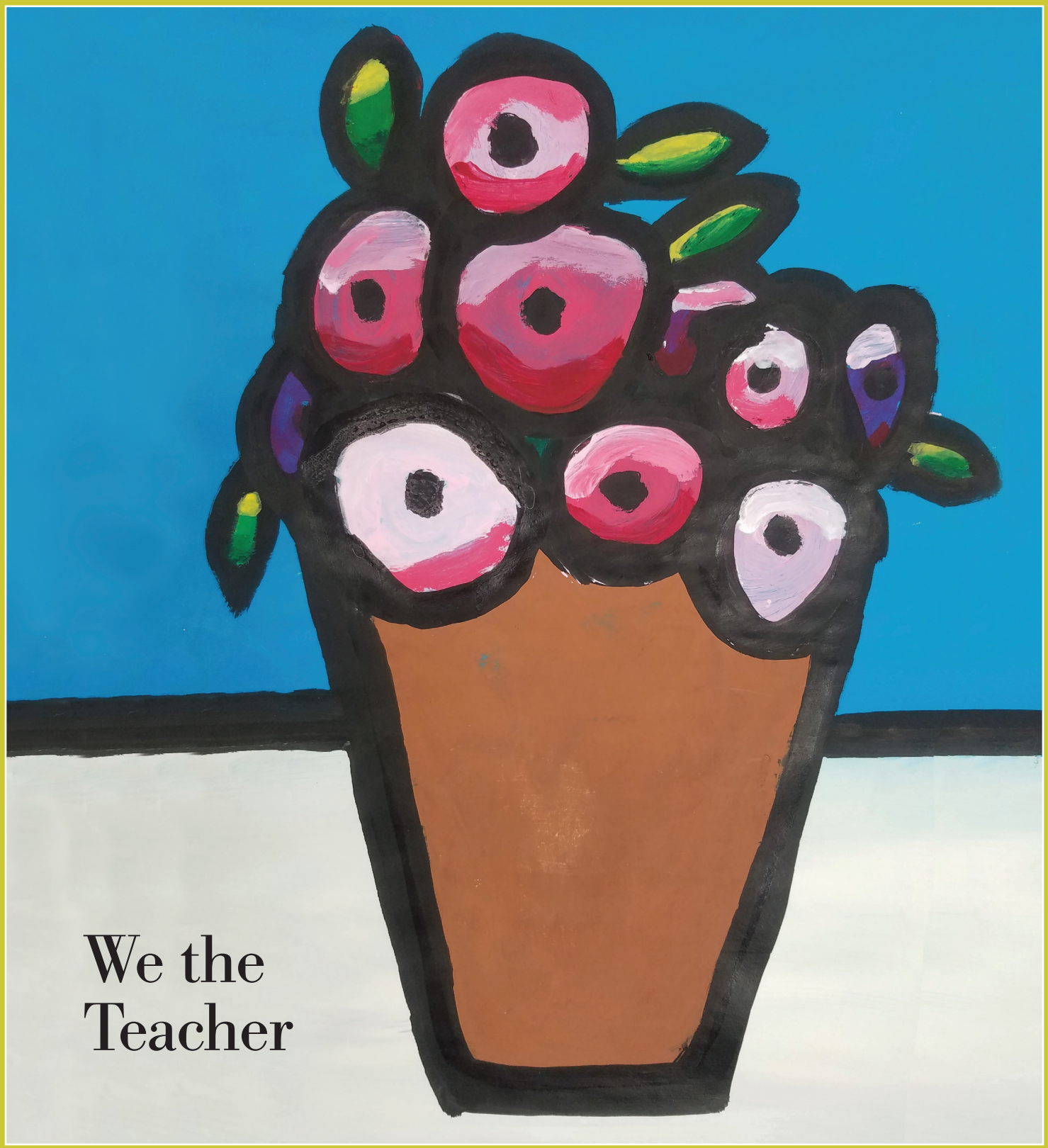
The Orff Echo
SPRING 2023
VOLUME 55 NUMBER 3
QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



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on the cover

"Springtime Bouquet" by Cameron Taylor, a student at Tom Wilson Elementary, Katy, TX. Art teacher: Mrs. Amie Shorter

issue coordinators

Christine Ballenger, Ian Cicco, Roxanne Dixon

AOSA

American Orff-Schulwerk Association

1284 SOM Center Road, #264
Mayfield Heights, OH 44124
(440) 600-7329
Website: www.aosa.org; Email: info@aosa.org

ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff Schulwerk approach. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

WE THE TEACHER

COLUMNS AND DEPARTMENTS

RESOURCES

editorial board

mission statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our mission is:

- to demonstrate the value of Orff Schulwerk and promote its widespread use;
- to support the professional development of our members; and
- to inspire and advocate for the creative potential of all learners.

AOSA diversity statement

AOSA is committed to supporting a diverse and inclusive membership, promoting an understanding of issues of diversity and inclusion, and providing teaching and learning resources that respect, affirm, and protect the dignity and worth of all.

our core values

As music and movement educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman, we believe that:

- Every learner deserves the opportunity to actively create, improvise, sing, play, move, speak, and listen.
- Every learner should experience music and dance from cultures represented in both our diverse American society and the larger global community.
- Every learner deserves a passionate, committed music educator who values the importance of active music making.
- Every Orff Schulwerk educator deserves high-quality opportunities to improve their pedagogy and musicianship through active, collaborative professional development.
- Every Orff Schulwerk educator should cultivate the creative potential in all learners.
- Every AOSA member deserves opportunities to engage in open and constructive dialogue regarding the future and well-being of their chapter and the national organization.

By Michelle Fella Przybylowski

AOSA Conversations that Connect – Spring

The leadership of AOSA is constantly aware of meeting the needs of our members. As we move forward in welcoming spring, we continue to make great strides to support you. Is there anything you need from AOSA? Ask! We are here to listen.

If every day is an awakening, you will never grow old. You will just keep growing.
— Anonymous

Welcome spring! Spring is a time for resurgence and growth. I challenge you to take the time to pause and observe the world around you come to life during this season of awakening.

We the Teacher

I would like to extend congratulations to the coordinators of this issue, Christine Ballenger, Ian Cicco, Roxanne Dixon, and Linda Hines, editor in chief. In tandem with Linda, these editorial board members are doing remarkable work. They are incredible and have dedicated their efforts to guiding outstanding contributors in creating quality articles. I encourage you to continue reading this issue and to contemplate writing for *The Orff Echo*.

PLNs

Have you had the opportunity to attend a Professional Learning Network? The Professional Development and Research Committee has been working diligently since 2020 to bring you quality Professional Development sessions. As a member, it is *free* for you to attend and to access the archived PLNs. Life gets busy—make time to offer yourself a PLN retreat. Pick one and enjoy it—you will feel empowered by this gift to yourself.

Virtual 5K

You can contribute to AOSA by walking, running, skipping, cycling, skating, gliding, sliding, jumping, and more during the Second Annual Virtual 5K. I encourage you to participate. What do you need to do? It is easy; simply sign up, choose the ways you will do the 5K, encourage others to join you, and enlist sponsors for your efforts. Check out the AOSA website for more details. Last year, the 5K brought in just over $2,000. Together, let's raise five times more than that with this year's event. Dust off your athletic shoes and grab a friend!

AOSA Needs YOU!

Our organization is gradually recovering financially from the effects of the 2020 COVID-related mandates. We need YOU. How can you help? Renew your membership early, encourage others to become members, and donate. Yes, donate, and encourage others to donate as well. Personally, I donate to celebrate the birthdays of my mom and my sister. Both have passed away, and I make annual contributions in their memories. Is there someone you care to memorialize or honor by making a donation? This is a special way to recognize someone you wish to appreciate or to honor the memory of a loved one.

Your AOSA membership is important, and it offers many resources. Keep an eye out for your weekly email from AOSA, then click the links it holds. Beware! It is like Pandora's box, except only good things will come flying out at you.

Diversity, Equity, Inclusion, and Access

Diversity, Equity, Inclusion, and Access (DEIA) efforts are ongoing. We appreciate the work of Vice Presidents of DEIA Manju Durairaj and Patrick Ware, who have made great strides in weaving DEIA seamlessly throughout the organization, using the AOSA diversity statement as a guide. As Manju noted:

AOSA Diversity Statement

AOSA is committed to supporting a diverse and inclusive membership, promoting an understanding of issues of diversity and inclusion, and providing teaching and learning resources and professional development that respects, affirms, and protects the dignity and worth of all.

