



**International  
Orff-Schulwerk Forum  
Salzburg**

**MINUTES  
OF THE  
CONVENTION 2016**

**EFFECTIVE FORMS OF ASSESSMENT AND EVALUATION  
IN ELEMENTAL MUSIC & DANCE PEDAGOGY**

**CARL ORFF INSTITUTE, SALZBURG**

**4<sup>TH</sup> – 6<sup>TH</sup> JULY 2016**

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**WELCOME AND INTRODUCTION TO THE THEME**

**Barbara Haselbach (Chair of the Orff-Schulwerk Forum, Salzburg)**

**July 4<sup>th</sup>, 9 a.m.**

Dear friends and colleagues,

first of all:

a very warm and cordial welcome to all of you, especially to those, who are coming to this convention for the first time. I would also like to welcome the representatives of the Carl Orff Foundation, the delegates from Orff-Schulwerk associations and associated schools and institutions, as well as the individual members (mostly graduates and/or teachers from the Carl Orff-Institute) and our guests from some more countries.

The Orff-Schulwerk Forum, centre of the international network of Orff-Schulwerk associations and associated schools, invites representatives of these institutions every year to - what we like to call - a Think-Tank.

The purpose of this meeting is

- to exchange experiences about various interpretations of the Schulwerk as they have developed in different parts of the world in dissimilar ways
- to discuss topics important to all of us, whose work is based on the humanistic-artistic-pedagogical ideas and heritage of Carl Orff and Gunild Keetman, and
- to look for necessary new ways of adapting the core of Orff-Schulwerk according to the changes in the world around us.

For these yearly Think Tanks we deliberately decided on a group size, where everybody is able to speak to everybody else, where we have small discussion groups and can get to know each other in a personal way. We believe not only in “small is beautiful”, but also in “small is effective”.

We sincerely hope for interesting and fruitful discussions and inspiring exchanges of opinions as in the years before. We also expect our participants to take home the outcomes of the convention and share them with the board and members of their own associations or schools to adapt them in their own way for their respective needs.

Let me say a few words to introduce the theme of this year’s meeting:

The subject we want to discuss in these days seems to be an urgent and conflicting one (therefore we have chosen it, of course!) It is placed between our personal responsibility as pedagogues who educate students to and through the arts on the one hand, and the influences and demands of an efficiency oriented society on the other hand. Our main interest as teachers concerns our desire and our responsibility to help our students to learn as much and as profoundly as possible what they might need for their lives and for the quality of their lives. Assessment and evaluation should officially help to support these intentions and to improve the outcomes.

But WHAT we want or have to assess and HOW we evaluate learning and teaching depends all too often on aims and criteria of very divergent ideas about the goals of education defined by people and institutions who are not always necessarily pedagogues, psychologists or artists. These standards may range from the opinion that children and students should be brought up to function as useful and not disturbing particles of our economic, political, religious system (or any other system which defines educational contents, methods and assessments in whatever state or culture), according to the wishes and plans of the powerful, forgetting that every single human being is a special universe in itself. To the opposite position of fighting for and dreaming of the absolute freedom and independency of the individual, forgetting about the fact, that over 7 billion and soon many more human beings have to live together on this little planet.

Where are we in this battlefield of beliefs and convictions between controlling utilitarianism and unrealistic idealism? What is our position?

Assuming that we are not only obedient followers of this or that commanding system, to find a personal way which combines our professional knowledge with our responsibility for every single human being we are teaching is a most challenging task. The chances probably depend, amongst other influences, on where we work. There is a great difference between private schools and state schools, between reform ideas and experiments and normative rules and state laws.

The Orff-Institute, its staff and students, had to experience this in a deeply disappointing way. For over 25 years we had a very open and very successful system of evaluation, inspired by Montessori, Waldorf and Dalton schools and other reform projects, but we were forced by a new university law to subdue our pedagogical beliefs to "law and order". It was a year-long fight that we unfortunately lost. Considering it twenty years later, I still regret that we lost our freedom and something of a model character but on the other hand we were pushed closer to the reality of our graduates, most of them are confronted with such conditions as well.

Let me continue with a few questions,

- Where in this scale of antithetic interests do the arts and education through and to the arts come in?
- What mission do we attribute to the arts in the rapidly increasing accumulation of knowledge and skills that children have to learn?
- When we speak about arts education does this not include in itself rather divergent aspects? A pre-professional education for musicians and dancers has very different goals to a preschool Orff-Schulwerk group or a music group with senior citizens.

Therefore: When and where is assessment needed and helpful, and where is it unnecessary and possibly has negative effects?

- Knowledge about facts in the arts, interpretation of works of art, creation through the artistic media or even just simply interest and love for the arts refer to different attitudes, talents and intelligences of a person. How differentiated can assessment and evaluation be to consider all of those subtle areas?
- How can we evaluate the impact the arts have on the personal life of somebody who is not actively involved in the world of the arts except as a recipient but for whom the encounter with the arts in various forms means a lot, means a certain depth and quality of life?
- One of the characteristics of the arts is subjectivity. Assessment needs objectivity. How can these contradictions be dealt with?
- Are there methods to evaluate creativity without forcing them to adhere to normative criteria? How can we respect the individual and at the same time gain an overview about the efficiency of our teaching?
- What can or should be assessed and where should we keep our hands off?
- Who assesses assessments - their positive and negative results?

Let us try to find answers to these and more questions that might arise in the course of our discussions.

Three experts, Sarah Hennessy from Exeter University, UK, and Linda and Terry Locke from Waikato University, New Zealand have kindly and thoughtfully prepared the opening inputs from their own knowledge, experiences and opinion about

### **“Effective Forms of Assessment and Evaluation in Elemental Music and Dance Pedagogy”**

to inspire the discussion in the groups.

We meet to ask questions, to compare, to learn from each other and - hopefully - to find solutions and/or strategies.

Good luck, let us start!

**Theme 1**

**EVERYDAY JUDGEMENTS IN AND OUT OF THE CASSROOM**

**Sarah Hennessy, Exeter, United Kingdom**

**4<sup>th</sup> July 2016, 9.30 a.m.**

The idea of this session was to open up the idea of assessment and evaluation as something we all do as an everyday process: in making decisions and choices through exercising our judgement and taste. This can be as mundane as the coffee we drink in the morning, to crossing the road safely or making choices about the music we listen to.

Of course we also make judgements as artists and teachers - and a mixture of influences will inform such judgements: our upbringing, our education, our environment ....and so on. The Personal Construct theory is borrowed from the work of G. KELLY to investigate how teachers make judgments about the artistic work of children.

In this session I chose two examples: children's art work and 3 short piano pieces composed by recognised composers. It is useful to limit the variables a little to focus in on what can be compared and contrasted. Thus the paintings are of the same subject and produced by children of the same age. The music is all solo piano work (by Cage, Ligeti and Schumann) The experience of these activities, hopefully raises awareness of what we are doing and why – when we make judgements. I then set a creative task for groups. Each group created a piece reflecting their responses to the Cage piece and then were asked to create a piece that contrasted....they could use instruments, voices and movement.

The group composing exercise does of course involve lots of judgements and decisions which could be reflected on – but for my purpose it was to show how the 'personal construct game' could be used for a creative purpose. I often use this exercise with student teachers to explore ideas about 'what is music?')

**The criteria that shape our everyday judgements:**

- Usefulness (is it fit for purpose?)
- Financial (is it good value? )
- Emotional (does it suit my mood/ the people I'm with?)
- Social/ Cultural (is this familiar? does it reflect or challenge my expectations? )
- Level of risk (is it safe?)
- Does it give me pleasure?
- .....

## Personal Construct Theory (G. KELLY)

- people take an **active role** in how they collect and interpret knowledge
- As we live our lives, we perform "experiments" that put our beliefs, perceptions, and interpretations to the test. If our experiments work, they strengthen our current beliefs. When they don't, we are able to change our views
- When we are trying to make sense of an event or situation, Kelly suggested that we are also able to pick and choose which construct we want to use. This sometimes happens as an event unfolds, but we can also reflect back on our experiences and then choose to view them in different ways.
- KELLY, G.A. (1963). *A Theory of Personality: The Psychology of Personal Constructs*. W.W. Norton and Company.  
(<https://www.verywell.com/what-is-personal-construct-theory-2795957>)

## Odd one out (adapted from MELLOR, L 1999, HARGREAVES, D et al 1996)

- 3 objects: decide (Individually) which is the odd one out – Why? (choose different possible choices and each time give your reason)
- 3 art works
- 3 pieces of music - create new music reflecting opposites

## 3 works of art created by school age children

Write any words that reflect your choice of the odd one out according to :

- How the picture is made (techniques, use of space etc)- on yellow notes
- How it makes you feel (overall impact)- on other coloured notes

## 3 pieces of music

- Listen to each piece (each approx. 60 seconds)
- Write down any words about:
  - what's going on in the music
  - the mood /how it makes you feel
- 2<sup>nd</sup> listening – make your choice of the odd one out and why
- Share with neighbour

## Task – in groups of 12

- A. Create one piece that reflects your collective response to the Cage piece
- B. And create a second piece that is its complete opposite

Organise as ABA or ABB or AAB – whatever works best

Present in plenary

### Odd one out and Repertory grids

‘creating a vocabulary of assessment’ (HARGREAVES et al 1996)

- We can use this idea in developing our own approach to assessing learner’s creative work
- AND in supporting learners to self and peer assess
- The ‘grid’ can be developed as part of the learning process
- Different items will have different emphasis depending on the aims and context for the creative activity- and could focus on process as well as the outcome

‘When teachers are given the opportunity to clarify their ideas and the ambiguities in the language used to describe children’s work, they are capable of substantial agreement about the quality of

different pieces of work from different pupils, and apparently make these assessments in unidimensional evaluative terms’.

‘Secondly, the more explicitly teachers define the end-product of the activity which they set, the more rigorous they seem to be in assessing the quality of this work’

### Plenary

- What learning could be developed through this activity?
- What could the teacher observe in the process ?
- What could the teacher learn from talking to the students (asking questions) ?
- What could the teacher learn from listening to the final pieces (performed or recorded)?

### References:

HARTMANN, Wolfgang – for original composing idea using aleatoric music

MELLOR, L (1999) Language and music teaching: the use of Personal Construct Theory to investigate teachers’ responses to young people’s music compositions, *Music Education Research* Vol 1 (2)

HARGREAVES, D, GALTON, M & ROBINSON, S. (1996) Teachers’ assessments of primary children’s classroom work in the creative arts, *Educational Research*, Vol 38 (2)

KELLY, G.A. (1955) *The Psychology of Personal Constructs* (London, Norton).

SWANWICK, K (2000) *Teaching Music Musically*, Routledge

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## GROUP DISCUSSIONS

### Group 5, Monday morning, July 4<sup>th</sup>, 2016

Present: Thailand (Nance, Melonko, Jibi, Sataporn (Tik), Krontong (Kru-Ka), Pom Macau (Anida), Iran (Nastaran), Georgia (Maka), The San Francisco School (James)

#### Assessment at Jittamet

The first part of our discussion focused on assessment practices at the Jittamet School in Bangkok. Krontong spoke and Nance and Melonko translated.

