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

**Assessing the Impossible**

**Northwest Ohio Chapter**

**February 27, 2016**

**Saturday Workshop**

**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)

“If there is a remedy, I feel it must lie in how we prepare our young for life. At present we leave the emotional

education of our children to chance, with ever more disastrous results. One solution is a new vision of what schools can do to educate the whole students, bringing together mind and heart in the classroom. Our journey ends with visits to innovative classes that aim to give children a grounding in the basics of emotional intelligence. I can foresee a day when education will routinely include inculcating essential human competencies such as self-awareness, self-control, and empathy, and the arts of listening, resolving conflict, and cooperation.”

Daniel Goleman, *Emotional Intelligence*

***Outline for the Day***

1) Warm-up

2) Stories about Assessment

3) Assessment in Arts

4) Assessment of, for and as Learning: Sheila Scott

5) Case Study—Mill Wheel Rondo

6) Create a checklist based on the performances

7) Rework using peer groups

8) Share again?

9) Break

10) Folk dance with ringers

11) Create a checklist for dance

12) Choir performance—create rubric

13) Groups for rubric creation

14) Stories of Sophia and Carter

15) Packet

**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. 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.

***John Kanaka* from *The Cat Came Back*, by Mary Goetze**

Warm-up: Simple singing game. Use as a mixer.

Younger child variation: Work with one partner only to connect hands.

Older child adjustment: Move and select new partner each time.

Connect with other things besides a double hand clap on the final

beat. Invent different hand patterns with a partner. Select a partner and choose directions to go on the final phrase—high/high/low or low/low/high.

**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.

**Assessment the Arts**

Link to Prezi: <https://prezi.com/k45tgdudxueh/edit/#12_4>

“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**

Link to Prezi: <https://prezi.com/k45tgdudxueh/edit/#12_4>

Assessment of Learning: Done to the student

Assessment for Learning: Done with the student

Assessment as Learning: Done by the student

**Case Study—Mill Wheel Rondo**

Performance Puzzle:

Fifth Grade meets once a week. Four sections. Have had one year of experience with creative movement work. Have had exposure to singing games/folk dance.

*J’entends le Moulin*, arranged by Marcelline Moody

Process:

--Experiment with French words in higher vocal range.

--Echo sing A section, teacher sings B section until students join in.

--Instrument parts emphasize: cross-over or arpeggiated drone, Aeolian.

--Splish, splash, splosh.

Questions for guided movement improvisation:

--What are some words that you associate with mill wheel? 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.

--Perform the final form with singing, playing, recorders.

**Case Study—The Virginia Reel**

Virginia Reel, an American contra dance

Simple version:

Two lines of six couples facing each other

Walk forward and back, repeat

Right elbow swing

Left elbow swing

Two hand swing

Do-si-do your partner

Head couple slide down the middle and back to their places

Head couple cast off (each head dancer leads his/her line down

to the end of the line)

Form an arch and pass through (head couple forms an arch as

the other couples go through and take their place for

the beginning again with new head couple.

OR…Strip the Willow! Head couple around 1 ½ times; swing to

each other with right hand and to “other” in line with left hand.

\*\*CD--Natalie MacMaster: Blueprint, track #3 Jig Party

**Creating a Rubric**

Link to Prezi: <https://prezi.com/k45tgdudxueh/edit/#12_4>

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

Other steps:

1. Establish learning targets in the form of “I can” statements.
2. Show models of strong and weak work.
3. Frequent and honest communication.
4. Feedback should focus on quality of work, not comparison with others.
5. Have peer mentors or “trained raters” help with the process

\*\*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