AOSA is committed to ensuring that this powerful statement translates into meaningful practice. One of the first steps of intentional action is the mandatory DEIA training in the form of three modules that leadership and teacher educators will be required to complete as they step into their roles this year. The DEIA modules raise awareness of the AOSA core values and mission statement from a DEIA perspective and illustrate scenarios to raise consciousness on biased behaviors that may have been overlooked in the past but need to be conscionable in the present and the future.

The first version of the DEIA training modules was designed in collaboration with Dr. Nicole Robinson, AOSA's DEIA consultant. National leadership has taken the training, and all AOSA-approved teacher educators are required to have a certificate of completion before teaching any Levels courses. The training will be made available to incoming chapter leadership this summer.

Additionally, in an effort to remove bias and discrimination from AOSA, our policies, procedures, and practices include a Crisis Response form posted on our website (https://member.aosa.org/member/member-services/diversity-equity-inclusion-and-access) that allows users to report such instances. Once received, the AOSA Crisis Response Team will be in contact to discuss steps for alleviating the immediate issue and for making adjustments to limit future related issues.

I echo the sentiment on the AOSA website: "Thank you for having the courage to help AOSA repair these areas, working to truly create a culture of belonging for all AOSA members."

Board Member Election Results

I personally want to thank everyone who took the time to vote in the recent election. Total

membership is over 3,000 and just over 400 of you voted. As a member, it is a privilege to vote and your voice is extremely important.

Please join me in welcoming the newly elected NBT members:

- President-Elect: Patrick Ware
- Treasurer: Karen Petty
- Region I: Fauna Woolfe
- Region II: Nora Golden
- Region III: Natasha Thurmon
- Region VI: Katie Settleberry

I would also like to extend our gratitude to NBT members whose terms are ending June 30:

- Treasurer: Betsy Kipperman Sebring
- Region I: Kelly Whisinnand
- Region II: Rachel Bergeron
- Region III: Christopher Giles
- Region VI: Deb Navin

Consider Serving AOSA

Your greatest awakening comes, when you are aware about your infinite nature.
— Amit Ray

There are many opportunities to serve AOSA beyond the National Board of Trustees. Visit the website and click Member Services and search for National Leadership Opportunities. Complete the AOSA Volunteer Leadership Interest Form or contact the AOSA Leadership Development and Nominations Committee at nominations@aosa.org. Enjoy the experience and collaboration of getting involved!

Conference 2023

National Conference Chairs Sarah Fairfield and Jill DeVilbiss welcome you to attend the conference in Albuquerque, New Mexico. Mark your calendars, November 1–4, 2023, and check the website for more details as they become available. Be part of making this the most attended conference in the history of AOSA. See you in Albuquerque!

Lifetime Membership

It is an honor to grant Carrie Barnette a lifetime membership to the American Orff-Schulwerk Association. Her innovative leadership, passion, and depth of knowledge transported the organization to a healthy and sustainable future. She created a special place in the organization for over 10 years with her dedication and determination and has left a dynamic legacy for those who follow in her footsteps. We are grateful for all Carrie has accomplished for AOSA and offer this lifetime membership to commemorate her.

In closing …

My wish for all of you, the members of AOSA, is that you continue to nurture yourself as you journey into spring. May you be refreshed in this season of awakening! ■

MICHELLE FELLA PRZYBYLOWSKI is senior professor at University of the Arts in Philadelphia, Pennsylvania. She holds a bachelor's degree in music education from Chestnut Hill College, Philadelphia, Pennsylvania, and a master's degree in music education from West Chester University. She is a National Board Certified teacher. Michelle has completed AOSA Teacher Education Levels I–III and Master Classes. She is recently retired after 30 years of teaching kindergarten through Grade 4 music at Cheltenham School District, Cheltenham Montgomery County, Pennsylvania. She is an AOSA-certified teacher educator for Basic Levels I, II, III, and Movement Levels I and II. Michelle has served on the National Board of Trustees, *The Orff Echo* Editorial Board, the Executive Committee as vice president, and is currently serving as president.

IN THIS ISSUE

By Linda Hines With Christine Ballenger, Ian Cicco, and Roxanne Dixon

We the Teacher

"An apple for the teacher!" The meaning this statement evokes has undoubtedly evolved over the past four decades. In this issue we provide validation that, whether you receive an apple or an Apple, the dedication and sense of purpose teachers have embodied from time immemorial endures.

We begin with **Victor Lozada's** exploration of the importance of culturally sustaining pedagogy in the elementary music classroom. He details multiple pathways, such as literate, linguistic, and cultural pluralism, Orff Schulwerk practitioners can use to facilitate the learning needs of students from various cultures.

Erika Knapp provides clear frameworks and guiding questions Orff Schulwerk practitioners can use to develop resilience and offers practical ideas for considering what self-care is and the importance of maintaining health in stressful teaching situations. Continuing the focus on introspection, **Michael Clements** makes a compelling case for teachers to reflect on what motivates them throughout their teaching careers and the hardships they might encounter.

Moving along, **Warkenda G. Williams-Casey** discusses the promise of growing Orff Schulwerk in dance-education contexts and emphasizes how all Orff Schulwerk practitioners could benefit from greater knowledge of dance skills and technique, just as they benefit from basic knowledge of music theory and proper technique.

Neurodivergent teachers bring uniquely creative experiences to the classroom. Citing personal examples, **Alison Mahal** eloquently describes how neurodivergent teachers benefit from Orff Schulwerk and shares useful suggestions for practitioners to consider. Also drawing on personal experience, as one who has navigated chronic illness, **Orli Fabro** offers recommendations for Orff Schulwerk practitioners to work efficiently and effectively in the music classroom.

Long-time collaborators **Susan Katz** and **Judith Thomas-Solomon** share lively, relatable stories from their decades of teaching to illustrate how following unanticipated openings in the classroom can lead to shared moments of wonder for students and teachers alike.

In our final feature article, **Ramon Jackson** draws upon culturally responsive pedagogy to explore why and how to bring the history and songs of the civil rights movement into the Orff Schulwerk-inspired music classroom.

This issue's children's books, reviewed by **Jeaneau Julian** and **Roxanne Dixon,** offer inspiration to sing, say, dance, and play in the music classroom. The Supporting Our Learning book, reviewed by **Emily Crowe Sobotko,** presents practical ideas for mindfulness and leadership.

Our hats are off to "we the teacher!" We commend all who have met and overcome obstacles, personal and professional, while embracing and furthering the efforts of countless educators across the years to create a better world through music and dance—one classroom, one student, at a time. ■

LINDA HINES is editor in chief of *The Orff Echo.* Coordinators **CHRISTINE BALLENGER, IAN CICCO,** and **ROXANNE DIXON** collaborated on this issue. They are active Orff practitioners and enthusiasts.

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Who We Are

ABSTRACT

Often, music teachers are taught to be musicians first and teachers second. In this article, the author contends Orff Schulwerk pedagogues teach children through music and the various facets of identity they experience as Orff Schulwerk educators. Through the lens of culturally sustaining pedagogy, he investigates who Orff Schulwerk educators are and offers possibilities of who they could become.

VICTOR LOZADA is a visiting assistant professor in the department of literacy and learning at Texas Woman's University. He taught elementary general music to bi/multilingual children for 14 years in Texas. Victor has completed AOSA Teacher Education Levels I–III. Currently, he serves on the editorial board of *Reverberations: Teachers Teaching Teachers.*

By Victor Lozada

We teach *music.* As Orff Schulwerk educators, each of us has our own pathway to this work. We are here most likely because we identify as musicians. We understand the power music has to affect not only education, but also lives. In exploring who we are and the different facets of identity we might, or might not, experience collectively as Orff Schulwerk educators, we discover how Orff Schulwerk can sustain students' cultures and how we can better serve them.

We, the Musicians

From early music making with my family to piano lessons, I remember music throughout my childhood. My grandfather converted a closet into a studio where he recorded himself singing his favorite *corridos* (Mexican ballads). Much has been lost, but I retain some of his works. Like my father, I joined choir in elementary school and continued throughout my adult life. Varied musical experiences, from singing and playing in church choir and contemporary ensembles to conducting orchestras, made me who I am as a musician.

