

## **Play and Planning in Orff-Schulwerk**

### Ways of Developing Creative Learning Processes

Learning through play and learning playfully are fundamental principles in Orff-Schulwerk pedagogy. Teachers invariably incorporate play into their planning to initiate and develop learning processes.

Planning for play reflects our understanding of how learners can be most engaged and motivated. Planning happens before teaching - in a written outline of aims and content - and during teaching - in adaptations that are often intuitive and spontaneous. Sharing practice and reflections about play and planning is a powerful way to improve our understanding of effective teaching and to articulate the characteristics of creative learning processes.

## **Keynotes**

*Presenter:* Elizabeth Wood

*Title:* **Play For its Own Sake**

*Description:* The field of international play scholarship is vast, multi-disciplinary, and multi-vocal in representing the voices and experiences of human beings at play. A significant trend in the last 20 years has been the performatisation of play in which play (especially in childhood) must be turned towards specific developmental outcomes and must realise the claimed benefits.

The performatisation of play is particularly evident in education, but extends to therapeutic settings, outdoor learning, forest schools, and even playful learning as ways to improve productivity in the workplace. In other words, if human beings insist on play, then it must be seen to produce social and economic benefits. In this presentation I return to the concept of play for its own sake, where motivations are particular to the players, as well as to time, space, place, and material affordances. I will look at the connections between play for its own sake, and some of the principles of Orff-Schulwerk (Hartmann and Haselbach, 2017), for example, children as play-makers and music-makers. Focusing on play, creativity and the creative arts in childhood, I propose that the concept of play repertoires enables us to return to children's agency, ideas and imagination as collective activities, which are always complex, situated and connected. I will draw on contemporary research to exemplify how converged (traditional-digital) play is extending children's play repertoires in ways that transcend both traditional developmental theories, and the more recent attempts to performatise play.

*Presenter:* Patricia Shehan Campbell

***Title:* For the Love of Children: Music, Enculturation and Education**

*Description:* Across a wide spectrum of settings and circumstances, children are actively engaged in the acquisition of musical repertoire, knowledge, and values. Within their families and across communities, and from infancy onward, children are involved in various informal processes of enculturation and socialisation that operate in lieu of (or in tandem with) formal teaching and learning in schools, studios, and other institutional contexts. Their clear sense of agency is at work, too, in determining what music they will use, remake, or discard from all the influences that permeate their lives.

Through brief excursions into selected geo-cultural contexts, I acknowledge the growth of disciplinary attention to children's musical composite as well as to their perceived beliefs, interests, and needs, particularly through the emergence of an "ethnomusicology of children" that considers children's musical identities as the product of family, peer, and mediated forces. I offer culture-specific and cross-cultural perspectives of children's music as sound, behaviour and ideals, both as tethered to adult stylistic ideals and as linked explicitly or implicitly to fundamental features of children and their evolving music faculty. With attention to the transmission and learning processes that children demonstrate and prefer in their sociomusical interactions, I suggest that educational practice is informed by our understanding of children's enculturative and agentic knowledge.

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*Presenter:* Anna Maria Kalcher

***Title:* Singing, Playing, Dancing: Perspectives of Creativity Research Based on the Construct of Oscillating**

*Description:* The heart of Elemental Music and Dance Education is creativity: the central concern is about imagination and invention of aesthetic design, using one's own body, the voice, but also instruments and other media in a lively, vital manner. This includes helping learners express themselves, conveying the plurality of aesthetic worlds, and learning about possibilities to navigate and communicate in these worlds. In Elemental Music and Dance Education we mostly favour activities like singing, playing instruments and dancing to enable aesthetic and learning experiences. These activities are closely connected with creative thinking, especially when finding original, innovative and divergent ideas. Research shows that creative processes are complex and non-linear, as is teaching with and for creativity. Based on the construct of oscillation, a new approach has been developed, characterising these special dynamics of creativity, but also offering opportunities for initiating and reflecting on creativity in music and dance education. The paper will introduce and discuss what this model is about and how it can enrich creative teaching and teaching for creativity.