For whom is assessment for at Jittamett?

It is not for the state- as a private school, there isn't a big need to be accountable to the government. Assessment for the most part is in the service of better serving the child, evaluating the program and communicating the progress of the child to the family.

One evaluative practice for the faculty at Jittamett is a weekly conference for at least 1.5 hours reviewing the projects from the week and evaluating. We call this an "After action review."

Parents get feedback about their child's learning through many performances and sharings throughout the year. These performances show not only how well they do in music, but how the program integrates art, other subjects, discipline, behaviour, and social skills. In addition to witnessing their children in action, parents are often invited to join in activities.

What's an example of an assessment of teacher by a student?

Students are often asked to draw pictures of their teachers. Much can be learned this way from young children about their feelings about their teachers.

One area that Jittamett is trying to evaluate is called "Executive Function," which Krontong defined as "Happiness with yourself, and the ability to function well with others"

How do you check whether children have executive function?

Can they hold themselves back?

Can they wait their turn to play?

Do they perceive when to play and when to stop?

Do they have working memory? That is, can children pull back memory of past experience to help them with a new, present experience?

Do they show flexibility?

Can they work cooperatively with a partner

What if a child is having trouble?

Make activity more interesting, draw child's focus back

We don't always know what is the real reason for the behaviour

Communication with parents: sometimes there are shy children who don't SHOW at school what they are learning, but then later at home they do everything they have learned

Have I made the atmosphere safe enough?

### **What is reasonable and useful assessment?**

Nance talked about working at an International School in Thailand where the requirements for documentation and assessment grew so onerous that she finally quit the job!

Contrasting with this unreasonable level of summative assessment, she mentioned a practice that she has incorporated into her class structures with Kindergarten and early elementary students.

Asking the students after learning a new piece of music to show her how they thought that they did. She asks students to show "Thumbs down, thumbs up, thumbs in the middle." If they show thumbs down or in the middle, she'll often ask them to explain why- and finds that students tend to be quite honest, and it gives her useful feedback about how she can help them (formative assessment).

### **At a private music school (after school and preschool classes) in Macau**

We heard from Anida, who teaches in a private music school in Macau, about how assessments work in her program.

Performances are where parents see their children's progress

Parents are also invited into the ends of some lessons.

A written assessment is a communication from the school about young children and their seeming affinity for certain instruments. This helps parents choose an instrument for their child to study.

### **Assessment at a Private School in Iran**

We heard from Nastaran about the evolving assessment practices at her school in Iran, a private school for children from preschool age through 6<sup>th</sup> grade where the arts have a powerful place.

One formative evaluation practice is between peers, when groups of children work on a creative music or movement task. Groups are often asked to evaluate one another's results. Nastaran

described that this practice has evolved over time, and that certain practices help make the feedback useful and meaningful:

- 1) The criteria of the evaluation are made clear- e.g. evaluating a choreography- clear entrance into the stage, unison movement, use of levels, contrast, etc.
- 2) The use of a written rubric can be helpful, showing possibilities

Nastaran described an interesting summative evaluation practice in the assessment of teachers by students. At her school, students are asked to complete a written assessment on their teachers, evaluating them and their classes according to a rubric. Some criteria for assessment: is the class enjoyable to you? Does the teacher manage time well? Does the teacher use a variety of approaches to the subject?

In addition, Nastaran uses formative assessment at the end of most classes, asking students to say whether they liked the class, being as specific as possible about why.

Nastaran described the written report cards at her school. There are no grades, only an evaluation of skills in the areas of rhythm, singing, and working together, with narrative explanations.. The evaluation of skills was recently added to help make the music class respected as an important discipline.

### **Report Card at San Francisco School**

James described that elementary aged children at the San Francisco School receive a written report card in music, evaluating their attitude and behaviour in class, but not evaluating their skills as musicians and dancers. Written comments give suggestions for improvement and also celebrate the musical accomplishments of the children.

### **Formative Assessment in Georgian pre-school: communication between teacher and parent.**

Maka described working in her pre-school/Kindergarten in Georgia, and how much ongoing formative assessment occurred in regular conversations between the teacher and the parents. 3 times in a year, parents are invited formally to come to school and conference with the teacher about how their children are doing. In addition to this there is frequent constant contact between teacher and parent in a given week, and through this the teachers get to communicate about the child in the school setting and the parent communicates back about the child at home.

**Theme 2**

**EVALUATION AND ASSESSMENT: SOME GENERAL REFLECTIONS**

**Terry Locke, Hamilton, New Zealand**

**July 4<sup>th</sup>, 3.15 p.m.**

The following is my own definition of evaluation: “Evaluation is a process of reflection, undertaken individually or with others, guided by criteria, either implicit or explicit, aimed at enhancing knowledge and improving performance in some aspect of human endeavour or practice.”

Accepting a definition such as this one means that we need to distinguish evaluation from assessment, which is *not* always aimed at enhancing knowledge and improving performance, but is rather frequently used to compare the performance of one individual with another and/or to quantify an individual or group’s performance with reference to predetermined standards. Assessment of this kind lends itself to becoming a kind of regulative regime – a gate-keeping technology of power. However, assessment *can* be used as a tool for learning. (I write about this with respect to assessing poetry in an article entitled: LOCKE, T (2013). Assessing student poetry: Balancing the demands of two masters. *English Teaching: Practice and Critique*, 12 (1), 23-45.)

In that article, I drew on a definition of assessment in educational contexts from WYNNE HARLEN:

It is generally agreed that assessment in the context of education involves deciding, collecting and making judgements about evidence relating to the goals of the learning being assessed. (2006, p. 103)

To problematize this statement, it is helpful to schematize it as a logical series of steps, which may or may not be enacted in actual classroom and programme contexts.

1. Learning goals are established and agreed upon.
2. A student engages in tasks or activities which are goal-oriented, that is, which are oriented to the goals determined in 1.
3. A decision is made in respect of *what* kind of information/data (“evidence”) will allow for a determination of how well the student has attained the goals determined in 1.
4. This information (“evidence”) is collected, often via a process of analysis which involves the scrutiny of aspects of a document or object or behaviour that the student has produced in relation to a task or activity.
5. This information may or may not be quantified for the purposes of measurement.
6. There is resort to criteria, either implicit or explicit, as a basis for ascribing value to some aspect of the evidence collected as indicating that certain goals have been attained or in part attained.
7. On the basis of these criteria, one or more judgements are made (either for formative or summative purposes).

8. Depending on the use to be made of these judgements, they are communicated in some way to the student or other stakeholders in the assessment process.

Breaking down this apparently innocuous definition into steps highlights, I think, the ways in which assessment can go wrong, and/or be hijacked for undesirable agendas. (We need to ask questions such as: “Who establishes the learning goals and how?” “Does learning even *need* to be goal-directed?” “What constitutes appropriate evidence and who says?” “How do criteria get established, who develops them and what discourses underpin them?” “Who exercises judgement in the assessment process and who says that they are qualified to do so?”)

### “Evaluation” or “assessment”

In the contexts I am familiar with, the use of either term tends to depend on the *who* and *what*.

- Self-evaluation is often used in relation to self-regulated, self-monitoring acts of reflection. (“Am I getting better at playing the ‘F’ chord?”)
- Evaluation needs to be used when the *what* is a programme, or course, or unit of study. (It says something for the current era that the focus has tended to move away from this orientation to the individual student.)
- Assessment appears to be the hegemonic term when the *what* is student performance in mandated curriculum areas.
- Assessment is also the hegemonic term when the *what* is test/examination performance.

### Where is the locus of evaluation? Where does the power reside?

Possible answers to this question include:

- The state and its agencies (e.g. ministries of education, review organisations, corporate contractors). [In many countries, there has been a massive shift since the 1990s towards the state taking control of the locus of evaluation via the introduction of standardized assessment regimes, with teachers becoming technicians who apply these in their own settings.]
- The teacher [I argue that in many instances, a teacher is a “servant of two masters”: 1. Assessment regimes imposed by the state and its agencies (linked to extrinsic accountability), 2. Their own capacity to judge and discriminate based on professional knowledge and experience.]
- The teacher and students working collectively as a community of learners where expertise is viewed as distributed.
- The individual student accepting responsibility for self-evaluation and goal-setting.
- A kind of “collective intelligence” that can be viewed as characterizing the workings of an ensemble, where members become cued (often unconsciously) to ways of improving knowledge, behaviour, skills, dispositions and so on.

## What is being evaluated?

Answers to this question are clearly connected to issues of power as outlined in relation to the above. Let's assume optimistically that it is the teacher who is the prime decision-maker here. Possible answers are:

- A product, e.g. a first attempt at improvising a piece, or a draft composition;
- A process, e.g. an individual or group's ability to undertake a learning process of some kind;
- A relational capacity, e.g. an individual's ability to work with others in a group or ensemble;
- A programme.

## Types of assessment

These are the definitions I generally draw on in my own context:

- **Diagnostic assessment:** Diagnostic assessment enables teachers to discover what students know and can do. It is also used to target difficulties that students may be having, to determine their precise nature and scope, and to plan further learning activities designed to meet the needs of those students. This can be done in a range of ways, from carefully prepared tests to simple questions and answers involving an individual student in the classroom (MOE, 1994, p. 8).
- **Formative assessment** is an integral part of the teaching and learning process. It is used to provide the student with feedback to enhance learning and to help the teacher understand students' learning. It helps build a picture of a student's progress, and informs decisions about the next steps in teaching and learning. It can take a variety of forms, such as comment on a presentation, conferencing or interview, or the analysis of test results (MOE, 1994, p. 8).
- **Summative assessment** is usually carried out at the end of a block of study to provide an indication of the student's achievements. This is generally a more structured activity than formative assessment.
  - **Standards-based assessment:** In standards-based assessment, the student's achievement is assessed against defined standards. Standards-based assessment does not assume how many students are able to achieve the defined goals. Assessment and reporting can be linked to specified competencies, with descriptors if needed, thus avoiding the aggregation and loss of information which characterise mark-based systems.
  - **Norm-referenced assessment:** In norm-referenced assessment the achievement of a student is compared with the achievements of a specified group of other students. This group may be a single class or cohort within a school, or it may be a group external to the school, as in nationally standardised tests (for example, Progressive Achievement Tests and the Test of Scholastic Abilities). Norms describe average or typical performance, and should not be regarded as standards or desirable levels of attainment (MOE, 1994, p. 8-10).

## What criteria determine whether something is good or correct?

A related question, of course, is “Whose criteria?”, i.e. who decides?

The word “correct” refers to relatively unproblematic aspects of knowledge and skills, e.g. the date Orff was born and how to hold a beater when playing a marimba.