Each of us has a story of formative musical experiences that led us toward becoming Orff Schulwerk educators. As musicians, regardless of whether we played trombone or piano or pursued a voice concentration in college, we now teach music through the Orff Schulwerk approach: preliminary play, imitation, exploration,

and creation (Goodkin, 2002). Incorporating a constructivist approach, we encourage children to develop deeper understanding through creative expression with activities such as movement and singing games.

As we teach through these Orff Schulwerk processes, we shift focus away from our specific personal identities as musicians. Our work becomes less about what we can do musically and more about how we can guide children to creating their music. Perhaps more importantly, though, we need to have a basic understanding of how to guide children to the valuable and "feelingful" musical experiences that allow us to know the world through our musically produced feelings (Reimer, 2003, p. 95). Elliott and Silverman (2015) further described such valuable musical experiences. They observed that musicking in social, interconnected contexts with children can lead to the rediscovery of our identities as teachers and musicians.

We, the Teachers

Occupational socialization is the process of understanding how we should behave in a work setting (Froehlich & Smith, 2017). To develop preservice teachers' knowledge of performance fundamentals during music teacher education, the occupational socialization of becoming a teacher is often secondary to the occupational socialization of being a musician. This might be due to an observation during the education process that successful teachers exhibit knowledge of performance fundamentals; however, preservice teachers have observed that interpersonal skills, such as knowing and caring for students and teaching techniques like differentiation, are also important to being a successful teacher (Powell & Parker, 2017).

Growing in all these skill areas—musical, interpersonal, and pedagogic—requires us to expand how we think about identity. Many of us deeply develop what Noddings (2013) referred to as an ethic of care because our work requires meeting basic student needs before learning can occur. This type of care resembles that of a parent, which Bartolomé (2008) referred to as *cariño*. Yet, this is not enough.

Armed Love

Knowing and caring about our students might not be adequate, especially for minority students. We need to show them an armed love (i.e., ensure we are prepared with what we need) that acknowledges the injustices they see in their worlds, and then work toward creating a more just reality (Anderson et al., 2022).

One way to show armed loved is through Powell and Parker's (2017) most prominent quality of a successful teacher—differentiated instruction. This sort of instruction enables teachers to meet students where they are and involves giving each student what they need in any given moment. This might include completing the musical tasks at hand, analyzing injustices in the world, or giving space for children's languages, literacies, and cultures. As Orff Schulwerk teachers, we do this with repertoire. Orff Schulwerk is not based on simply one language, but the language the children use (Warner, 1991), such as English or other languages they speak. We might even adopt translingual practices in which children use their full linguistic repertoire. Numerous examples of how we can differentiate the Schulwerk for various contexts are available, including for Black (Waller-Pace, 2019) and Hispanic (Gadberry, 2005) cultures.

This triad of successful teaching, including knowing the content, knowing and caring for students, and differentiating content for varied learners, creates a strong foundation for what an Orff Schulwerk teacher should do. Our occupational socialization includes developing musicianship in order to model the music skills necessary for success (Froehlich & Smith, 2017). As teachers, we must develop a deeper understanding of what good teaching is. The Orff Schulwerk approach is a model of such teaching. Giving children opportunities to play with and through music provides them with joyful, feelingful experiences they rarely forget (Reimer, 2003).

Culturally Sustaining Pedagogy

Paris and Alim (2017) posited that educators should lovingly sustain the languages, literacies, and cultures of students through culturally sustaining pedagogy. The Orff Schulwerk approach offers multiple pathways to this pedagogy when its practitioners advocate for linguistic, literate, and cultural pluralism. *Linguistic pluralism,* the acceptance of all language(s), language variations, and dialects, and the rejection of raciolinguistic ideologies, is a belief that connects the way in which someone speaks with a race or ethnicity (Flores & Rosa, 2015). *Literate pluralism* means accepting all ways in which someone engages in literacy. In this case, music literacy should include a variety of styles, genres, and cultures. *Cultural pluralism* means accepting all cultures as equally valuable. These pluralisms allow

critical consideration of the inherent power structures that help prevent cultural appropriation (the adopting of a culture without permission) and support cultural appreciation when presenting music from other cultures (Howard, 2020).

Linguistic Pluralism

Language is central to the Orff Schulwerk approach. Thus, we can, and should, accept all ways our students use language(s). Many of our students not only speak English, but also come to us fully bi/multilingual. When we practice linguistic pluralism, we include the varieties of language(s), or linguistic repertoires, our students speak. Orff Schulwerk has applications to different languages that include adaptations of *Musik für Kinder (Music for Children),* such as Komla Amoaku's (1971) adaptation to the Ghanaian culture, Sanuy et al.'s (1969) Latin American adaptation, or Hoshino and Iguchi's (1984) Japanese adaptation, which reflect student cultures.

Children who are bi/multilingual do not compartmentalize one language and then use another language. They think, listen, speak, read, write, and musick in their full linguistic repertoire. When we use our full linguistic repertoire, we do not worry about compartmentalizing named languages; rather, we express ourselves with all the words in all the languages we know. Giving our students the freedom to express themselves linguistically provides opportunities for multilingual music making (translanguaging)—the natural way bi/multilingual children use language in which they express their full linguistic repertoire (García & Kleifgen, 2020).

Literate Pluralism

Literate pluralism allows children to express all their literacy practices. Giving them space to express themselves fully is foundational to Orff Schulwerk. Without this, we stifle their creativity. Advocating for literate pluralism means accepting all ways

individuals express their literacies. Regardless of whether these are linguistic, danced, musicked, or otherwise conveyed, it is critical to find a way to accept how children choose to express themselves. Beyond utilizing their vernacular and stories, we must also incorporate singing and instruments (Warner, 1991). Extending the idea of literate pluralism to the music classroom might include the acceptance of pop (Vasil, 2020) or hip-hop (Van Gunten, 2011) as literacies for Orff Schulwerk processes. When we accept a variety of literacies, children begin to see themselves in the process.

Cultural Pluralism

Incorporating cultural pluralism is another way to include children more fully. This can be challenging because of the power dynamics inherent among teachers, learners, and musical content. Howard (2020) suggested leaning into these ideas so students can understand the power differential when performing music from other cultures and rejecting cultural appropriation. Orff Schulwerk has many examples of ways to present various cultures that enable children to believe in the power of cultural pluralism, yet more work remains to be done (Gadberry, 2005; Heinrich, 2017).

We, the Culture Bearers

We all have identities to which we ascribe. For example, I am a Latino with Mexican heritage born in the United States. My childhood cultural experiences influence what cultures I bring to the classroom. As Orff Schulwerk educators, our cultures might differ from those of our students. Sharing our own customs and traditions or bringing in music culture bearers allows our students to experience nuances in an authentic manner.

Culture bearers provide a model for students to see how someone can create music that values linguistic, literate, and cultural pluralism. I have shared many Mexican folk songs and used them to create music with my students. One example includes *La víbora de la mar*. In my two-way dual language classes, children who had played it with their families taught it to us. They chose to instruct us in Spanish or translanguage using their full linguistic repertoire, which exemplified linguistic pluralism. They taught us by talking about the game and playing it with everyone, much like they did with their families at weddings—an example of literate pluralism. Lastly, giving the children the opportunity to share a singing game from their culture demonstrated to them a valorization and committed effort to sustain their cultural practices.

Positioning ourselves as learners shifts the power differential between students and teachers to a more inclusive classroom regarding children's languages, literacies, and cultures.

As Orff Schulwerk educators, we sometimes introduce cultures that are not our own to provide windows, mirrors, and sliding glass doors for our students (Bishop, 1990). This work is important because it not only gives children windows into new worlds, but also can be a mirror into their lives. The mirror in which children see themselves can be a window into another world for us as teachers. Although we might not be experts in certain cultures, our students can take on the role of culture bearer if they choose. These opportunities can also be sliding glass doors through which children see new possibilities as to whom they might become—for example, the teacher.

We, the Learners

Positioning ourselves as learners shifts the power differential between students and teachers to a more inclusive classroom regarding children's languages, literacies, and cultures. When we ask children to share their cultures, we do just that—we ask. We should not single out any child because we assume they are from a particular culture, because they might not identify with it or they might not feel comfortable sharing their culture. Let them share on their own terms and ensure the request does not result in a power differential and/or cultural appropriation.