## Presentations

*Presenter:* Krongtong Boonprakong (Thailand)

***Title:* How the Orff-Schulwerk approach supports the understanding of executive function in Thailand**

*Description:* Sharing practices in how to create Orff Schulwerk - Music and Movement classes that can help develop executive function in young children and promote early childhood education in Thailand.

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*Presenters:* Kate Buchanan, Andrew Maud and Maria Neil-Smith (UK)

***Title:* A Process of Opening**

*Description:* Andrew and Maria share their learning journeys using stories and songs as starting points drawing on children's imagination and innate playfulness. Listening as an active process is linked to visual representation in shapes and colours. Kate's role is to draw out and reflect on the opening and evolution of ideas.

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*Presenter:* Michael Chandler (USA)

***Title:* Playful Possibilities: Improvisation with Speech and Found Sounds**

*Description:* Everyday speech can be a playful impetus for elemental music making and improvisation. Even phonetics can resemble the sounds of familiar instruments. During this session, we will explore possibilities for rhythmic creativity using rhymes, tongue twisters, chants, and words as departure points. Typical household items like pencils, paperclips in a box, markers, and a ruler can serve as accompanying instruments.

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*Presenter:* Christa Coogan (USA/Germany)

***Title:* The Magic of Words**

*Description:* We will play with words as stimuli for creating movement rhymes. These jingles make no attempt to tell a story but rather aid in evoking the rhythmic flow of a movement pattern, encouraging distinctions in movement qualities and generating vivid movement ideas. The time for reflections will be guided by the ideas of joy and the sense of satisfaction that play brings to both children's lives as well as to ours.

*Presenter:* Alicia de Banffy-Hall (Germany)

***Title:* Planning in Community Music**

*Description:* In this paper I analyse the role of planning in community music practice. How do community musicians plan? And how is the plan implemented? To answer these questions I explore community music literature on planning and analyse four interviews I conducted with community musicians on the role of planning in their practice.

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*Presenter:* Elfa Lilja Gísladóttir, Kristín Valsdóttir (Iceland)

***Title:* To Ripple the Water: Music and Culture**

*Description:* In this presentation, we introduce a collaborative project between a music school in Reykjavík and preschools. We look at it from three different perspectives; the organiser, preschool teachers and teacher at the music school. The underlying question is: How can we make a difference rippling the water, forming more giant waves in music education? Waves that strengthen teachers' identity and create a positive school culture. We connect the process to the concepts of the teacher's tacit knowledge, reflection in and on practice, and learning culture across institutions.

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*Presenter:* Doug Goodkin (USA)

***Title:* Teach Like It's Music**

*Description:* A look at the deep pedagogy that creates a more musical way of teaching music, with lessons that have a flow, shape and design. Examples of enticing beginnings, connected middles and satisfying endings to each class you teach.

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*Presenter:* Angelika Holzer (Austria)

***Title:* The RSVP cycles of the Tamalpa Life/Art Process® and their relevance for the OSW Approach**

*Description:* The OS approach invites people to join a creative process. One resource for planning OSW classes or events can be the Scoring process, used in the Tamalpa Life/Art Process®. In collaboration with Lawrence Halprin, Anna Halprin developed a model of collective creativity that is organized in RSVP Cycles. It structures the development and design of creative processes to performance by individuals, groups and large communities. R= resources, S = score, V = valuation, P = performance. We will explore the RSVP Cycles for planning and playing OSW lessons.

*Presenters:* Markku Kaikkonen, Soili Perkiö and Elisa Säppänen (Finland)

***Title:* Collaborative Flow in Teaching**

*Description:* Elisa Seppänen, Markku Kaikkonen and Soili Perkiö are sharing a team teaching experience with Finnish level course participants. The level courses take place simultaneously with the Forum Convention, so there is a wonderful chance of meeting each other. Elisa, Markku and Soili are the pedagogical team in JaSeSoi, the Orff Association of Finland. With the board and members of JaSeSoi, they develop pedagogical experiments and ideas in Orff Schulwerk pedagogy. Planning together and reacting in the teaching situation are the focus in the session.

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*Presenter:* Charnell King (South Africa)

***Title:* It Takes a Village- Fostering a Sense of Belonging in a Non-Homogenous Society**

*Description:* Drawing inspiration from the philosophy of Ubuntu, this presentation will demonstrate one way of enhancing and celebrating the diversity of the modern classroom. The project, African Born, will explore the many ways in which we search for belonging through the shared creative experience.