What makes something *good* or not is discourse-related. A “discourse” in this sense is a culturally constructed, widespread story about some aspect of human activity. Different discourses construct different stories about, for example, 1. effective improvisation, 2. quality choreography, 3. a successful composition, 4. etc. A critically self-reflexive teacher/practitioner is aware of the discourses that underpin the criteria they use in assessing the practice of their students, or encourage their students to self-assess or provide peer feedback to others in the learning community.

## 6. What language should be used to communicate evaluative comment(ary) to another person?

This is a key question, which takes us from the “what” of criteria to the “how” of communicating a response to another person’s (creative) work. The wrong kind of language can be hurtful, demeaning or discriminatory in a cultural sense. All fields of human endeavour have a technical language that offers a succinct way of referring to various aspects of activities related to that field. All teachers have to make decisions about the technical language they choose to use with their students in offering and modelling formative feedback.

### References:

HARLEN, W: (2006). On the relationship between assessment for formative and summative purposes. In J. Gardner (Ed.), *Assessment and learning* (pp. 103-118). London, UK: Sage.

Ministry of Education MOE: (1994). *Assessment: Policy to practice*. Wellington, NZ: Learning Media.

LOCKE, T: (2013). Assessing student poetry: Balancing the demands of two masters. *English Teaching: Practice and Critique*, 12(1), 23-45.

### Terry Locke

#### A framework for evaluation and assessment: Reflecting on our current pedagogical realities

1. Share with your group where the *power* resides in your own teaching context in relation to evaluation/assessment practices (more than one of these options might apply):
  - a. The state and its agencies? Some other corporate body?
  - b. The teacher?
  - c. The teacher and students working together?
  - d. The student?
  - e. The “collective intelligence” of an ensemble?

2. What sorts of things do you consider that *you* evaluate as a teacher:
  - a. Products (be specific)?
  - b. Processes (what kind)?
  - c. Relational abilities?
  - d. Your programme?
  
3. Anatomising an example from your own practice:
  - a. Share with other participants *one* learning goal that applies to your programme.
  - b. Share one or two activities your students engage in as a way of achieving this learning goal.
  - c. If you wanted to know *how well* your students are doing in terms of this learning goal, what evidence would you draw on or collect (e.g. observations? a test? some kind of document? feedback from the student?)
  - d. In terms of this goal, are you required to grade your students in some way?
  - e. Share with other participants the criteria you would use to assess your students in terms of *this* particular learning goal? Where did you get these criteria? Do you agree with them? Are they useful?
  - f. How do you communicate to your students your assessment of how successful they are in terms of this learning goal? One way? More than one way? Verbally? In a written report? Non-verbally?

## GROUP DISCUSSIONS

**Discussion group A:** German group

**Discussion leader:** Barbara Kling

**Writer of the minutes:** Barbara Kling

**Names of participants:** Sibylle Nowak (Germany), Gabór Fejér (Hungary), Erik Esterbauer (Austria), Insuk Lee (Germany), Inhye Rosensteiner (Austria - South Korea), Coloman Kallos (Austria), Isabel Rösner (Germany), Annabell Opelt (Germany), Elfa Lilja Gísladóttir (Iceland), Mandana Farsani (Iran), Alexandra Degenhardt-Zach (Germany), Barbara Kling (Germany)

### Minutes:

1. At school: necessity of marks because of the system of levels
  - Diversity of curricula concerning development or product/result
  - Same problems in arts, sports; teacher suffers from evaluation in marks
  - Evaluation of ensemble performances: who is the leader, who is weak, how to evaluate relational abilities?
  - Transparency of criteria, if levels or marks are necessary

2. Pupils/ groups in music schools: Elemental Music Pedagogy is different from instrumental pedagogy (contest)
3. Verbal reflection, feedback, to find a way to explain the evaluation: Are the pupils/students used to self-reflection?
4. Performance at the end of a project is evaluated by the audience/parents/other students: they normally don't (want to) see work in progress/the development but a result/product
5. Idea from Mandana: in Iran no marks until 6<sup>th</sup> class since about 2010. She is glad about this decision. She teaches a group of 8-10 years old refugees from Syria at the Orff Institute: they want marks, they are focussed on mistakes. Refugees know: You have to be the best and the first in learning the language to get a job, a flat, licences.
6. Depends on the teacher: Where is the focus? Product, development, personal development, relational abilities?

### Discussion group: B

**Discussion leades:** Carolee Stewart, Terry Locke for some of the time

**Writer of the minutes:** Carolee Stewart (United States)

**Names of participants:** Daisy Chan (Taiwan), Nana Gvaremiani (Georgia), Wolfgang Hartmann (Spain and Austria), Juuso Kauppinen (Finland), Francesca Lanz (Italy), Bethany Rowe (Australia), Marcella Sanna (Italy)

### Minutes:

#### 1. Share with your group where the *power* resides in your own teaching context in relation to evaluation/assessment practices:

There was a mixture that ranged from the teacher and school level to the ministry or state/federal level. In Finland there is a state-level assessment at grades 9 and 12. In the US there was a randomly sampled national assessment at grade 8 [see note\*]. Public and private schools represented in the group stated that most power is with the teacher and/or the school leadership.

Teachers are often not trained to do assessment and they find it difficult to determine criteria for assessing student learning.

#### 2. What sorts of things do you consider that *you* evaluate as a teacher:

- a. Products: movement and music pieces; individual growth
- b. Processes: what students do with the time and space they are given
- c. Relational abilities: commitment, motivation, collaboration, cooperation, support of other students
- d. Programme: appropriateness of tasks, curriculum, expectations; appropriate to age and culture

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\* <https://nces.ed.gov/nationsreportcard/arts/>

### 3. Anatomising an example from your own practice:

Goals:

Making music/dance  
Responding  
Exploring  
Creating  
Refining  
Sharing  
Responding

Giving students the possibility to be autonomous/independent

Appropriate behaviours for using instruments responsibly; taking care of equipment

CLASS SHOULD BE FUN AND STUDENTS SHOULD LEARN SOMETHING

#### Discussion Group: C

**Writer:** Sue Lane

**Countries represented:** South Korea, Finland, Estonia, Austria, Australia

The word “power”: What is power? Is it authority? Is it energy? Is it empowering? Is it expectations?

Contributions:

- In Korea parents are powerful, wanting students to achieve and to be always at the top. Parents can be very powerful in influencing what is taught.
- In Estonia it is a similar situation. Parents create problems, expecting good marks and questioning gradings. A grading system of 1- 5 with 5 as high achievement. Even a 4 grading can be questioned. The marks reflect on the teacher. Concerns regarding the psychological pressures that this creates for the child, with stressed students requiring counselling, sometimes at a very young age. The focus is on competition. You have to be at the top.
- In Finland parents are not such an influence. Teacher are highly regarded, well paid and trusted by parents. Teachers are more free to teach. A new curriculum is being developed for implementation. This includes more focus on integration of subject areas and the use of technology so this will influence programs.
- In Austrian schools there are many rules related to evaluation with a grading system of 1 to 5, with 1 being high achievement. This is very difficult to practice. At universities there is pressure by the government and state. The leading person needs to have good results in order to ensure that funding and resources are allocated for next time. Lecturers are also given evaluations by students.

- In Australia primary music specialists are generally employed in private schools but not often in public schools. This varies across the states of Australia, with Queensland and Tasmania employing music specialist in public schools, particularly in metropolitan areas. The focus on Arts teaching in Australian primary schools is often influenced by the principal of a school. If the principal values the arts then time and funding will be allocated to the provision of these programs. The arts and music are sometimes not valued, with children missing out on these creative opportunities.

#### Concerns:

- Discussion about whether teachers are educated to evaluate. They are given strategies for teaching but may not have a strong understanding of assessment.
- Students who are always “at the top” may not have learnt to reflect.
- Rankings occurring in some countries where schools can be compared by the results of assessment
- Evaluation of the teacher by the students occurs in some universities of some countries. If students have received lower gradings this can be reflected in teacher/ lecturer evaluations.
- Arts teaching can become product driven. In Australia “Creative Arts” at universities has become “Creative Industries” where there is a suggestion of innovation requiring an outcome or product. Economic focus. Not art for art’s sake.
- Competition that occurs between music school performances, with a jury determining “the best”. Eisteddfods/Competitions with winners (and losers). Some countries are trying to take away this competitiveness, just offering feedback at performance events.

#### Assessment strategies:

- What empowers students? Getting a feeling from the learning group, asking questions of them about their learning. Making a deal or contract with a group with discussion about what is involved, evaluating – were we successful? Learning is shared.
- Assessing the process rather than the product. Discussion around whether or not their should be a focus on evaluating performance.
- Assessment shapes evaluation: plan sessions, reflect throughout process, make changes for next time.
- School reform – new systems where only verbal feedback is given and no marks or grading.
- Assessing participation rather than musical skills and end product.
- Evaluation becomes an opportunity to reflect on your teaching.
- Relational abilities. It would be useful to perhaps work with a relational framework. Guiding during sessions and reporting in this way can be encouraging and supportive to the student e.g. commenting on their sense of responsibility in group work, their contribution to the group etc.

- Self evaluation. Supporting students to create their own personal goals and plan to work towards these.
- Schools in Finland are involved in some evaluation of programs, with teachers asked to evaluate the principal.
- Teacher suggesting groupings of students to facilitate group work.

Discussion around balance of school subjects in the curricula of different countries. If the arts are not assessed then they can be seen as not of value. In Australia there is much focus on achievement in standardised testing in literacy in numeracy and the arts can be neglected.

Discussion about PISA results and how Finland scores well, but with so much focus on creativity and arts opportunities in their school programs.

We realised at the end of the session that we hadn't really stayed within the criteria or suggested discussion points. What we had discussed was however very interesting and we enjoyed learning about other contexts.

## Discussion group D

**Discussion leader:** Millie Locke

**Writer of the minutes:** Shirley Harvey

**Names of participants:** Nicola Pangia(Italy), Ho Mei Yan, Maggie (Macau), Marjie Van Gunten (USA), Sarah Hennessy (U.K), Millie Locke (New Zealand), Shirley Harvey (New Zealand), Alexandra Degenhardt -Zach (Austria)

Minutes

**1. Where does the power reside in our current situations?** The pedagogical realities of the group were very broad-ranging . They included:

- a private music school for early childhood in Macao
- a private music school from early childhood to young adults in Rome
- a public elementary school in California, USA
- state primary schools in New Zealand
- universities training teachers in Austria and the U.K.

In the private music schools, the power was deemed to reside with the school which decided on common guidelines and determined the programme. At best this involved a collaborative team of teachers.

In state elementary or primary schools, the curriculum is determined by the state, but the pedagogical reality is determined by the professional judgment of the educator. Given the current world wide lack of state focus on the arts and particularly the performing arts, teachers tend to have a considerable amount of power in determining their own pedagogy.

This was considered a two edged sword. Well educated teachers are able to work with few constraints ; poorly educated teachers have the freedom to deliver limited programmes.

