that their discipline cannot be assessed.” Richard Colwell

“Many of us grew up in classrooms in which our teachers believed that the way you

maximize learning is by maximizing anxiety.” Rick Stiggins

“Assessment in education, must, first and foremost, serve the purpose of supporting learning.” Researchers Paul Black and Dylan Wiliam

FORMATIVE ASSESSMENT: Inside the Black Box study

**Assessment of, for and as Learning: Sheila Scott**

Assessment of Learning: Done to the student

Assessment for Learning: Done with the student

Assessment as Learning: Done by the student

**Creating a Checklist or Rubric**

Create categories that can be assessed by someone watching a concert (not music reading). These should be categories where the students have received actual instruction.

Create levels of possibility that are age appropriate (apologies to the statisticians).

Fill-in the blanks with descriptive language. The “not optimum” category can be humorous. “Good, better, best” are not helpful descriptors.

“A well-written rubric can help eliminate moments where students are asking questions such as, ‘Is this what you want?’ or ‘I don’t get it.’” Chappuis et. al, 2012

**IMPORTANT TIPS:**

1. **Model what strong work looks like.**
2. **Have students peer assess based on the checklist/rubric.**
3. **Give time for students to edit work and repeat it.**
4. **Assessment should be formative and descriptive.**

\*\*Resources: Rick Stiggins, Janice Chappuis, Paul Black and Dylan Wiliam, A. Bandura

“Teachers who are disheartened by student efficacy begin to avoid academic problems, this leads to withdrawal and ultimately ‘occupational burnout.’” A. Bandura