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*Presenter:* Sharon Mazion and Marjie Van Gunten (USA)

***Title:* Planning for Growth: From Simple to Complex**

*Description:* Keetman's elemental building blocks are not just tools for young children; they create patterns that grow with the children as they acquire knowledge and skills. This session focuses on one rhythmic pattern to model how it can evolve in increasingly complex ways. Participants will explore a single pattern across various stages of musical growth and multiple media as we work from imitation to advanced compositional strategies. Participants will reflect on how iterations of this model may be applied to other patterns and concepts.

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*Presenter:* Caroline McCluskey (Scotland)

***Title:* Weaving Journeys**

*Description:* This presentation will begin with an invitation to connect with our own musicality and creative practice before looking at the themes of how we, as teachers, listen and notice while creating space and opportunity for musical play, creativity and multisensory learning to flourish. How do we find inspiration and richness within a theme? How do we connect ideas?

*Presenter:* Bethany Rowe (Australia)

***Title:* Orff Music Therapy and Playful Interactions**

*Description:* This presentation describes an 8-week Music Therapy program designed for a child with autism. It was conducted in an Australian public school in 2017. It conveys the benefits of using peer relationships to support social needs. Orff Music Therapy was the cornerstone of this program. This session will take you through how and why the program was planned and developed using creative learning processes innate to the Orff-Schulwerk. Experience the activities and view examples of these playful interactions.

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*Presenter:* Shirley Salmon (UK/Austria)

***Title:* Planning With Mindmaps**

*Description:* This session will introduce a way of planning that allows for imagination and flexibility and will give examples. A mind map can help to focus on the contents and activities in different areas and can be useful in gathering many ideas for each area before choosing those that are appropriate for a particular group. This way of (non-linear) planning means that the teacher can be more playful and flexible in responding to the reactions of participants, changing the planned order if necessary. It can also be useful in reflection and documentation and for planning the next or a series of lessons.

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*Presenter:* Andrea Sangiorgio (Italy/Germany)

***Title:* Creative group work as a central pedagogical strategy in the Orff-Schulwerk approach**

*Description:* Play, creativity and group learning can often be complex, messy and unpredictable and can represent a challenge for the teacher who wants to actually plan for them. In this workshop/presentation, I illustrate a possible "pedagogy of creative group work" applied to the Orff-Schulwerk classroom based on my own teaching experience and research. Starting from a sample of elemental composition practice, I introduce the major steps of the group creative process, from the preparatory and the modeling phases, through the small group work phase, up to the presentation of the outcomes, reflection and feedback. The aim is to provide an outline of relevant pedagogical strategies in planning, implementing and evaluating collaborative creative activity in music and movement/dance.

*Presenter:* Wolfgang Stange (Germany/UK)

*Title:* **Dance Dynamics**

*Description:* Exploring creative impulses of individuals and how to use them to develop meaningful contributions. Learn about openness and alertness in the workshop space to make individuals feel valued. How to use and adjust our own subject knowledge to the different needs of our students.

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*Presenter:* Dr Robyn Staveley (Australia)

*Title:* **The Impact of Cognitive Neuroscience on Music Pedagogy**

*Description:* This session will look at a number of areas of cognitive neuroscience that can impact how music teachers teach. When we understand what happens in the brain when we move and act in the world, students can be engaged in ways that deepen and strengthen memory and make learning in music both more active in mind and body, but also reflective and abstract.

## Come Together

*Presenters:* Ksenija Buric, Lidija Detic, Mirjana Kovaček, and Silvija Sarapa (Croatia)

*Title:* **How the Teddy Bear Lost his Shoes**

*Description:* How the teddy bear lost his shoes is an activity based on a traditional Croatian children's song. In this activity we are going to present how to combine work with colours and numbers.

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*Presenter:* Magda Dourado Pucci & Mayumi Takai (Brazil)

*Title:* **Brazilian Traditional Songs**

*Description:* Short experience with Brazilian traditional songs exploring the interlace of movement, body percussion, and sounds. Along with the pedagogical practice, there will be a brief explanation about the aspects of Afro-Brazilian and indigenous musicality to understand the cultural matrices of Brazil beyond the European one.