This is particularly problematic when schools rely on parents to fundraise to employ a music teacher who may have no teacher training. Here ostensibly the teacher has the power but ultimately the power lies with the state which has abdicated its responsibility to provide high quality, creative performing arts programmes.

One person mentioned that creativity is often marginalised in favour of having students learn to play an instrument or to sing since this is what is perceived to be the most valuable in the community. This may be the result of schools employing teachers with limited education and here the community is perhaps assuming power.

In one tertiary situation where teachers are tenured rather than in permanent employment, students are given a considerable amount of power through a feedback system at the end of a course in which they assess the teacher according to given criteria. In some cases the number of students in a class is very small (5 or 6) , which gives individual students a great deal of power.

In another teacher training situation, staff are peer assessed by colleagues whom they nominate. The power here lies with the collective intelligence of those who are assessing and reporting on staff practice.

In another teacher training situation, entry levels are seen to be three tier in order to ensure entry of students from a range of socioeconomic groups. External moderation is supposed to ensure equality of standard, but in practice, this does not really happen, so the power lies with the social culture.

## **2. What do you evaluate ? Products, processes, programme?**

There was some discussion about the differences between assessment and evaluation, evaluation being overarching and assessment being specific.

Trying to define ' relational abilities' caused some concern.

## **3. 'Anatomising' (tricky term especially for those who have English as a second or third language!) an example for your own practice**

Unfortunately we got a bit bogged down on the first question and did not touch on these points.

## Group E 'Reflecting on our current pedagogical realities'

**Writer of the minutes:** Caroline McCluskey

**Names of participants:**

Heli Raatikaionon (Finland), Malina Sarnowska (Poland), Caroline McCluskey (Scotland), Nikki Cox (Australia)

### Q1 - Where does the power reside in your own teaching context in relation to evaluation/assessment practices?

- Predominantly the teacher working to state/school guidelines, especially if state funded projects
- Ministry of Culture, they publish books for use in schools (Poland)
- Depends whether it is informal or formal sector (Scotland)
- Answering to public finding bodies - Arts Council, the teacher fulfilling the evaluation and assessment of a project, meeting project aims
- Annual holistic assessment with teaching colleague and parents, informal (Finland)
- Achievement grade and effort grade in state Primary Schools (Australia)

Sometimes more with state and less with teachers, our challenge is to be creative in our evaluation of assessment practices, to bring power back to teachers and students while fulfilling the requirements of the state.

Two ideas:

- Self-evaluations completed by children
- Teaching children skills for reflection.

### Q2 – What sorts of things do you consider that you evaluate as a teacher?

Relational abilities  
Processes

Social skills, behaviour, engagement, musical skills, cooperation, solo work and the self-confidence to do this, how to work together positively in a group, intra personal skills, intellectual/cognitive skills, emotional skills, kinaesthetic skills, creative skills, transferable skills, language skills musical and artistic skills.

### Theme 3

## WHY? WHAT? HOW? ASSESSMENT IN ARTS EDUCATION

**Sarah Hennessy, Exeter, United Kingdom**

**July 5<sup>th</sup>, 2016 9.30 a.m.**

This session looked at some of the fundamental questions about assessment:

Why we do it?

What we can assess?

How we assess?

A common misconception is that assessment is about grading and marking (through tests and examinations). These methods are commonly used for **SUMMATIVE** assessments and are only a part of how teachers assess students' learning.

In the studio/classroom where we are providing creative opportunities in the arts – teachers are continually assessing (or evaluating) how learners are engaged in the process and, through their activity and talk, what they reveal about what they can do and understand. Teachers are constantly offering feedback and guidance. This is what is known as **FORMATIVE** assessment.

Observation (looking and listening) and questioning are the most important skills of the teacher.

I organised a group music making activity in which each group had two observers who were asked to record what they observed without judgment (rather like being a video camera). After the process each group had a reflective conversation with their observers to identify how the group worked and the musical processes evident. This is a useful process for encouraging peer and self-assessment but of course also helps to clarify for the teacher what individuals have learned.

- 'Unless some change in the student results from the transaction, logically speaking there is neither learner nor teacher'. (SWANWICK,2000)
- 'any alteration as a consequence of teaching may not be immediately visible but might be unobservable' (POLANYI & PROSCH, 1975 in SWANWICK, K. 2000).
- although teachers need 'learners', teachers are not always necessary for learning.
- All assessments are provisional

### WHY?

We use assessment to:

(S=summative; F= formative)

- Feedback to learners for motivation to review/refine, develop. (S/F)
- Feedback to teacher to consolidate, adapt, refine, challenge, support. Improve (for next time) (S/F)
- Report to colleagues (S)
- Report to parents (S)
- Report to gatekeepers (further phases of formal education) (S)

- Report to employers (S)
- Report to stakeholders/policy makers (local , national. International) (S)

**WHAT** can we assess **in** music and dance (in the context of developmental understanding)?

- Understanding and use of expressive elements
- Control/Accuracy of intonation, rhythm, being in time, fluency, tone, spacial awareness.....
- Knowledge and use of theory
- Contextual knowledge to inform understanding and interpretation
- Understanding and use of form and structure
- Musicality (?)
- Creativity (little 'c') –risk taking, integration of skills and knowledge to create something new, making unexpected connections
- Reflective and evaluative skills
- Increasing confidence and independence (as musician/dancer)

**WHAT** can we access **through** music and dance?

- Interpersonal skills
- Communication skills (verbal and nonverbal)
- Intrapersonal skills
- Perseverance
- Attentiveness
- Quality of engagement
- Cultural knowledge and understanding
- Aesthetic awareness
- Interdisciplinary knowledge and skills

Keith SWANWICK'S criteria for assessing music learning (2000)

- Awareness and control of sound materials: shown in distinguishing between timbres, levels of loudness, duration or pitches, technical management of instruments or voices
- Awareness and control of expressive character: shown in atmosphere, musical gesture, the sense of movement implied in the shape of musical phrases
- Awareness and control of musical form: shown in relationships between expressive shapes, the ways in which musical gestures are repeated, transformed, contrasted and connected
- Awareness of the personal and cultural value of music: shown in autonomy, independent critical evaluation and sustained commitment to specific musical styles

**HOW?** Forms of assignment commonly associated with summative assessments in the performing arts:

- Graded examinations for instrumental and vocal performance. They include prescribed repertoire, technical exercises, sight reading, aural tests e.g. <http://at.abrsm.org/en/home> <https://examinations.rcmusic.ca/peek-inside-exam-room>
- extemporisation, improvisation (group or solo) - more common in drama, popular and jazz
- Auditions: for entry to study programmes and for professional work
- Performances
- Written timed examinations (theory, history, analysis, critique)
- Presentations

Alternative forms of assessment in the arts:

- Portfolio of coursework (compositions, recordings, reflective commentaries, blogs, journals) <https://prezi.com/jqkyw7sbghly/music-dance-reflective-journal/>
- Self and peer assessments
- Reflective conversations

**Summative and Formative assessments** may use the same methods but the result can be used for different purposes:

- A performance can be used to give feedback to learners and provide information for you to know what you should teach next
- The same performance can be used to grade students for a public examination or decide whether they are given a place in the choir
- In formal education arts teachers may have to provide grades for students – teachers need to ensure that this has relevance and meaning
- The danger is that assessment dictates what we teach – we teach what is assessable rather than what we or our students consider most important

### **Formative Assessment**

- ‘Assessment for Learning’
- Reflection in and on action
- Continuous ‘conversation’ with what is happening in the group as a whole and for individuals
- Feeds forward
- Uses questions interventions, praise demonstrations, modelling,
- To overcome difficulties, consolidate a new step, challenge, motivate

### **HOW?**

As we teach we are observing and listening (standing back)

- We join in as co musicians
- We act as critical friend

- We adjust our language and our actions in response to what we observe
- We use questions to elicit what learners understand and encourage reflection
- We monitor and record systematically (use video/audio recording for immediate feedback --- and later recall)
- We demonstrate and model to help clarify, offer alternatives or move things on
- We give constructive feedback and praise

References and further reading:

SWANWICK, K: (2000) Teaching Music Musically, Routledge

GLOVER, J: (2000) Children Composing 4-14, Routledge: Chapters 3 and 4

**Theme 4**  
**THE ORFF-SCHULWERK APPROACH AS AN ARTISTIC PEDAGOGICAL PRACTICE**

**Linda Locke, Auckland, New Zealand**

**July 5<sup>th</sup> 2016, 3.15 p.m.**

- Teachers as artists imaginatively apply their **creative** skills and dispositions as they seek to develop the **creative** skills and dispositions of their students. *“Each child is an artist. The problem is how one remains an artist when one gets older.”* (Picasso)
- Coherence and integrity in both content and process
- Emphasis on open-ended processes: *“One can deduce [from a previous description of the Schulwerk as a wildflower] its characteristics and its advantages and disadvantages. Most methodical, dogmatic people derive scant pleasure from it, but those who are artistic and who are improvisers by temperament enjoy it all the more.”* (Orff)
- Emphasis on multiple solutions, on-going adaptation, extension of ideas, resistance to rigid prescriptiveness: *“Orff Schulwerk is an open pedagogy, never conclusive, never settled.”* (Orff)

**Principles that distinguish the Orff-Schulwerk approach as an artistic approach to music and movement education** (HASELBACH & HARTMANN, *Orff Schulwerk Forum, 2013*)

The Orff Schulwerk approach:

- Advocates the enrichment of the whole person through music and dance education
- Demands and develops collaborative behaviour and attitudes as learning, working and creating processes are primarily experienced in a group context
- Integrates a range of art forms

- Enables artistic expression using instruments that do not have technical obstacles and can be experienced playfully
- Promotes the creative involvement of students as an open process in which participants may determine the direction and the result
- Affords the same importance to the process and the artistic results
- Provides opportunities for students to experience themselves as creator and co-creator through improvisation and composition in sound and movement
- Sees itself as an open pedagogy whose principles are applicable in all educational fields of work and may be assimilated and adapted in different cultural settings.

### **Creative learning processes**

- Processes of collaboration for improvisation in sound and movement are impacted upon by teacher skills, dispositions, knowledge and artistry
- Teachers who embrace Orff pedagogy develop sophisticated skills in the facilitation of collaborative, creative learning processes.

### **Reference:** HASELBACH, B. *Improvisation Dance Movement:*

'Introduction to the didactics and method of dance improvisation' (pp. 3- 21), London, Schott, 1976

### *Stages of learning (p. 20)*

- *Motivation:* Comes from the material (prop, music, poem, etc.) and is stimulated by a question or invitation to explore.
- *Experimental Stage:* Experiencing varied activities involving exploration of and experimentation with material.
- *Reflective Phase:* Experiences are demonstrated and enriched through discussion with others.
- *Execution:* Ideas are expanded in group work, solutions to problems found – working and reworking.
- *Evaluation:* Sharing of 'performances' with opportunity for responses/feedback from the larger group.