When our students feel comfortable sharing their cultures, we create an environment in which linguistic, literate, and cultural pluralism are foundational to our work. The music that grows from this foundation will be richer than if our classes were limited to our understanding of music. When children become the experts and offer their music knowledge, they see themselves in new roles. We have, in essence, created sliding glass doors through which they can discover pathways they did not know existed (Bishop, 1990).

When we invite our students to share their lenses, we begin to see the kaleidoscope of human existence and to appreciate the numerous cultures throughout our communities. By positioning them as experts in their cultures, we help *sustain* those cultures. The

windows, mirrors, and sliding glass doors into new worlds of possibility become not made of glass but something more durable and sustainable.

Conclusion

The Orff Schulwerk approach offers a unique pedagogical opportunity because we set our identities aside to give children the opportunity to create new pathways of expression through their languages, literacies, and cultures. This, in turn, enlivens Orff Schulwerk pedagogy. With Orff and Keetman's work in Germany during the mid-20th century as a foundation, Orff Schulwerk has the potential to be an assets-based approach for learning, one that focuses on the strengths both students and teachers bring to the classroom. Let us always remember that the learning process is not centered on the subject matter, the music, or we the teacher, for we teach *children*. ■

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SAMUEL BARBER SUMMER INSTITUTE
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JUNE 19 – JUNE 30, 2023

BethAnn Hepburn

Newest Team Member: BethAnn Hepburn, *M.A. Music Education, University of St. Thomas, St. Paul, MN.* BethAnn teaches general music and choir for Streetsboro City Schools. BethAnn is the music mentor for the Ohio Department of Education Fine Arts Cohort for new teachers. She serves as the Ohio Music Education Association's Professional Development Chair for General Music and is on the NAfME General Music Council. She is a frequent presenter and Teacher Educator for AOSA. She is a former National Board Member for the American Orff-Schulwerk Association and on the AOSA Mentorship committee. BethAnn is co-author of *Purposeful Pathways: Possibilities for the Elementary Music Classroom* Books 1 -4. She is a Ph. D. candidate in Music Education at Kent State University.

Drue Bullington, Director

SUMMER 2023 ORFF-SCHULWERK LEVELS OFFERED

LEVEL 1:

MUE 570: Orff-Schulwerk: Level I Basic Musicianship (2 credits)
MUE 571: Orff-Schulwerk: Level I Recorder (1 credit)
MUE 572: Orff-Schulwerk: Level I Movement (1 credit)

LEVEL 2

MUE 573: Orff-Schulwerk: Level 2 Basic Musicianship (2 credits)
MUE 574: Orff-Schulwerk: Level 2 Recorder (1 credit)
MUE 575: Orff-Schulwerk: Level 2 Movement (1 credit)

LEVEL 3

MUE 576: Orff-Schulwerk: Level 3 Basic Musicianship (2 credits)
MUE 577: Orff-Schulwerk: Level 3 Recorder (1 credit)
MUE 578: Orff-Schulwerk: Level 3 Movement (1 credit)

Ashley Brown Woodside

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Developing Resilience as Music Educators

ABSTRACT

Teaching is one of the most stressful occupations. Although the "self-care" narrative is frequently presented as a solution, it is often little more than a nuanced form of victim blaming. Educators might be better served if instead they learn how to cultivate resilience in their personal and professional lives. In this article, the author offers tools to consider for developing resilience.

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By Erika J. Knapp

"I am a music educator."

This is the generic response I give when someone asks what I do for a living. In our society, what we say we do for a living often becomes synonymous with who we are. But there is much more to me than what I do, and yet what I do *is* a part of who I am. I am also a spouse, parent, child, friend, and an artist, to name a few. Further, within each of these meta-level descriptors we might give, such as teacher or musician, we could go much deeper to describe all the mini roles we take on from day to day. For example, as music educators we are also caregivers, listeners, assessors, role models, band-aid and tissue givers, and huggers. We are curriculum specialists, mentors, mediators, boundary setters, musical models, collaborators, learners, interventionists, advocates, and much more. No wonder so many of us are tired all the time. And yet, many of us cannot imagine doing anything else, because teaching music is embedded into the fabric of our beings.

As music educators, who we are and what we are remain so closely intertwined that sometimes it can be difficult to separate the two, even for ourselves. And yet, they are different. Our individual selves need to be nurtured and protected if we are to have anything to give to our work selves, because educators are more effective when they have psychological and physical well-being (Turner & Theilking, 2019). In an era when teachers are leaving the profession at unprecedented rates (NEA.org, 2019), the need to care for ourselves seems greater than ever.

The Teaching Toll and the "Self-Care" Narrative Struggle

Teaching is one of the most stressful occupations. It takes a large emotional and physical toll, which researchers have noted in both general education (Gu, 2014; Ingersoll & Perda, 2011; Wassell & LaVan, 2009) and in music education (Cross, 2016; Knapp, 2022; Shaw, 2016). I have had to learn this the hard way, more than once, when my body could no longer keep up with the toll of stress. Some stressors may be alleviated with a change of habit—for example, no longer working through lunch, drinking enough water, making time to use the restroom, drinking less caffeine, bringing work home less often, and setting boundaries for answering emails.

"Self-care" can be a phrase that administrators and so-called experts throw out so often it has become basically meaningless or a scapegoat solution for many of the problems educators face. They say if only teachers practiced "self-care" we would be less stressed and exhausted, which can be seen as merely a more nuanced form of victim blaming (Kaplan, 2019). When nothing about schedules, class sizes, administrative support, or additional duties changes to make room for self-care, it becomes one more thing teachers are blamed for not doing well, as opposed to something that might help.

Perhaps part of my distaste for the phrase "self-care" is how simplistic the suggestions that accompany it often sound compared to the problems in education. As if taking a few breaths together as a mindfulness practice or getting more sleep will solve the systemic problems educators face day in and day out. Nor will these practices eliminate the trauma and secondary trauma present in most kindergarten through Grade 12 classrooms, which contributes heavily to the cycle of teacher stress and burnout (Miller & Flint-Stipp, 2019).

Moving from Self-Care to Developing Resilience

Alternatively, we might begin to focus on teacher resilience in the face of structural and systemic educational issues that are not going away any time soon. Researchers do not all agree on the definition of the term resilience, but in the areas of psychology research it is often defined as having the ability to bounce back and to withstand hardship by repairing oneself (Higgins, 1994), which often reduces to the colloquial phrase "bouncing back" (Patterson & Kelleher, 2005). Not all scholars accept this definition, however, especially when it comes to the teaching profession (Gu, 2014).

Music educators might consider prioritizing building relationships with their administrators and families, or engaging in quality professional development, such as an AOSA workshop or conference, as a way to increase feelings of self-efficacy.

Although stress is a commonly understood component of teaching, researchers have only recently begun to consider teacher resilience in their response to stress (Day & Gu, 2014; Drew & Sosnowski, 2019). Gu (2014) argued that teacher resilience requires more than the previously mentioned colloquial "bouncing back." Rather, it is defined as "a dynamic quality which enables teachers to maintain a sense of moral purpose and commitment to help children learn and achieve in their everyday world of teaching, and this resilience is beyond 'bouncing back' from adversity and setbacks" (p. 503). This more nuanced definition moves away from a stable trait-oriented approach to resilience and instead embraces a process-oriented approach, with scholars arguing that resilience capacity is elastic, can change over time, and can be cultivated in individuals (Lang et al., 2020; Lipscomb et al., 2021; Wadi et al., 2020). Further, this definition of teacher resilience embraces the understanding that who we are and what we do remain connected. Teaching, for many (myself included), is a calling and more than a job, and any understanding of resilience for music educators must take that into account.

Patterson and Kelleher (2005) identified three factors that contribute to someone's ability to develop resilience: personal values, personal efficacy, and personal energy. Personal values are the core beliefs and behaviors that guide someone's life and teaching practice; personal efficacy is the confidence in oneself to accomplish something or persevere as well as connect with others in a support network; and personal energy is the capacity—mental, physical, emotional, and spiritual—to do the work in front of you. Additionally, individuals are not independently responsible for their resilience; each person exists within a social network of relationships and support systems (for better or worse), which also affects someone's capacity to develop resilience (Nikishawa, 2006).

Developing Resilience as Music Educators

What does this look like for us as music educators? How can we begin to work on developing our resilience to persist at doing what we love, even though it takes

such a toll? Though not exhaustive, here are a few thoughts framed through Patterson and Kelleher's (2005) three factors: personal values, personal efficacy, and personal energy.