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*Presenter:* Manju Durairaj (India/USA)

*Title:* **Swagatham: A Warm Welcome to Indian Culture**

*Description:* This Come Together aims to introduce participants to the vibrant warmth of an ancient land that has embraced diversity and globalism even as it grapples with keeping its unique identity. This short session includes elements of dance and song as experienced by the children of today.

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*Presenter:* Paul Grosse (Singapore)

*Title:* **A Melting Pot of Cultures**

*Description:* Using two cultures, Italian opera and Malay folk songs, Paul will share a little of his life as a Eurasian living in a multicultural society such as Singapore. Using one example from the former, the session will lead into learning a simple song from the latter.

*Presenter:* Jackeline Rago (Venezuela/USA)

*Title:* **Rhythm Talks - Venezuela**

*Description:* "Rhythm Talks - Venezuela" focuses primarily on one of the fundamental elements of life and music: Rhythm. The participants will create melodic patterns and lyrics inspired by the poly-rhythmic and multi-meter Quitiplas ensemble (Afro-Venezuelan bamboo ensemble). The theme for the lyrics is "How to Protect Mother Earth".

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*Presenter:* Sandra Salcedo (Columbia)

*Title:* **Singing, playing and dancing with my Rooster's Cumbia**

*Description:* We will sing, dance and play the drum to the rhythm of the cumbia with the song "El Gallo tuerto" (The One-eyed rooster) by José Barros. A fun way to learn about Colombian culture and the Cumbia rhythm through this traditional song, which inadvertently became a children's favourite.

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*Presenter:* Ezgi Tatar (Turkey)

*Title:* **Meditative Imagination Leading to Dance**

*Description:* The activity aimed to start from an imagination session leading to creative work. Therefore, starting with meditative imagination is an important step for participants to imagine images first, then transfer the idea to movement. It invites the participants to explore moving with different body parts and qualities through images, then creative forming with teacher's guidance.

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*Presenter:* Judith Thompson-Barthwell, Kimberly Collins (USA)

*Title:* **Orff and African American Play**

*Description:* Come together and learn American rhythms and games from the diaspora of African culture

*Presenter:* Aixa Toledano Benítez (Spain/Finland)

*Title:* **"Del mundo leguas y leguas..."**

*Description:* We come from afar and we have all walked a long journey... This is an invitation to walk together for a moment. Music with flamenco roots will accompany us as we imagine landscapes and share experiences. From here, our journey will continue all the way to the Catalan tradition. We come from afar and we will discover something that unites us...

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*Presenter:* Angelika Wolf (Austria/UK)

*Title:* **Welcome**

*Description:* In this year's "Opening" we are initiating our connections with like-minded people from all Orff societies by starting to "open up" ourselves: Rudolf Laban's Dimensional Scale is a welcoming invitation to unfold from our breath into a spatially-focused and dynamic movement flow releasing rhythm and our individual dance. We might experience that sound and gesture emerging from an inner life and eliciting a natural musicality of the body - a vision Carl Orff and Rudolf Laban shared in their development of an artistic-pedagogical approach based on the human being. "Let's open up and out, to each other ...!"

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*Presenter:* Fauna Woolfe (USA)

*Title:* **Beautiful Hands: Explore possibilities using our own beautiful hands as inspiration!**

*Description:* In this playful session our hands become our creative focus to spark imagination and possibilities. Taking inspiration from the book "Beautiful Hands", we will explore the gifts we can each bring to the world, through expression, movement, rhythm, and song.

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*Presenters:* Abdul Hakim, Anida Chan, Goh Wan Yu, Josephine Ho, Joyce Ang, Rebecca Lau, Yang Wen Tirng (Singapore/Hong Kong)

*Title:* **Cahaya & Bayangan (Light & Shadows)**

*Description:* Come join us in the Asian mystical world where we will play with light and shadows.

## ASI Projects

Carl-Orff-Grundschule Altenerding (Germany)

**Title: The Goggolori (The Story of a Goblin)**

*Presenter:* Robert Grüner

*Description:* The mythological figure Goggolori lives in close touch with nature and is helpful. But the people don't recognize his deeds and his warnings. Is the Goggolori still alive? If so, what would he warn us about today?( UNO Goal 13).