### These processes:

- Feature learning through problem-solving, in which the definition of problem becomes a shared task.
- Improvisation fosters communicative practices such as 'Yes and', rather than 'No but'
- Provide opportunities for group and/or self-reflection
- Provide opportunities for teachers to observe individual action and/or group processes.

**Is formative assessment embedded in creative learning processes?  
How is assessment embedded as an essential part of creative learning in an Orff setting?**

**Reference:** BURNARD, P: 'Constructing assessment for creative learning' (in *The Routledge International Handbook of Creative Learning*, 2011). Burnard's discussion of the role of assessment in creative learning suggests we ask:

- Does creative learning in an Orff setting involve the sharing of learning goals with pupils?
- How does creative learning in an Orff setting help students to know and to recognise the standards they are aiming for?
- How does creative learning in an Orff setting involve pupils in self-assessment?
- How does creative learning in an Orff setting provide feedback which leads to students recognising their next steps and how to take them?
- How is creative learning in an Orff setting underpinned by confidence that every student can improve?
- How does creative learning in an Orff setting involve both teachers and students reviewing and reflecting on assessment information?

**Task 1: Strategies and principles:** The 'how' of formative assessment in the Orff context

What **strategies** does the artistic Orff teacher use to make space for/include formative assessment? (Refer to Burnard questions above)

What **principles** guide or underpin the use of these strategies?

**Task 2: Assessment Foci:** The 'what' of formative assessment

- Sarah's notes from this morning offer a variety of possible frameworks for assessment foci
- Heli from Finland suggested a way of categorizing assessment foci in Early Childhood.
- See below for another **possible** model

Given that assessment foci for formative assessment purposes in the Orff-Schulwerk approach **need to be consistent** with principles and practices of Orff-Schulwerk approach. What might the broad categories of focus for assessment be?

**International Orff-Schulwerk Forum Salzburg, Convention 2016**

1. Adopt or design a framework of **categories for assessment foci** appropriate for Orff-Schulwerk based pedagogical settings
2. Develop a range of examples for each category that might constitute specific foci for assessment (in relation to which specific evaluative criteria may be derived).

Category of assessment focus	Examples	Specific descriptor of evaluative criteria to be developed in response to local context/setting and linked to other forms of assessment evaluation
Motor skills	Willingness to move fine motor skills, gross motor skills, drive, control,	
Social behaviour	cooperation, contact, assertion, self-confidence, independence, attention, ability to work under pressure	
Perception	acoustic, visual, tactile, perception of vibrations, kinaesthetic, space, own body	
Vocal competencies & communication	body language, gestures, facial expression, pre-speech sounds, vowels, consonants, speech, pitch, speech melody, timbre, rhythm,	
Musical skills	Voice, body percussion, playing instruments, exploring, musical expression, keeping the beat, reacting to tempi, playing ostinati, playing rhythms, accompanying, improvising, creating, listening, musical literacy, notation	
Movement/dance	body image, balance, orientation in space, consciousness of space, muscle memory, movement awareness, posture, coordination, basic body activities (positions, gestures, locomotion, jumps, connecting movement movement imagination, aesthetic and expressive movement, jumping ability, the directions of movements in space.	
Play	experimenting, exploring, playing on one's own, playing with a partner (joint attention), playing in a small group, exploration, improvisation, creating, imagination, phantasy	
Emotional intelligence	awareness of others, helping, supporting, role flexibility, coping mechanisms, dealing with disappointment, cherishing success	
Cognitive skills	imitating, participating, understanding rules, following tasks, memory, processing, sequencing	
Work ethic	Persistence, effort attention to detail goal setting	

(Rubric devised by Shirley Salmon and developed with the students Special Course 2014 - 2015)

## GROUP DISCUSSIONS

**Discussion:** “School Group”

**Writer:** Terry Locke

### Task 1: Strategies used for formative assessment

- Observation
- Providing a compliment in various forms
- Recording a performance and providing oral or written feedback to the group
- Individual goal-setting
- Group goal-setting
- Offering opportunities for risk-taking
- Varying the difficulty of the task so as to allow *all* students to participate
- A moment of self-reflection at the end of the lesson
- Providing feedback on progress after a series of lessons or unit.
- Teacher reflecting on their own performance

### Task 2: Orff principles to underpin formative assessment

- Respect for the ideas of others
- A focus on the positive
- Success for all
- An expectation that everyone should and can be involved
- An accommodation of all abilities
- Ensuring safety/comfort of participants
- Mutual support
- An expectation that participants will have a whole understanding of the task in hand
- Cultural inclusiveness
- A spiral or recursive learning model
- Child-centredness

### Task 3: What categories can be used for foci of assessment

The group did not engage with this in any sustained way. The question of whether “Creativity” should be a focus of assessment was raised, but there was no strong view either way, even though there was general agreement that creativity is at the heart of the Orff-Schulwerk approach. There was also general agreement that behavioural and attitudinal foci need to be kept clearly separated from foci related to musical skills and knowledge.

## **Discussion group: “Tertiary education”**

**Discussion leader:** Linda Locke

**Writer of the minutes:** Andrea Sangiorgio

Our group mainly discussed the second of the tasks given by Linda (*Assessment Foci: The ‘what’ of formative assessment* – see her hand-out, p.3).

We looked for a possible framework for assessment foci with regard to higher education (18+) and identified the following broad categories, which appear to be consistent with the principles and practices of the Orff-Schulwerk approach.

The question we are answering here is:

**What do we assess when we look at students (and their teachers) working in an Orff-based tertiary education context?**

### **Content knowledge/skills**

- about music and dance as cultural forms of expression and communication

### **Pedagogical skills and knowledge about pedagogy**

- abilities in the teaching practice as well as knowledge of different theoretical perspectives about learning and teaching

### **Inter/Intra-personal skills**

- emotional and social intelligence (including communication skills) - competence to be in relationship with others while being well in contact with one's own thoughts, feelings and perceptions.

### **Authenticity**

- being oneself while teaching (identity and ownership) – being emotionally centred

### **Reflective Practice**

- metacognition and awareness of one's own strategies within the teaching/learning situation; self-observation, reflection-in-action and reflection-on-action (includes learning from mistakes)

### **Risk taking / openness**

- being curious and imaginative, ready to experiment and explore, open to what emerges in the process - being creative

### **Fostering creativity**

- teaching for creativity and creative learning, helping learners develop their own creative skills and dispositions.

Each of the categories of this framework could be further detailed in terms of specific behaviours and attitudes which would constitute the focus, i.e. the practical 'what', of assessment.

**Discussion group:** The Community Music Group

**Title:** The 'What' of Formative Assessment

**Writer of the minutes:** Caroline McCluskey

**Names of participants:** Malina Sarnowska (Poland), Caroline McCluskey (Scotland) & Sue Lane (Australia)

Community Arts settings are varied when it comes to formative assessment

**What are our learning goals/objectives?**

- Are the young people engaging? (In the example of Malina's orchestral education work, the engagement of young people and orchestral musicians)
- Opening up pathways to new experiences
- Finding a common language
- A way of working together
- Safe and welcoming space where people can be themselves

**Strategies for formative assessment:**

- Formal and informal feedback collecting
- Post it notes at the end of a workshop to collect immediate feedback from participants
- Online questionnaires e.g. Monkey Survey
- Phone calls
- Our emotional sensitivity to nonverbal forms of communication e.g. body language, interaction
- Teacher as participant
- Teacher as observer
- Photography

## ASSOCIATED SCHOOLS AND INSTITUTIONS: JOINT PROJECT

Barbara Haselbach, Shirley Salmon

The aims of this Joint Project 2015 – 2016 were:

- to show the model character of the volumes, in which each piece cannot only be interpreted in different ways but also developed individually
- to creatively develop one or more pieces from the volumes for and with a specific target/age group(s)
- to document the work in order to share it with the other ASIs and participants at the OSF 2016
- to share, learn und be inspired by one another

The plan would include:

- Deciding which group/groups to work with on the piece(s) -Deciding which piece(s) for which groups – it may be one group/class or several (see suggested pieces)
- Developing (extending/adapting) the material and including characteristics of one's own culture
- Documentation (notes, photos, recording, filming, diary.....) as well as additional material if developed by the group e.g. drawings, paintings, notation....
- Sharing, showing and discussing the results with other ASIs at the OSF convention 2016.

## Models for the ASI Project 2015 – 2016

Beginners:

1. Rhythmic Rondo, OSW English (Margaret Murray MM edition) Vol. I S. 67 / OSW Deutsch, Band 1 S. 85  
*e.g. Find words, use small percussion instruments, improvise, compose interludes (z.B. Textieren, kleines Schlagwerk, tanzen, Improvisation, Zwischenteile)*
2. Tulipan, OSW Spanish Vol. I S. 21  
*e.g. speak, find melody, rhythmical accompaniments, use one's own nonsense syllables parameters (loud-quiet, fast-slow, tutti – solo ...)*  
*(sprechen, Melodiefindung, rhythmische Begleitung, eigenen Nonsens-silben finden, Parameter (laut-leise, schnell-langsam, tutti-solo...)*
3. A chosen song from one's own culture / Freies Lied aus der eigenen Kultur  
*e.g. danced, instrumental accompaniment, dramatize, interludes, paint/draw....*  
*(Getanzt, instrumentale Begleitung, szenisches Spiel, Zwischenteile zu einem längerem Ablauf, zeichnen, etc.*

Intermediate:

1. Short pieces for barred instruments OSW English (MM), Vol. IV. S. 46 / OSW Deutsch IV. S. 52  
*Duets on different instruments, compose a suite, dance, accompany, find text, miniature dramatic scenes etc.*  
*(Duette mit verschiedenen Instrumenten, Suiten bilden, Tanzen, begleiten, evtl. textieren, Miniaturtheaterszenen etc.)*
2. Pieces for recorder, OSW English (MM) Vol IV. S. 48 / Pieces for recorder, OSW Deutsch IV. S. 56  
*Arrange for other (not Orff-) instruments that children play, extend instrumentation, extend the form, dance...*  
*(Uminstrumentieren für (Nicht-Orff-) Instrumente, die die Kinder spielen, Instrumental erweitern, formale Erweiterung, tanzen etc.)*
3. Rhythmic Rondo, OSW English I. S. 67 / Rhythmisches Rondo, OSW Deutsch I. S. 85  
*Body percussion, percussion, improvisation, interludes, dance, invent text...*  
*(Bodypercussion, Schlagwerk, Improvisation, Zwischenteile, Tanzen, textieren, etc.)*

Advanced:

1. Pieces for recorder and drum or other instruments, OSW English IV. S. 78  
*Play on other wind instruments, dance etc. (auf andere Blasinstrumente erweitern, tanzen, etc.)*
2. IV Mixolydian. Scaffolded ostinati /Geschichtete Ostinati mixolydisch, IV Paralipomena, S. 64  
*Improvisation parts for instruments that young adults play, interludes, extended form, dance, graphic notation etc.*  
*(Improvisationsteile für Instrumente, die die Teenies spielen, Zwischenspiele, erweiterter Gesamtaufbau, Tanz, Grafik, etc.)*
3. 3. Dance Vivace, OSW English IV. S. 53 / Tanzstück Vivace, OSW Deutsch IV. S. 61 /  
*Extend choreography, vary the instrumentation etc., own rhythmic study for body percussion and/or percussion as a group composition.*  
*(Choreografische Erweiterung, Instrumentierung variieren etc.*  
*Eigene rhythmische Studie für Bodypercussion und/ oder Schlagwerk als Kompositionsergebnis der Gruppe)*

## HANDOUTS

### Jittamett Kindergarten, Bangkok, Thailand

#### TARI KIPAS

Jittamett Kindergarten is a school in Bangkok, Thailand, for children 20 months old to 6 years old. We now have 200 children total at the school.