Personal Values

In my study of music educator stress during COVID-19, several teachers expressed a strong set of personal values that guided both their personal and professional decisions (Knapp, 2022). For some educators, their personal values were clear to them, whereas others had to identify specific priorities in their lives to maintain their wellbeing. This included setting boundaries and creating more realistic goals in what they taught and how they taught it. For others, it involved establishing new routines in their work-life balance or working around school district impediments to do what was best for their students.

The process of sitting down to contemplate personal values and beliefs requires people to question their histories, identities, and relationships to ascertain what matters most, as well as question where their biases are affecting their perception of the world around them (Lister, 2000). Essentially, identifying personal values requires us to articulate our "why." Further, personal values will drive the goals and behaviors people exhibit and ultimately predict their personal efficacy (Barni et al., 2019). In whatever way makes sense to you, consider the questions in Table 1 to either articulate or reaffirm the personal values that drive you the person and you the teacher.

Personal Efficacy

Teachers need a strong sense of self-efficacy, or belief they can be successful (Day, 2008), and this is directly affected by their personal value system (Barni et al., 2019) as well as their relationships. Factors that can contribute to self-efficacy in teaching include relationships with administrators, students, and families, as well as connections to others, such as family, coworkers, and friends (Knapp, 2022). Teachers who had positive interactions with their students and community reported increased feelings of self-efficacy (Beltman et al., 2011), whereas those who had negative experiences reported lowered senses of self-efficacy (Day, 2008).

Music educators might consider prioritizing building relationships with their administrators and families, or engaging in quality professional development, such as an AOSA workshop or conference, as a way to increase feelings of self-efficacy. One way of doing this is by engaging in culturally responsive and sustaining pedagogies, which invite teachers to, among other things, build upon students' strengths and home cultures as a starting point in their classrooms (Paris & Alim, 2017). When teachers engage in culturally responsive pedagogy (CRP), they offer students greater choice and autonomy in the classroom. As a result, students often report feeling more welcomed and successful in the learning environment (Paris & Alim, 2017). This, in turn, can increase teachers' sense of self-efficacy.

Another strategy to increase feelings of personal efficacy is to rewrite the script in our head and take notice of our distorted thinking (Salvador, 2019). Often, we as music educators are incredibly hard on ourselves. We set ourselves up against unrealistic expectations, engage in polarized thinking, or hold ourselves to standards to which we would never hold others. Then when we inevitably fail, we berate

Table 1. Taking a Personal Values Inventory.

What are five areas/people/activities/goals that matter in your life?
■ Is there one area that matters more than the others? ■ Is there an area you would sacrifice for another? For a useful tool in determining personal values as well as their order of importance in your life, see: https://personalvalu.es/
Other questions to contemplate as you identify your values:
■ Why did you become a music educator? ■ Why do you go to work each day? ■ In what area of your life do you feel the most successful? ■ Is there any area of your life where you feel deficient?

ourselves. This is distorted thinking. To avoid this, it is important to recognize distorted thoughts when they arise and try to rewrite them mentally to be more realistic, accurate, or kind. For example, pretend you are talking to a student who had that thought. What would you say to them? Salvador (2019) encouraged people working against distorted thinking to ask themselves, "How does this thinking support or interfere with my beliefs and values?" (p. 31). See if you notice yourself doing it this week and try to flip the script.

Personal Energy

Personal energy is the mental, physical, emotional, and spiritual energy to face the task ahead. The pandemic certainly took (and continues to take) its toll on educators when it comes to personal energy. For some teachers to maintain personal values, this meant they had to leave teaching altogether (Knapp, 2022), hence the enormous teacher shortage (NEA, 2019). Regardless, teaching requires great personal energy and can require a lot from our personal selves

We must begin accepting that we cannot be our best selves, personally or professionally, if we put ourselves last on the list of priorities.

to be our best teacher selves. This is where self-care interacts with developing resilience because often music educators sacrifice these areas of their lives. If we do not possess the mental, physical, or emotional strength for teaching, we will not only be unable to develop resilience, but also we will burn out from teaching music altogether and not be our best selves in the other areas of our daily lives. Even if distorted thinking makes us feel guilty for following suggestions such as those shown in Table 2 (see p. 20), we must try to remember that if we do not take care of ourselves, we cannot take care of others, which means we cannot do what we feel called to do with our lives.

Conclusion

Teaching music is truly a calling. I am proud that what I do, in its own small way, helps make the world a more beautiful place. No doubt many of us feel the

Table 2. Suggestions for Building Personal Energy.

Set boundaries for when you answer emails during evenings/weekends.
Find smaller moments, instead of only big ones, in which to take pleasure. Write them down.
Reflect on your feelings regularly, either through therapy, journaling, art, and so on.
Revisit your values every 6 months and ask yourself if your life aligns with them.
Ask for help—from colleagues, parents, friends, students. Delegate.
Use your sick days if you can. Mental health days are real, too. No guilt.
Sit down and eat your lunch, and not while you email.
Use the bathroom. Make someone cover your class if you must. But do it!
Remember that self-care does not happen in a silo: ■ Find other teachers and start a yoga group or walking group before/after school. ■ Practice mindfulness, breathing, or meditation with your students for a few minutes. ■ Tell others about your self-care practices so they can support you!

same. We must begin accepting that we cannot be our best selves, personally or professionally, if we put ourselves last on the list of priorities. In the process of attempting to recover from teaching in a pandemic, I began to work on developing greater resilience using some of the strategies shared here. Somewhere along the way, I started treating myself with a little more kindness and grace. Through this process, I am becoming a better teacher, spouse, mother, and friend. I wonder what might be possible if we all started prioritizing our well-being a bit more while simultaneously building strategies for resilience. This practice might just make things better—not worse—for us and for our students. ■

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Remembering Our Why

ABSTRACT

Reflecting on his individual journey of becoming an Orff Schulwerk teacher, the author explores the profound personal and professional impact of Orff Schulwerk and the importance of nurturing our passion. He contends that challenging experiences, stress, and negativity can be managed by calibrating our mindset.

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By Michael Clements

As I approached the final days of AOSA Teacher Education Level III, it occurred to me that it had been a full 10 years since I had taken Level I and 7 years since Level II. With respect to Level I, I loved the experience but did not initially take concrete action to integrate my new knowledge actively into the curriculum. At the time, I did not really have a "curriculum" because I was just trying to survive. Consequently, much of my Level I knowledge was used and then forgotten.

Prior to Level II, my professional future was uncertain. At the time, I was contemplating changing positions to teach middle and high school band. Then Level II completely extinguished those considerations. That experience inspired so much passion and excitement within me for implementing the Orff Schulwerk approach at the elementary level that I decided this was the career I wanted, leading me to stay in my position. In doing so, I worked arduously to encourage students and parents to buy into the approach as I infused it into my teaching practice. By spending so much time "selling" the benefits of Orff Schulwerk, however, I was repeating a distilled, oversimplified description of it so frequently that I began to lose sight of its true depth and richness.

Hours spent writing grants replaced hours spent designing lessons and curriculum. The logistics and strategies involved in developing and maintaining an instrument fundraising infrastructure led to a greater focus on "what" to buy than "why" to buy it. I found myself teaching in a brand-new classroom, which I co-

designed with an architect, filled with top-of-the-line equipment—everything on paper an Orff Schulwerk teacher could want. Yet, something was missing. Though parents and administrators held me in high regard, it felt like I was merely faking it until I could truly make it. I had fallen into a creative rut, opting to reuse much of the same stale material year after year rather than creating new and exciting content. Opportunities to facilitate meaningful exploration and student creativity in the classroom were glossed over, and I became overly focused on the end product when designing concerts.

Though oftentimes I set unrealistic expectations rooted in perfectionism, completing Level III reminded me of the joy that emerged when engaging with others through music and movement. Most profoundly, it provided an overwhelming sense of *coming home*. The experience helped me remember my *why*—so much of my passion for teaching music was inspired by Orff Levels courses, as these were among the happiest of times during which I could be the most pure, authentic version of myself.