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Institute for Music and Movement Education Advancement (IMMEA) (China)

**Title: Chairs: Bauhaus meets Ming-Style**

*Presenters:* Xu Mai and Sarah Brooke

*Description:* A group of 16 music teachers and 9 children participated in a 3-day workshop in Shenzhen, China. The presenters were Xu Mai and Sarah Brooke (via Zoom from Australia). The participants were engaged in activities around the theme of chairs. During the mornings the teachers explored understandings about chairs from the Bauhaus movement, and iconic chairs from the Ming Dynasty, through music and movement. They considered the pedagogical aspects of introducing such themes to students in China. The children joined the teachers in the afternoons and together they created performances through music, movement, visual art, puppetry and drama.

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International School of Bergamo (Italy)

**Title: Speak Up for the Planet!**

*Presenter:* Virginia Longo

*Description:* During the school year 2020-2021, Primary School students at IS Bergamo have been inquiring about some of the UNO sustainable development goals. Our starting point has been the production of the very famous contemporary artist Olafur Eliasson who grew up in Iceland and Denmark. In 2019 Eliasson was appointed Goodwill Ambassador for renewable energy and climate action by the UNO Development Programme.

Thanks to workshops based on the integration of visual arts, music, and movement, students found out about the artwork of Olafur Eliasson. Children were enthusiastic and very curious to understand how Eliasson can combine arts, science, and technology in every single piece of work. They were also fascinated by the way this artist takes action regarding some important topics such as global warming.

Jittamett Kindergarten (Thailand)

**Title: Early Childhood : The Root of Sustainable Development**

*Presenter:* Krongtong Boonprakong

*Description:* An example of how we can use Orff Schulwerk as the basis for ideas in our school under the pandemic situation, in order to nourish the miracle of children's nature.

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The Moraitis School (Greece)

**Title: The Bauhaus approach through the Orff lesson. Music and dance education, designed for children aged 6-7 in collaboration with the art teacher.**

*Presenters:* Vicky Sacpazi, Tany Zisiadou

*Description:* Theme: The concept of contrast. In this approach we will treat contrasts and the colours emerging through the black, as if the colours themselves could not have existed if black did not exist. In the same way, sounds emerging through the noise.

*Inspiration:* Paul Klee's "Landscape with yellow birds" seen as a score for choreography and music composition. We recorded the result and listened to it with our eyes shut: "If the painting appears through the darkness of your shut eyes, like the colours through the black, it means that the timbres met their colours."

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Musicanto Piosasco (Italy)

**Title: Eureka 2021 - Zero Impact Music**

*Presenters:* Manuela Allemano, Michele Cappelletti, Silvia Gallo, Andrea Pagliaro, Vincenzo Sparacio

*Description:* Recycling, environment respect and climatic protection. It will be developed over 3 seminars of 10 hours each, for a total of 30 hours. In addition we want to promote an online supervision meeting for all members that take part in the course. The three seminars will take place in three different locations, within the network, with the first one based in the northwest region of Italy. We also intend to publish and record all the music and didactic materials produced during this seminar, as a record and testimony.

Pestalozzi Escuela del Arte (Argentina)

**Title: Forto y Humildota**

**Presenter:** Nacho Propato

**Description:** During the second semester of 2019, an interdisciplinary project was carried out at the Pestalozzi School of the Arts integrating various training spaces, specifically, the workshops of Kreatives Schreiben, Art, Drama and Music. This project was carried out by students between 9 and 11 years old.

The main goal was to achieve an integrated project combining different artistic languages, in which the students could find the common points among the different disciplines and look for cohesion across them.

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San Francisco School (USA)

**Title: Inspired by the Bauhaus**

**Presenters:** Sofia López Ibor and James Harding

**Description:** In honour of the 100th Anniversary of the Bauhaus in 2019 The San Francisco School was inspired to organise projects around some of the inspiring educational ideas. James Harding and Sofia Lopez-Ibor participated in an online teacher training course, organised by the Thyssen-Bornemisza National Museum in Madrid where they learned about the principles that inspired a radical change in society and culture in the 20th Century.