The school aims towards organizing an education that is meaningful for the life of every individual child in each and every aspect. Our mission is to see the children living happily in this world despite all the drastic changes. We also hope to see them grow and become constructive towards their own self-esteem, towards others, towards nature and the environment. Additionally, the school expects to see changes in Thai education as well as Thai parents on how they value education; as not being simply a pass for promoting one's social status or earnings, nor aiming towards a single goal—that is, competitive exams and high test scores

The school has incorporated different approaches into our learning, such as Reggio Emilia, Whole Language, Montessori, and Buddhist ideas and philosophy. The Orff-Schulwerk approach also plays a major role as one of the most important educational innovations that blends in perfectly with Thai society and which can bring out so much power in children's learning.

All the teachers at the school have been closely acquainted with the Orff-Schulwerk approach and have been strongly advocated to take part in the Orff trainings regularly. In consequence, we commonly integrate Orff-Schulwerk into regular classroom learnings in order to promote the four domains of development (physical, emotional, social, and intellectual).

To further illustrate, coming to term with Orff-Schulwerk enables our teachers to adjust their attitudes and perspective towards children as well as how we respond to them. The Orff ideas have also been so crucial to our thinking. With Orff-Schulwerk, we manage to create—with endless possibilities—a delightful and interesting learning environment that nurtures the joy and the natural curiosity in every child.

In this presentation, we would like to demonstrate the performance from the children's end-of-school-year concert. The children taking part in this project are 25 four-and-a-half to five-and-a-half-year-olds. The title of the show is "TARI KIPAS" and is the traditional fan dance originated from the Southern part of Thailand.

Starting from simple body percussions (clapping and tapping), children become familiarized with the music before moving on to rhythm sticks and creative postures. They then take on with their sticks and create their own movements that go along with music, and finally, the children get to play the drums with their sticks.

The following week, children have been introduced to the folk dance through a short video clip. Being inspired by the dance, they now have the actual experience of dancing and creating free movements with paper fans. Also, they have had the opportunity to rehearse drum-playing and take turn playing the drums and doing the fan dance.

Their next encounter with TARI KIPAS features the art aspects. Providing the TARI KIPAS music, children have transported their creative expressions from moving their bodies in a shared space to creating a body of work using the movements of brush strokes, lines, and colors, each on a giant sheet of paper.

During which time, each unique individuality has been clearly expressed through the choice of colors and the course of how their brushes would take them. All of this has been the result of each child's concentrative response to the TARI KIPAS music.

Children also have the opportunity to make use of their paintings by choosing their own patterns and turning their artwork into beautiful fans they become so proud of.

The pre-performance rehearsal involves going over the show sequences and providing children with the experience and the confidence they would need to take care of themselves and to work in cooperation with friends while on stage. The performance begins with painting, and is followed by fan-dancing and drum-playing alternately.

On the concert day, what goes on on the stage is clearly the reflection of children's remarkable potentiality. Moreover, it also serves as a revelation that creates understanding for the parents of how valuable the experience derived from the Orff-Schulwerk learning approach is.

**Teachers/Collaborators:**

Sataporn Laithong (Music teacher)  
Wishchuwan Srimas (Music teacher)  
Warangkana Siripachote (Art Teacher)  
Krongtong Boonprakong (Music & Art teacher)

Niracha Winichayaki/Team (musician)  
Pannipa Gantasang (Classroom teacher/Costume)  
Grisna Plaipan (Classroom teacher/Costume)  
Jittamett Teacher (Costume/Stage)



• ART KINDERGARTEN KONSTI IN FINLAND, KERAVA

-Private kindergarten founded in 1995 as a co-operative kindergarten of three art institutes: the music institute *Keravan musiikkiopisto*, the dance institute *Keravan Tanssiopisto* and the institute of visual arts *Keravan Kuvataidekoulu*

-six groups: 2 groups under 3 years old, 3 groups from 3-5 years old and one group for preschool age children

-reaches around 100 families each year, approximately 120 children

-the staff of 27 professionals work in a co-operation with the parents confronting each child as an individual

-the different forms of art are taught by the art schools' teachers, but also integrated in common routines of kindergarten life

-highly educated and motivated staff plan closely the everyday schedule including all art forms innovatively, valuing the children's creativity and maintaining room for imagination and play

-Konsti -family: former and present families together with the Kindergarten staff, form a community to bring up children with good self-esteem, creative outlook on life and a feeling of belonging to the surrounding world as self-confident and influential citizens

• TULIPAN AND TRADITIONAL FINNISH FOLK GAME "ONKO KOIRA KOTONA?" ("IS THE DOG AT HOME?")

Every group made their own way to approach this rhythm "Tulipan" and we compound our traditional folk game "Onko koira kotona?" to Tulipan rhythm. We made word and body rhythms, movement, own melody, playing, singing and games in common kindergarten life. "Onko koira kotona"- folk game is more than one hundred years old.

• ABOUT THE PROCESS

Children under 3 years old learned to play that folk game "Onko koira kotona?" with the adult. We encouraged the children to invent where the dog is. So the adult asks and the child answers. Children also played percussions making question and answer "Is the dog at home?". The adults made their own melody and words to the Tulipan. They danced with the children in their lap and felt the pulse in three (3/8).

Children from 3-5 year old made body rhythms in 3/8 meter. They also made word rhythms in Finnish to Tulipan. They moved in 3/8 meter, swing and jump. The adults made a song of a dog and the children invented a game to that song. Children played xylophones in basic rhythm in that song.

Preschool age children learned the Tulipan-rhythm, part by part. We played with the word "Tulipan", whispering, shouting, making different rhythms. Children did their own melodies. They also played drums and learned how to play the Tulipan. They had body percussion with a pair too.

When we had our ending party on June we used this Tulipan and Finnish folk game "Onko koira kotona?" in it. Every group showed what they have learned.

On the video you can see how we put these elements in our daily life.

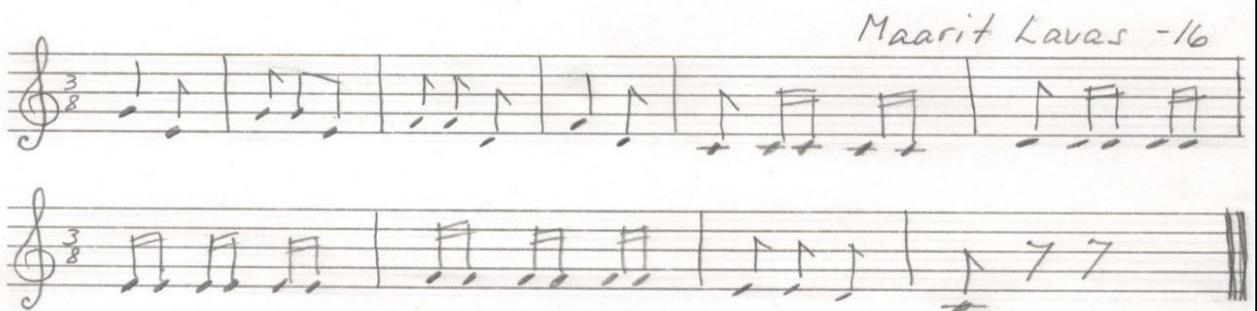


Koi-ra ko-to-a pois-sa on pois-sa. Pois me-ni me-ni, pois me-ni me-ni.



Tu-le tu-le tu-le tu-le tu-le tu-le ta-kai-sin jo!

(The dog is away. Gone away, gone away. Come back home, come back home!)



\*TULIPAN WITH HAND DRUM AND STICK OR MALLET:

TU-LI = twice time on the frame



-PAN= drum



[www.taidepaivakotikonsti.fi](http://www.taidepaivakotikonsti.fi)

**Carl-Orff-Schule Dießen am Ammersee, Germany**

**ASI-Project 2016**

Barbara Kling M.A.

**„Tulipán“**

Interdisciplinary project in class: „**Springflowers**“

grade 3

Science/Biology:

Variety of spring flowers at the window: tulips, crocuses, daffodils, daisies, violets.

Write name-plates with their German and botanic names. >>> fotos

Music:

Rondo: Rhythmic exercise around the word “tulipán” as a refrain

Pupils create short verses about the other springflowers >>> film tulipán

Music/German:

Performance of the poem “Die Tulpe” from Josef Guggenmos with music instruments and motions >>> film Tulpe

German:

Pupils write poems with 11 words in a special form

1 März

March

2 Die Tulpe

The tulip

3 Die Zwiebel erwacht

The bulb awakes

4 Sie wächst zum Himmel

Grows to the sky

1 Frühling

Spring

Arts:

Collage with different kinds of paper “I fly over a meadow in spring” >>> posters with flowers and self-written poems

**Special Orff-programme:** Which spring flowers are mentioned in “The sleeping flowers” in “Ludus de nato Infante mirificus”

>>> film Christmas concert in church, scene of the flowers

**Musicanto e Scuola Civica Musicale Carl Orff  
Piosasco (TO), Italy**

1. Who is responsible for it?

Alberto, Barbara and Fabrizia have coordinated the activities.

2. What age and preparatory training have the children?

The group consists of children between 7 and 10 years old. Some of them, about half group, has not lived musical experiences previously and started to approach the musical language with this path, starting from October 2015.

Others have already participated in the projects and activities of Musicanto and someone began as a child with "Musica in culla".

3. How was the piece taught?

Children have initially learned the piece by imitation, while having the score available. Most experts then continued reading independently, others have learned to read the first notes on the staff: this produced in them the desire to learn to read music in order to become autonomous, as their group mates.

4. Who invented the movement? Were there other ideas?

The teachers proposed an initial structure for the choreography. During the first tests, children have suggested some possible ideas of movement to insert, choosing together what appeared most suitable. It was finally set up the choreography and learned by all.

5. What was the children's creative share?

In addition to suggesting ideas for movement, the children have experienced forms of improvisation lasting two measures, to be included in the piece played. Teachers and children together they chose the ones to be used and shared the structure of the piece with improvisations.