Understanding Motivation and Your *Why*

In many ways, understanding your motivation as a teacher can be akin to understanding *your why*—the underlying reasons and experiences that fuel your persistence and perseverance. What motivates you in the classroom each day? What has kept you in the field up until now? Han and Yin (2016) discussed that motivation is generally defined as the "energy or drive that moves people to do something by nature" (p. 2). More specifically, they described it as the reason *why* people decide to do something, as well as the longevity and intensity with which they are willing to pursue an endeavor. Education researchers have consistently found that teachers suffer from higher rates of stress and lower levels of motivation compared with other professionals (Bess, 1977; Lens & Neves de Jesus, 1999; Neves de Jesus & Lens, 2005). Among the identified sources of teacher demotivation were stress, lack of autonomy, inadequate self-efficacy, and limited potential for intellectual development (Dörnyei & Ushioda, 2011). Teacher motivation has also been identified as one of the primary factors that determine student motivation and overall teaching effectiveness; this issue pertains not only to individual professional burnout, but also more broadly to the fundamental effectiveness of our educational system (Han & Yin, 2016).

Remembering our *why* can be difficult when considering hardships facing the teaching profession. For example, nearly one-third of all new teachers leave the profession within their first 5 years, citing low pay, frustration, and lack of support (Darling-Hammond, 2003). Teacher shortages persist nationwide, and the underlying reasons fueling such acute attrition undoubtedly require attention. As states explore various interventions to fill immediate vacancies within their schools, the problem is unlikely to be resolved without a deeper understanding of factors contributing to teacher motivation and retention.

Although the obstacles through which we struggle might undermine our attempts to discover and cultivate our *why*, it helps to reflect on the developmental processes of teachers who persisted in the field beyond the early years of their careers (Coulter & Lester, 2011). Coulter and Lester (2011) reported that educators expanded their understanding of teaching and learning as their practice changed over time, which enabled them to create more authentic lessons for their students. Second, they defined seeing the big picture as often a stark contrast between the idealized personal expectations of young educators and the realities of the actual teaching experience. Third, teachers were better able to persist when they remained positive in the face of difficult circumstances. Last, meaningful classroom moments, or seeing students grow and mature over time, were viewed as rewarding experiences. Teachers found they attained such intangible rewards only through patience and perseverance, which reminded them of the critical nature of worthwhile persistence within the profession. Coulter and Lester's study confirms that our *why* is still within reach even in the face of trying times.

Overcoming Challenges

Although Orff Schulwerk teachers face a range of challenges related to those previously described, the process of achieving significant professional growth in any field offers universal lessons from which we can all learn. On an episode of the *Hidden Brain* podcast (Vedantam, 2022), guest Alia Crum reflected on one particularly challenging moment during her time as a PhD candidate at Yale University. Working late into the night in the basement of the psychology department, she was filled with stress, anxiety, and self-doubt when a friend wandered into the lab. As she looked up with anguish clearly showing on her face, she was met with a pause, followed by nothing more than, "It's just a

cold, dark night on the side of Everest" (Vedantam, 2022). While initially puzzled, she later understood her friend's wise words: In the quest to reach the summit of Mt. Everest, one would undoubtedly face a cold, dark night on the side of the mountain, filled with stress, exhaustion, and doubt. Such an accomplishment would not be nearly as momentous if its journey was not so harrowing. Further, she came to understand that her stress and negative emotions were not indicators she was destined to fail, but simply inevitable parts of the process to achieve something great.

"We don't get stressed about things we don't care about" (Vedantam, 2022). Stress and struggle are not necessarily signs of being unworthy or inadequate; they reflect what matters most to us. When we examine what causes us stress, we can also uncover what we value. As Orff Schulwerk teachers, we have felt how empowering, inspiring, and transformative the approach can be and want to gift that to our students. Yet, this very passion, which for many reminds us of our *why*, can also lead to frustration, disappointment, and doubt as we strive to achieve that goal. These feelings do not necessarily indicate we have lost our way; rather, they can serve to remind us we *are on* the path to success. Although it can easily feel as though we are going in a circle, we must recognize that we are all on a constant path of growth in our professional journeys. As Coulter and Lester (2011) discussed, certain teaching wisdom is gained only through experience. In the face of challenge, a change of perspective can bring new life into our practice and help us cope with any stressful emotions we encounter.

Figure 1. Third-Grade Students Loving the Perennial Folk Dance Favorite, "Sasha!"

PHOTOGRAPHER: MICHAEL CLEMENTS. USED WITH PERMISSION.

Additionally, it is all too easy to compare ourselves to other teachers and feel as though our own practice is inadequate. When we attend Orff Schulwerk workshops and state and/or national conferences, we often witness well-sequenced lessons and teaching processes executed with flawless precision. Though we undoubtedly learn a great deal through those experiences, they can spur us to think we must be doing something wrong, which can lead to negative emotions. Coulter and Lester (2011) found that many teachers experience incongruence between their classroom expectations and reality. With this in mind, we must acknowledge and accept that the realities of classroom management, skill deficits, motivation issues, and the impact of trauma and poverty reflect reality far better than what we might witness while engaging in professional development. Flawless lesson execution is not always possible when dealing with the many issues present in schools. Yet, once educators accept this reality and seek to find the good among the challenges, they are able to maintain sight of their *why* over long teaching careers (Coulter & Lester, 2011).

Connecting With Colleagues

Many of us work as the sole music educator in our school, lacking access to the ongoing connection and support of content area colleagues that could help us maintain a realistic perspective on the strengths of our teaching practice. Examining perceptions of professional development held by mid-career ($n = 13$) and veteran practicing music teachers ($n = 6$), Conway (2008) noted that all participants viewed informal interactions with other music teachers as the most powerful form of professional development: "Teachers at all levels need time to share challenges and successes of their teaching practice with other music teachers" (p. 13). Yet, school districts rarely provide music teachers with professional development that is relevant or applicable to our content area, forcing us to be proactive in seeking out such opportunities to grow as educators (Conway, 2008). One of the most

important reasons we as Orff Schulwerk teachers seek out professional development is not only to enhance our knowledge and skills, but also to connect with other teachers who face similar real-world challenges in their classrooms.

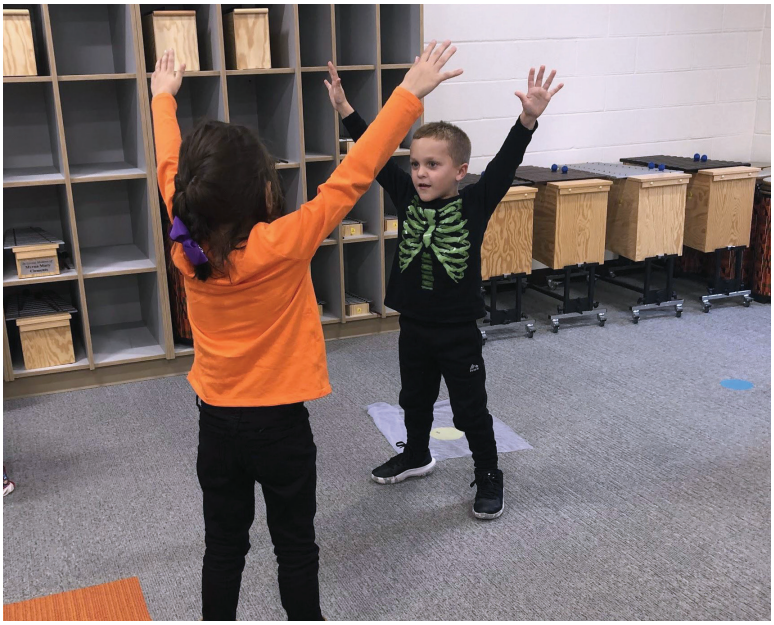
Reigniting the Spark

Letting go of self-doubt allows us to focus on our passionate inner drive, which can help us rediscover our *why*. Teaching music is extremely rewarding, yet it can be equally draining. Just as seeds need water, sunlight, and nutrients to grow and flourish, we as Orff Schulwerk educators require nourishment to replenish ourselves and, on occasion, reignite our spark. As an organization, AOSA has many ways to help us do that. In-person or online professional development opportunities, a vast amount of content in the Resource Library, and discussions with other Orff Schulwerk teachers on social media are all available to us. At our core, the inspiration and passion instilled in each of us on our Orff journeys runs deeper and lasts longer than the challenges we face. No matter how drained or uninspired we might find ourselves, it is never too late to reinvigorate our passion by nourishing our seed and seeking to remember our *why* (see Figure 1, p. 24).

