

Jennifer Moore
Pre-K through 12 Music
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Jennifer Moore holds degrees in both piano performance (Purchase College, SUNY) and music education (Crane School of Music, SUNY Potsdam) and currently teaches PreK-12 music for the Willsboro Central School District in NY. She was the first recipient, along with Derrick Hopkins, of the Section 1 National Heart of the Arts Award for the North Eastern US for their work in developing a highly active and engaging school music and dramatic arts program in their community. Concert performances have brought Jennifer and her students to a host of festivals including the Ithaca College High School Gospel Choir Festival, All-County, Area All-State, NYSSMA Solo Festival and special events like the Daisy Jopling Adirondack String Pulse Experience at the Lake Placid Center for the Arts, and most recently, Carnegie Hall. Members of the Willsboro High School Chorus presented the opening music for the CFES National Convention in Burlington, VT fall, 2016. Apart from school, her own performances have taken her to Avery Fisher Hall at Lincoln Center, the Chicago Cultural Center, UNESCO (Paris), the New Jersey Performing Arts Center, the Essex Community Concert Series, and a New Year's Gala for the Middlebury Town Hall Theater with Broadway and London's West End leading lady, Alisa Endsley, and many regional venues in the Adirondacks. Jennifer is also the founder and director of the Adirondack Community Children's Chorus in collaboration with Dr. Rose Chancler and Alisa Endsley. She has been the choral director and pianist for St. John's Episcopal Church in Essex for many years, often conducts school festival choral ensembles both in NY and VT and has been a presenter for the NYSSMA Summer Conference. Jennifer is a member of NYSSMA, NAFME, ACDA and the Essex County Music Teachers Association.

Curious, Collaborative Creativity Observations

Excitement with the idea of doing a student-led concert program: There was a great flurry of activity in the initial weeks- exploring the possibilities of what a concert could be, how we could engage the audience in an 'Informance' experience, selecting repertoire, engaging the community and really being invested individually in the planning, preparation and performance of our program.

The realization that *a lot* of work goes into the planning and preparation of a concert/Informance: While students volunteered to take on tasks that were of interest to them, such as being sectional leaders, researching composers, community engagement, a fundraiser/community building activity, and concert/Informance planning, much of the initial energy dissipated rather quickly. I think that I could have helped them to be more successful if I had time within my schedule to meet with each student/small group to help guide them through their tasks between rehearsals, we would have been more successful, the enthusiasm could have been fueled with each step achieved along the way to Informance and we could have built something very unique.

A new awareness and appreciation of our individual contributions within an ensemble setting: Everyone contributed something of real value to each rehearsal and the quality of the final performance was enhanced by their personal interests and abilities. This experience has strengthened the bonds between participants, has literally shifted the relationships that students have with the music we select, the sense of personal investment in our programs that we present to the community, and has opened the doors to peer mentoring as we move forward. Students are proud of their abilities to help one another and understand that their willingness to accept help from their peers is not a weakness but builds community within the ensemble.

Kathryn Hess
Orchestra
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Kathryn Hess is proudly working as an orchestra teacher in the West Genesee Central School District, her alma mater. She is an alumnus of The Crane School of Music, SUNY, Potsdam, where she graduated summa cum laude with her Bachelor's Degree in Music Education in 2009. She will be a 2017 candidate for a Master's Degree in Music Education. During her course of study at Crane, she focused on research involving peer teaching in an elementary orchestra setting, and participated in numerous action-research and inquiry-based research projects. Kathryn's three previous years of teaching were in the Vernon-Verona-Sherrill Central School District, where she quadrupled the size of the orchestra program. She has served as a chair-person and conductor for various All-County festivals, and has also judged and facilitated numerous solo festivals for area students. Kathryn enjoys performing locally in the Syracuse area with community orchestras and choirs alongside her former music teachers. She is thrilled for the opportunity to work with Dr. Collins on the CCC approach.

Curious, Collaborative, Creativity Observations (Verona H.S., Verona, NY)

Since implementing CCC, my teaching has been vibrant, exciting, and engaging to all of my students. Although I am no longer teaching in the schools where I originally piloted this approach, I can safely and confidently share that my students blossomed into wonderful artists, musicians, and thinkers because of the CCC approach. They all enjoyed the chance to compose, create, collaborate, and explore new depths of music. Perhaps the most rewarding aspect of implementing this approach was to see the level of excellence displayed by all of my students; even ones who sometimes struggles with the "traditional" model of the ensemble. In CCC, each student is an expert and gets to showcase their expertise! This was a huge boost to the self-esteem of young musicians and encouraged a community-like feeling in my ensembles.

What enhanced the quality of learning was incorporating collaboration with small groups of students. Students in CCC teams would create original songs, discuss expressive ideas for our pieces, or share feedback into our rehearsal, often using a representative of the group to demonstrate their idea or conduct the section they were analyzing. Putting the students in groups first allowed them to share their ideas with each other, which made them more comfortable to share their ideas with the entire orchestra. Putting the students in charge of implementing their ideas created more confident leaders in the ensemble. This helped increase engagement from the students who were so excited to try out the ideas of their peers. At the beginning of the year, the projects were more heavily influenced by me, but as the students got more comfortable with the approach, I allowed them to have complete control. My role then became more of a consultant than instructor; they came to me when they had a speed bump or problem they couldn't figure out on their own as a team.

Implementing the CCC approach made our performances even better than the "traditional" model. Students had a greater level of understanding about the music they were playing, had ownership over the choices in our ensemble, and were responsible for adding their own uniqueness to the performance. At no point, did I feel like this approach took away from the quality of my teaching; in fact, it made my teaching and the performances even better than I could have imagined. I can't see myself going back to the way I taught before!