6. Did children conduct the orchestra or was it the teacher?

During the activities some children have tried to conduct the orchestra of the bars. When the operator started filming the various parts, the teachers have been involved in conducting, as it was necessary to better synchronize the orchestral parts, the movement and the fragment played with tubing.

7. What about the idea of singing the piece as an interlude or other instrumentation of the melody?

Some children are dedicated to the study of an instrument. They have different abilities and experiences, depending on the length of the individual path (from 1 to 3 years).

Teachers have also proposed to introduce in the piece their instruments, violin, cello, flute, clarinet and piano, writing parts suitable with the capabilities of each.

Teachers and children have built the structure of the performance as follows:

1. The piece is performed with the bars, following the original score
2. In the central part of the piece are included improvisations, in succession and at the end overlap
3. The piece is performed in canon with the bars, in the central part are inserted tubing
4. The choreography is inserted on the performance of the piece with the art instruments
5. Finally the piece is performed with the orchestra of bars and art instrument

Alberto Cervia, Project Manager  
Musicanto e Scuola Civica Musicale Carl Orff  
Piovasasco (TO)  
Alberto Conrado, Artistic Director

### **Alev-School, Istanbul, Turkey**

#### **Pinocchio**

The Orff musical at the ALEV-School is an interdisciplinary project involving the following subjects: Library, Turkish, Art, German Literature Workshop and Music for the fourth-graders (9-10 years). It takes place at the end of the school year and finishes with a public performance for parents and fellow students.

This year the project included six parallel classes, i.e. a total of 120 children.

- The basic idea of introducing this newly created story of the clever Pinocchio from Gianni Rodari's book of tales in Turkish, was to read a story without pictures to stimulate the imagination of the children. This was done during library hour.
- In small groups, the children wrote a continuation of the story in the Turkish lesson. After sharing all the ideas, each class had to decide which one to choose.
- In the art class students created pictures of some of the scenes from these new stories.
- In the German Literature Workshop the children were first introduced to the topics "Theatre" and "Musical". Preparation games were shared like draw cards and represent the feelings, places, persons, etc. depicted).
- Finally, each class worked on their own translated story.

What are the key words?  
What characters appear in the stories?  
Are they good or evil, or both?  
Why do they act like this?  
How do they feel?

Where and when does the story take place?  
What does the story teach us?

- Then the children created a comic using direct speech, which later also served as lyrics for the songs. The images and comic strips were exposed on a wall in the hallway so that all children could see and understand all the stories.
- Finally, the students decided whether they prefer to represent their own story or the classic tale. So it happened that three classes chose the original tale and the other three a musical based on their own continuation story.
- In the music class, they worked on preliminary exercises for the melody and rhythm pieces. In small groups, texts were written to combine the musical compositions with the story, dance movements fitted to the music or small melodies composed to the invented texts. They decided themselves which instruments fit best to which movement as well as their own ostinati or song accompaniment, again in small groups. Each class was responsible for one scene that includes a song with instrumental accompaniment, a dance they created and a speech choir in canon form.
- After the rhythms were fixed and the Turkish texts finished, the children wrote their own German texts as a group task during the Literature Workshop. Special attention was drawn to the fact that they were not translations of the Turkish texts, but a creative continuation of the song or the recitative.
- Finally, the music and German teachers rehearsed together. Naturally it was difficult to sing a foreign-language text in canon or while playing an instrument.
- The music teachers had the overall responsibility and decided that for this ASI project the pieces of the fourth-graders were to be used. All three proposals were performed. The entire project was developed according to the principles of Orff Schulwerk.

On June 11, 2016, the finished project was presented to the parents and all six classes performed their respective part of the musical on stage.

Fatoş Auerning

## The Moraitis School, Athens, Greece

Project July 2016

- Music - Text – Narration by the ORFF Group of the State Primary School of the Municipality of Gerakas, Athens
- ORFF Teacher – Supervisor – Realization: Antzouleta Pousnara, Graduate of the Further Three Years Training Course on Music and Dance Education Carl Orff, Moraitis School, Athens Greece

Musical elements of the Fairy Tale “The Black Tulip”

1. Canon – made by the group of children:

«Po Po Po /den ine san emas/as poume oles to xorki/ tis zois ke tis charas»

«Po, po, po/ she isn't as we are/ let us all say/  
the spell of life and joy».

2. The Black Tulip Song in 3/4, composed on melodic ideas of the children by Antzouleta Pousnara

3. Carol of March: Traditional Greek Song - Chelidonismata (The song of Swallows) in 5/8

A.

«Chelidonaki petaxe /ke makria taxithepse

«Little swallow flew and travelled far away

s' allous topous/ s'alla meri

in other places, other parts

ke glikokelaithise»

and warbled sweetly»

B.

«Chelidonaki petaxe /vrike pyrgo ki ekatse

Little swallow flew /found a castle and sat

Ke chamokelaidise/ Marti marti mou kale

And warbled low/my good March March»

3. Carol of March: Traditional Greek Song - Chelidonismata (The song of Swallows) in 5/8

## The Black Tulip

A Fairy Tale

*If you ever find yourself in a meadow full of tulips...*

Once upon a time in a green meadow lived hundreds of red tulips ... They were all so beautiful.

Every morning they greeted each other; and the youngest of them would leave for school... where they would learn to read and write but they would learn the «magiko xorki» ... the magic spell ...

All tulips had to learn the magical spell because these were the words of joy and love... One day at the tip edge of the meadow, a little strange plant sprang... and within a few days it had grown enough and ... Yes!!!! ... it was a TULIP.... A BLACK TULIP....

Song: «Po, po, po, she isn't as we are, let us all say, the spell of life and joy» Canon  
Song: (Canon: «Po Po Po /den ine san emas/as poume oles to xorki/ tis zois ke tis charas»

The BLACK TULIP was trying to talk to the other red tulips, but none of them was willing to pay attention to her.... Only a tiny and sensitive red tulip was trying to change their minds...

- Why aren't you speaking to her? She did not harm you...
- It is rather simple, she isn't at all like us!

And the red tulips were insisting and continued playing games and telling the magic spell... The tiny red tulip however was doing her own way... she kept on talking to the black toulip ...and quickly they became friends...

One day while the red tulips were playing and telling the magic spell, suddenly they stopped...the Black Tulip began to sing... All red tulips were surprised and stared at each other in wonder... And the magic spell... their magic spell became a song... One after the other the red tulips began to sing the song ... to dance...

They wondered how they could misunderstand the black tulip, just because she was of another colour... just because she was black...

From then on ...all the tulips were singing the magic spell ... the common magic spell... and lived happily ever since with their rare and unique friend...

So,

*If you ever find yourself in a meadow full with tulips...*

ANTZOULETTA POUSNARA

Graduate of the Further Education Three Years Level Course  
Music and Dance Education at the Moraitis School, 2014

## Carl Orff Schule Altenerding, Germany

*Film project of the Carl-Orff-Grundschule Altenerding*

*A contribution to the 2016 Orff-Schulwerk-Forum Salzburg*

The Carl Orff School Altenerding (Germany) created a musical group process based on “Short pieces for barred instruments“ from Music for Children (Vol. IV, p.46), which was to be documented on film for the Convention 2016 of the Orff-Schulwerk Forum.

The following melodies were chosen, adding a text:

### Ein roter Tonfaden

M: Carl Orff T.: Robert Grüner

Ein ro - ter Fa - den wird die Tö - ne tra - gen durch die gel - be Schul haus tür.  
durch die ro - te Klas - sen tür.  
durch ... ..  
denn Carl Orff steht vor der Tür.

1) 1a) 2) 2a) 3)

The whole teaching staff received an introduction to the project and was asked to work on the piece about The Red Thread with their respective groups, to create together with the children a short composition, a scene or a dance, or initiate any other artistic process. It all started with us teachers guiding the Red Thread through the classroom door, playing with its possibilities until we made music and danced together. Our aim was to fulfil the mission of the Orff-Schulwerk Forum so that as many students and teachers as possible discover the possibilities Orff Schulwerk offers through music, speech and movement.

### *In the school magazine one reads:*

One talks about “a red thread which runs through the school“.

The answer solving the riddle is a real red thread, which children and teachers have passed in multiple ways in and out of their classroom doors. Therefore we sing together “A red thread will take the tones through the red classroom door“.

The question arises why are we doing it: A tiny melody of our school patron Carl Orff was our inspiration for a great common action. All the things we can create based on such a short melody! Soon a lot of artists were discovered in our school. The students have shaken, kneaded, twisted and cooked it, spoken, moved, played and painted it, and suddenly Carl Orff felt quite at home in our school. After all, it was his wish that all children can make music, not just imitating but also creating.

The music of The Red Thread has generated many new musical ideas. From a small source emerged a great river. And we all enjoyed ourselves greatly.

At the summer celebration of the Carl-Orff-Grundschule we shall see the film premiere. Finally all guests can share what has connected us during these past weeks, from a simple thread to a catchy tune: The little melody by Carl Orff with the added text: “A red thread will take the tones through the red classroom door and the yellow door of the school“.

Barbara Schock & Robert Grüner

## The San Francisco School, San Francisco, USA



### MOVEMENT CLASS WITH DOUG GOODKIN—

Two mixed groups: 3 year olds and 6 year olds;  
4 year olds and 7 year olds.

- OBJECTIVES:
- Exploring meter through movement
  - Practicing basic locomotor movement, with guidance from older kids
  - Creating community across ages by shared experiences in music and movement

### RECORDER WORK based on Pieces for Recorder from Volume IV #22

(Sofia Lopez-Ibor)

Third grade beginner recorder class



Instead of using the whole piece, I just decided to just use the first 4 bars to be played by myself and asked my students to compose a second phrase to the piece. The students at this moment of the year were able to play all the notes in the Dorian scale on the soprano and I was introducing the alto instrument at the same time.

The students have been working on articulation effects and contemporary techniques, trills, mordents, playing drones and more. We had had several classes in which they were creating scores with objects and also graphic symbols.



One of the tasks given in this phase of the work was to start on D or A and to explore how to play together with a partner:

- Playing the bordun or other intervals. Playing a chord (3 or more students)
- As above but adding mordents
- Playing a trill
- In call and response form
- Having one person support the piece with a drone and the other improvises on top
- Alternating roles
- Hocketing

“Composing music makes me feel it makes my mind my greatest tool” (Aria)

### **Shadow film/drama project with Rhythmic Rondo from Volume I (4<sup>th</sup> Grade)- James Harding**

#### **The creative assignment:**

Use the rhythmic material to illustrate a scene of conflict from a Taiwanese folk tale “The 10 Suns” with the ultimate goal of creating a shadow film of the whole tale.



A favorite moments from the shadow experiments class: Two students discovering that they could play with their relative sizes by alternately approaching and retreating from the screen, an intersection of the musical form with a discovery about one of the special properties of the shadow medium.

### **Xylophone film project (8<sup>th</sup> Grade)- James Harding**

Musical material: the three dorian pieces for two xylophones from Volume IV.