Many Orff Schulwerk practitioners can recall experiences and feelings that have helped them cultivate their own *why*, citing stories of how Orff Schulwerk has affected them both professionally and personally. It is quite common to encounter such moments during an AOSA Teacher Education Levels Course, an experience like no other. Similar to my own experiences, Levels courses can help us all discover our *why*. When we learn about new concepts unique to Level III and synthesize them with concepts from Levels I and II, we realize the applications of Orff Schulwerk are truly endless. We also gain the tools and skills needed to apply and adapt Orff Schulwerk to our own situations, leaving us feeling profoundly empowered. So many of us come out of the experience and innovatively forge our own creative paths while developing unique ideas and classroom practices that cultivate heightened levels of passion within our students (see Figures 2a and 2b).

By providing our students with support rather than control, evolving their ideas rather than rejecting them, and making space for them to be creators, we can facilitate amazing experiences and profound moments like those we encountered on our own journeys as Orff Schulwerk teachers. When we remember our *why*, it reinvigorates us, and when we are passionate about what we teach, we instill that passion in our students. Perhaps the most important responsibility we have as Orff Schulwerk educators is to nurture the seed of

Figures 2a and 2b. Mirroring and Shadowing Inspire Students to Explore Possibilities through Creative Movement.



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When we remember our *why*, it reinvigorates us, and when we are passionate about what we teach, we instill that passion in our students.

Figures 3a and 3b. Exploring Music Through Instrument Work Engages Students.

PHOTOGRAPHER: MICHAEL CLEMENTS. USED WITH PERMISSION.

passion within us so our students can reap the fruit (see Figures 3a and 3b).

Conclusion

As Orff Schulwerk teachers, the journey of growth *is* the destination. Just as our students face moments of turmoil and difficulty when navigating a constantly changing world, we too will inevitably face stress, obstacles, and setbacks as we work to improve our craft. It is in the moments when we encounter the greatest challenges that we have the most potential for growth, because the pathway to success is nearly always crooked and messy. When the daily challenges we meet feel greater than the rewards, or when we are amid our own dark night on the side of Everest, let us embrace and honor our journey and always seek to remember our *why*. ■

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Why Not Dance?

ABSTRACT

The Schulwerk was developed with music and dance intertwined. Often in today's practice in the United States, the word dance is replaced with movement. In this article, the author discusses reasons for examining the past as we move into the future and asks, "Can we boldly embrace dancers into the Schulwerk?"

WARKENDA G. WILLIAMS-CASEY, founder and artistic director of Black Swan Ballet Company, is a ballet instructor in several studios and the music and movement instructor at Holy Trinity Catholic School. She is a certified interpreter for the Deaf and is also a certified Rommett Floor Barre® instructor. In 2021, she received the Artist Innovator Award for York, Pennsylvania. She has completed AOSA Teacher Education Levels I–III, is a member of PAOSA, Baltimore Chapter of AOSA, and MAC-AOSA, and has presented at workshops and the AOSA Professional Development Conference.

By Warkenda G. Williams-Casey

When I walked into my first Orff Schulwerk workshop and watched how the presenter played with the material and encouraged our own play, it changed my life. She sang the song *Messenger, Messenger* while passing out envelopes containing a secret. Playfully, we clapped out names and danced to them. Without understanding the meaning of the word, I learned that some names provided a challenge because they had an anacrusis. Those names required extra care to put them together using unpitched percussion instruments to create and play a wonderfully fun ostinato while also creating a cohesive dance. The play and agency given in this first workshop changed me not because it was a new way to teach, but because through a different entry point, I had found my community of teachers.

If this does not sound unusual, perhaps learning I am a dance teacher who was introduced to the Schulwerk after my professional career was established will help explain my surprise. I had heard of this approach but insisted it belonged on the other side of the campus—the domain of the music teacher—because it had nothing to do with what dancers and dance teachers do daily. Many dance teachers, I believe, share my conviction that we are unknowingly Orff Schulwerk practitioners in the way we approach our classes and the world around us. Why did it take so long to discover I belonged in the community of Orff Schulwerk?

Historical Perspective

Dorothee Günther was a gymnastics and dance teacher, graphic artist, and author with a renowned and respected reputation in Munich, Germany. In 1924, Günther founded the Güntherschule to unify the approaches of gymnastics, dance, and music for young women, and hired Carl Orff to direct and instruct the school's music program (Gray, 2002). Günther trained adults in dance, but she and Orff worked together with the same goal of unifying music and movement, music and dance. Gunild Keetman, a gifted Güntherschule student, soon joined them as instructor and was instrumental in bringing the Schulwerk volumes into print and practice.

Before any "volumes" were printed, though, this "Schulwerk" started with equal contributions of movement and music. Music did not lead the dance. Dance did not lead the musical development. They worked together in a beautiful symbiotic relationship where each was as important as the other. In the early 1920s, Orff worked with Mary Wigman, a student of Jaques-Dalcroze and Rudolf Laban (Wigman, 1966). In her work with Dalcroze and Laban, Wigman realized she was no longer bound to music. She developed a new way of expressionism, one of dancing where she could use her own inner impulses:

> The medium of creativity granted me was the dance, always and ever the dance. Therein I could invent and create. Therein I found my poetry, have given shape and profile to my visions, have molded and built, toiled and worked on the human being, with the human being, and for the human being. It might very well be that I love the dance so immensely because I love life. (Wigman, 1966, p. 8)

In 1920 when Orff and Wigman became acquainted just before Orff began his work at the Güntherschule, Wigman was already recognized as a leader of modern dance in Germany (Bergdal, n.d.). Modern dance as it is known today had not yet been codified or named. During the early 1900s, when new ideas were coming out of Europe and ballet was perceived to have stagnated, a growing number of people embraced *Ausdruckstanz* (expressive dance), in which performers danced their feelings and emotions. This endeavor demonstrated individual freedom and artistic creation. It was both art and dance, though it was not called "dance" but was known as the art of movement (Müller, 2012). Nothing was seen as "wrong" or "ugly" if it was done with intention and feeling.

A Personal Perspective

As a ballet teacher, my weekly classes include Vaganova Technique, pointe, pre-pointe, and many other positions typical to ballet studios, where teaching technique is as essential as any basic building block. I also teach general dance classes for those who just want to enjoy dance and see where it takes them. In these classes, the group participates in games, play, literature, song and dance, and student-directed opportunities to make, create, inspire, and encourage an entry point into the world of dance. These classes have always been based on the Orff Schulwerk approach, even before I was aware of it.

After a year of attending workshops with my local chapter, I signed up for my first AOSA Teacher Education Levels Course, expecting to see both dance and music teachers. Unfortunately, I was the only dance teacher. At both virtual and in-person workshops, my experience, although rare, was not unusual. Others in attendance had also identified as dance teachers first, but now considered themselves music teachers instead. Why did this shift happen? Where were the other dance teachers who taught in a playful manner using simple blocks and student input? Why were there not more dance teachers in any of the workshops I attended, or at AOSA's National Professional Development Conference? Even those I met at the conference were *music* and movement teachers, not *movement* and music teachers. In the movement workshops, movement (dance) was considered secondary to music, simply a tool to teach concepts and to create. Although participants were well versed in the vocabulary of music and making original music, many I met were unfamiliar with dance and movement vocabulary as well as how to use it while teaching.

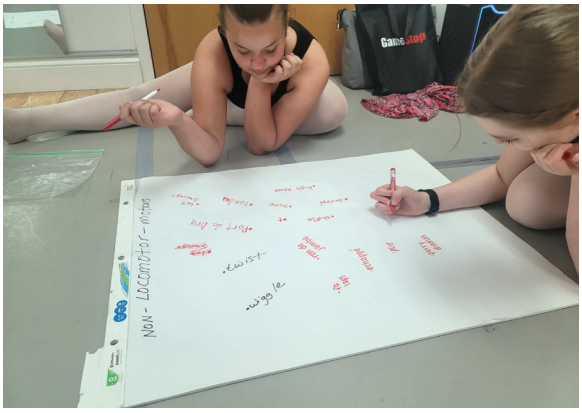
Lessons from Levels

Level II brought the modes. While others were speeding through them and describing them in technical theory terms, I struggled to understand; my education had not included music theory to this extent. I listened as my classmates stated which modes had what scale degrees flattened or raised, but this was my first time hearing these terms. The "mode" that best described me at that moment was one of pure panic. Every degree in my body was sharp, and my mood was

Sing, Say, Dance, and Play in the Music and Movement Classroom. Students Learning to Make Music and Dance Safely.

SOURCE: WARKENDA G. WILLIAMS-CASEY. USED WITH PERMISSION.