#### **The creative assignment:**

Plan, shoot and edit a film of one of the pieces using a tablet computer



#### **Suggestions:**

- Film the xylophone technique directly. Experiment with angles- close in, from above/below, from the side, etc.
- Find ways to support the musical form of the piece (repetitions, B sections) through a variety of camera angles and editing

**Gast: Jitka Kopřivová**

**1<sup>st</sup> group: Music education students at the Karlsuniversität, Prague, Czech republic**

**2<sup>nd</sup> group: Casse 6C Adalbert Stifter Gymnasium, Diözese Linz, Austria**

**IV Mixolydian. Scaffolded ostinati/Geschichtete Ostinati mixolydisch, IV**

**Paralipomena, p. 64**

Age: students 20 years old

Implementation date: 21<sup>th</sup> March 2016, 9- 11 a.m.

Used pieces:

1. IV Mixolydian. Scaffolded ostinati/Geschichtete Ostinati mixolydisch, IV Paralipomena, p. 64
2. Eben, P., Hurník, I.: Česká Orffova škola (Czech Orff Schulwerk), IV. modální tóniny. Praha: Muzikservis, 2001. p. 34-35.

This project was realized on 21<sup>th</sup> March 2016 with 10 students (9 girls, 1 boy) of music education for the 2<sup>nd</sup> level of primary and secondary schools at Faculty of Education by the Charles University from 9 to 11 AM. The group meet at this time for the recording purpose. Students from this group know each other from another sessions.

The topic of this lesson was created during the work on the “new” song “Tempora mutantur” by merging two pieces from Orff-Schulwerk. The melody was borrowed from Moravia folksong “V mlynařovem splavku” and a part of accompaniment was taken over the Czech Orff Schulwerk from Peter Eben und Ilja Hurník.<sup>1</sup> In the accompaniment were used a lot of short recurring models – ostinati. I took a piece “Geschichtete Ostinati” from Orff Schulwerk<sup>2</sup> and brought it in the accompaniment of the song “Tempora mutantur”<sup>3</sup>. I decided for a Latin text about time as a topic of the lesson and improvisation. The pieces “V mlynařovem splavku” and “Geschichtete Ostinati” are composed in mixolydian mode that means - the difference between major scale and mixolydian mode is the lowered seventh grade: i.e. The “D” from mixolydian mode is not the “CIS” but “C”.

*Mixolydian mode from “D”*



Different beats connected with Latin and Czech proverbs about the time will be used to movement and vocal improvisation. At the end of the lesson students decided to compose their own composition based on the lesson. This composition was recorded.

<sup>1</sup>Eben, P., Hurník, I.: Česká Orffova škola, IV. modální tóniny. Praha: Muzikservis, 2001. p. 34-35.

<sup>2</sup> Orff, C., Keetmann, G. Musik für Kinder, Paralipomena. Mainz, B. Schott's Söhne: 1977, p. 64.

<sup>3</sup> Translation of songtext: Times are changing and we are changing with them.

Description of the lesson:

**Improvisation about TIME**

*Topic time as inspiration for singing, moving, building of ostinati and improvisation*

Teaching tools for this lesson:

*Music instruments: Orff instruments (bass xylophone, bass metallophone, alt xylophone, soprano xylophone, alto glockenspiel, soprano glockenspiel) Soprano Recorder*

*Recorded music: Music with different beats*

1. WARM UP & LET'S MOVE IN DEFFERENT BEATS TO MUSIC: Participants are guided by the rhythm (with specific tempo) and each of them is moving within the room in the chosen direction.
2. LATIN AND CZECH PROVERBS ABOUT THE TIME: Proverbs should inspire the participants to move and to improvisation.
3. "TEMPORA MUTANTUR": The participants learned the rhythm at the first place, then the text of the song and finally the accompaniment.

Tempus fugit.	Time flies.	Tempus omnia revelat.	Není času nazbyt.
Čas jsou peníze.	Čas na nikoho nečeká.	Čas je nejlepší lék.	Tempora mutantur, et nos mutamur in illis.

Content recordings:

1. Improvisation about Czech proverbs about time with orff instruments.
2. Song "Tempora mutantur".
3. Vocal improvisation with instrumental ostinato.
4. Instrumental improvisation with vocal ostinato.
5. Song "Tempora mutantur".



Tempora mutantur  
according to folksong from Moravia

Petr Eben, Gunild Keetman

Voice

Soprano Recorder

Soprano Glockenspiel

Alto Glockenspiel

Soprano Xylophone

Alto Xylophone

Bass Xylophone

Bass Metallophone

4

<sup>4</sup> Green marked parts issue from Eben, P., Hurník, I.: Česká Orffova škola, IV. modální tóniny. Praha: Muzikservis, 2001. p. 34-35.

Red marked parts issue from Orff, C., Keetmann, G. Musik für Kinder, Paralipomena. Mainz, B. Schott's Söhne: 1977, p. 64. Text and combination issue from Jitka Koprivova.

Musical score for measures 7-12. The score includes parts for S. Rec., SG, AG, SX, AX, BX, and BM. The lyrics are: Tem - po-ra mu-tan - tur, tem - po-ra mu-tan - tur. S. Rec. also has the lyrics: Tem - po-ra mu-tan - tur, tem - po-ra mu- tickytaky tam. AG has: tem - pus fu - git. SX has: omni-a. AX has: re - ve-lat. BX has: tem - pus.

Musical score for measures 13-16. The score includes parts for S. Rec., SG, AG, SX, AX, BX, and BM. The lyrics are: Et nos mu - ta - mur et nos in il - lis. S. Rec. also has: tan - tur. Et nos mu - ta - mur in il - lis.

Musical score for Orff Schulwerk instruments and voice. The score is in G major (one sharp) and 2/4 time. It consists of seven staves: S. Rec. (Soprano Recorder), SG (Soprano Gong), AG (Alto Gong), SX (Soprano Xylophone), AX (Alto Xylophone), BX (Bass Xylophone), and BM (Bass Maracas). The score begins at measure 17. The S. Rec. part has a melodic line with a repeat sign. The SG part has a rhythmic pattern of eighth notes. The AG part has a melodic line with a repeat sign. The SX and AX parts have a rhythmic pattern of eighth notes. The BX part has a rhythmic pattern of eighth notes. The BM part has a rhythmic pattern of eighth notes.

### Scuola Popolare di Musica Donna Olimpia, Rome, Italy

The Scuola Polpolare de Musica Donna Olimpia was so involved with a different project and a concert that it was impossible to work on a second project. They sent us the video they made but unfortunately there was not enough time to watch the video at the convention. We include these notes about the project to give readers an impression of it.

#### TRACCE SONORE – AN INTEGRATED MUSICAL PATH

“Tracce Sonore” is a project that has been active from October 2013, born from the collaboration between Scuola Popolare di Musica Donna Olimpia and ASL RME (One of Rome’s Local Health Unit) with the support of the municipality of Rome, Department of Social Policies.

Tracce Sonore is a musical path, a band, an 'Orchestra' and a choir composed of integrated adult patients with mental health problems, health professionals (both selected by the health office), musicians and students of the Scuola Popolare di Musica Donna Olimpia.

The Orchestra changes 'organic' every year according to the agreed project. The staff that leads the meetings consists of 4 musicians, teachers from different backgrounds (Orff-Schulwerk, psychology, music therapy, popular music etc ...), with different experiences in this kind of work. The responsible is Paolo Pecorelli in constant contact with the direction of our school, and with direction of health office.

Weekly two hours appointments at recording studios and/or at Santa Maria della Pietà (Rehabilitation Centre). Every 6/8 months the cycle ends with a public themed performance, and twice with the production of a DVD.

The continuous monitoring with the ASL offices and the relationship with the families of patients allowed us to have a positive and growing response.

The main objective of the project is the creation of an Integrated Orchestra.

The integration is achieved not only in the collaborative construction of a common repertoire, but in the act of "playing together" through an expressive language. As well as the very concept of Orchestra provides the breakdown of performative tasks to the final service of musical expression, at the same way the project returns to each participant - be it user, operator or a professional musician - the awareness of having participated in a joint venture, in other words fully integrated.

The performance becomes not only a goal during the project, but also the instrument through which we weave the meaningful relationship with each user and implement a real and profitable intervention of promoting well-being.

During each meeting we are experienced aspects of musical performance, working on psychomotor coordination, on vocals, on rhythm and melody, using Orff instruments, and sometimes piano and drums.

The frequent use of improvisation as instrument of exploration and growth has further enriched this communication flow, honing cross musical skills, and making more acute perception of the ensemble.

## METHODOLOGICAL STRATEGIES

The operative intervention was a result of the evaluation of the characteristics of the group and individual personalities.

The observation of the prerequisites was carried out through teaching strategies and allowed to make a careful selection of materials for the group's needs and content.

Identifying the particular skills of the participants, has made it possible to create an operational setting where everyone feel involved and valued.

In order to allow accessibility to the whole group the use of integrated language has been the subject of continuous adaptation.

1) The activities of **structured movement** called for measures which would allow the participation even of those who had motor deficit. (Eg. Tak ke na or body percussion exercises, some standing, others sitting);

2) The use of onomatopoeia and syllabic pattern was both a prerequisite for the issuance of more fluid and tuned **voice**, and facilitator, to overcome the emotional stress that singing can result in some individuals;

3) The exploration of **Orff instruments** has allowed staff to identify the characteristics of the tonic/gesture dialogue of each, highlight the limits of fine motor coordination and to operate

the easy allocation choices for the user. In some cases the act of playing has allowed to overcome a small part of the limitations (eg. Use of both hammers by a 'orchestral with partial hemiparesis);

Management has requested a very large and dynamic gestures to maintain constantly high alertness, and to facilitate the perceptual-motor organization, thus giving way to prepare the executive gesture, taking into account any psychomotor difficulties and the different "personal time" characteristic of some pathologies.

Francesco Galtieri

**GENERAL ASSEMBLY OF THE ORFF-SCHULWERK FORUM SALZBURG**

**JULY 6<sup>TH</sup> 2016 15.15**

The minutes of the General assembly have been sent separately.

**INFORMATION FROM THE CARL ORFF FOUNDATION**

**Ute Hermann, Polo Vallejo, Regina Pauls**

**July 6<sup>th</sup> 2016 16.15**

**THANKS AND FAREWELL**

Barbara Haselbach

July 6<sup>th</sup>, 2016 17.30

Barbara Haselbach thanks all the delegates for their coming and for their contributions. She expresses her hopes that topics and thoughts which have been worked on during the Convention might be spread and discussed in the respective associations and that the continuity of the meetings might help to keep the spirit of Orff-Schulwerk alive and adapt our work to the ever changing reality of the needs of our children and society.



**Date of the Convention 2017:  
July 5<sup>th</sup> – 8<sup>th</sup>**

**Theme: Orff Schulwerk and contemporary artistic  
expression**