Sing, Say, Dance, and Play in the Dance Studio. Students Learning to Dance and Create Safely.



SOURCE: WARKENDA G. WILLIAMS-CASEY. USED WITH PERMISSION.

completely flat. The more my fellow students tried to explain each mode in theoretical terms, the more I was sure this place was completely wrong for me, and this "Schulwerk" was not something I should continue to explore and study.

Yet when we were in the movement and recorder portions, I felt the modes before they were announced. My body knew what each one was. My dance was sad and filled with longing and desire when I heard Aeolian. When I heard Lydian, my dance was hopeful and optimistic. While my classmates analyzed the pitch relationships to determine which notes deviated from Ionian, I felt what should be danced in each mode and now had a name for each feeling. We came to the same ending points in different ways.

I began to recognize that the Orff Schulwerk approach is not dependent on perfect knowledge of music theory; rather, Orff Schulwerk practitioners use drama, speech, literature, movement, and music to teach people to become more human and creative. Technical knowledge of the modes is for the teacher to understand, but young students do not need to know the terms to *feel* the difference in the music as the modes change. As Carol Erion (1996) noted, "Insuring that each student has that moment of recognition is ultimately more important than the development of musical skills and knowledge, for it is nothing less than the realization of one's creative spirit" (p. 14). This mirrors something Orff said in *Alles ist Phantasie:* "My aim is not to teach children music, but to educate them to be human beings" (ORFF-Schulwerk, 2021). He recognized that the approach was not a way of teaching *music*—it was a way to teach imagination and it was, therefore, essential to follow the child in play.

The Schulwerk is not a method—it is an approach. Merriam-Webster defines a method as "a procedure or process for attaining," whereas an approach is defined in ways relating to "taking steps" (n.d.). A method is strictly prescribed. Its steps are rigid and devoid of the humanity of an approach, which takes into consideration working with another person who has agency and a view of their own and not every learner or teacher is the same. An approach encourages flexibility and humanity, whereas a method does not.

In Level III, we read Kris Olson's (2009) "Movement to Music, Music to Dance." Her discussion of movement and dance was striking. Citing Mettler, Olson stated, "Any body movement becomes dance for us when our experience of it is aesthetic rather than utilitarian" (p. 11).

What we are doing in our classes *is* dance. It is not simply movement. This sparked the realization that although people in AOSA call themselves "music and movement" teachers, they are actually "music and dance" teachers.

Why Not Dance?

As a dance teacher, certain things are second nature to me. To keep my students safe, I encourage and remind them to *plié* (bend their knees) before and after they jump as well as "roll through" (go toe, ball of the foot, heel) as they hit the ground. This is not done just for aesthetics; it is also done for safety and injury prevention. People finishing the line of their bodies in a beautiful way—starting movement from their core and making the conscious choice to point or flex their feet and hands—is part of dance technique.

Beauty, safety, and technique are important in the music and movement as well as the movement and music classrooms. Encouraging children to play their xylophones carefully and gently, reminding them to

listen to one another in choral singing, and using proper hand drum technique are just as important as the dance techniques previously mentioned. How and why is this important knowledge not being shared among Orff Schulwerk practitioners? Having more dance vocabulary would enhance teachers' ability to see areas for improvement and feel more comfortable using dance and movement in their classrooms—an issue many Orff Schulwerk educators say they have. Where did the emphasis on really learning dance in the Schulwerk go? When did it become music and "we just add a bit of movement to get to the heart of the lesson?"

Research into the Schulwerk's origins leads to the understanding that dance and music were integral, working hand in hand from the very beginning. What changed? Has the world now evolved, leaving dance out of the equation of the Schulwerk, or is it something else? Personal experiences in Levels courses, workshops, and conference led me to believe that the word "dance" is used less frequently, and using the term "movement" is preferred instead. Is this for the comfort of the students (adult and children) or the instructors? I believe if Orff Schulwerk practitioners had more dance vocabulary, it would enhance the benefits of their teaching for them and their students.

Do Orff Schulwerk organizations in other countries find dance as important as music, and are their practitioners trained to have a large music *and* dance vocabulary? If the Orff Schulwerk approach was intended to be used by both music and dance educators as well as dance and music educators, what shift took place in the approach in the United States? Has the Schulwerk in the United States always been focused solely on music educators? Has the organization's leadership considered reaching out to dance departments to find others to add to the fold just as they do with undergraduate and graduate music programs?

Conclusion

Where are others like me? In my few years of being involved with AOSA, I have listened to many discussions around increasing membership and bringing in new ideas. Has anyone approached dance departments? However grateful I am to have found this organization and this approach that aligns to my natural-teacher self, I lament that it took so many years of teaching in a vacuum before I found others like me. Who else is waiting to be discovered? How do we encourage those who teach with the Schulwerk already in their hearts to join this organization, despite not viewing themselves as musicians first? This is both an area for AOSA to consider for growth and expansion, as well as an avenue for its members to develop—to learn and teach basic music and dance technique alongside music theory to keep ourselves and our students safe.

Is AOSA ready to examine the past and leap into the future by encouraging people to learn both dance technique *and* music theory in their Levels courses? I have been speaking out because I believe AOSA can serve and grow by collaborating with colleges and universities with dance programs, and even include dance technique in the organization's teacher education courses. If the Orff Schulwerk approach resonated with me as an established dance instructor, it stands to reason that, with further consideration, AOSA's outreach and teacher education can be expanded to inspire and boldly embrace any number of dancers into the Schulwerk. ■

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The Neurodivergent Orff Schulwerk Teacher

ABSTRACT

The teaching profession has many challenges that neurodivergent characteristics can augment. In this article, the author notes that the Orff Schulwerk approach is uniquely situated to benefit the neurodivergent mind and presents ideas for how Orff Schulwerk media and knowledge of neurodivergent experience are synthesized to promote attention, regulation, stimulation, and identity satisfaction.

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By Alison Mahal

When it comes to neurodivergence, efforts are generally focused on student accommodations; it is rare to have neurodivergent (ND) teachers' well-being at the center of this conversation. Neurodivergent behaviors are often perceived as incongruent with success. Though many aspects of teaching offer successful moments for ND individuals, there are also vast challenges due to difficulties with executive functions like working memory, emotional regulation, response inhibition, and difficulty with planning (American Psychological Association, 2013). The fear of stigmatization often makes it difficult to live authentically and openly in our professional communities, as ND individuals receive messages about who they are that cause identity challenges (Solden & Frank, 2019).

The term neurodivergent is mostly associated with neurodevelopmental challenges such as attention deficit and hyperactivity disorder (ADHD), autism spectrum disorder (ASD), and specific learning disabilities (SLD) (Baumer & Frueh, 2021). The *Diagnostic and Statistical Manual Five* considers ADHD a neurodevelopmental disorder "defined by impairing levels of inattention, disorganization, and/or hyperactivity-impulsivity. … The essential feature of ADHD is a persistent pattern of inattention and/or hyperactivity-impulsivity that interferes with functioning or development" (American Psychological Association, 2013, para. 1). Understanding ADHD is especially important in our current society because it affects the future

of our professional communities, classrooms, and students. This article reflects my own ND experiences with Orff Schulwerk (OS) and ADHD.

Given that the American Orff-Schulwerk Association supports teachers through national and local chapters, it is essential that we understand how to support all individuals in our professional community. Otherwise, exclusion can occur due to a "stigma, a lack of awareness, and lack of appropriate infrastructure. … It is important for all of us to foster an environment that is conducive to neurodiversity" (Baumer & Frueh, 2021, p. 6). During my journey as an educator, my diagnosis forced me to confront problematic ideas I previously maintained about ADHD. For example, as a new teacher, I made many assumptions about students with ADHD; I would often become frustrated when prescriptive behavior management was ineffective and students had difficulties reaching their potential, not realizing this frustration came from my own projection. After diagnosis, I reflected on professional challenges related to my ADHD and began to understand how significant overstimulation and executive functioning challenges are for teacher longevity. I also began to rethink my values and creative process and realized I had held back parts of my own impulsivity and creativity to fit a specific mold of societal expectations.

Orff Schulwerk and Neurodivergence

After discovering OS, it felt like I had found my community. I did not fully understand at the time why the experiences of my Levels were so significant. Now with a better understanding of ADHD, I recognize why the OS approach sings to my heart. Specific elements within the OS approach make it ideal for ND minds. Orff Schulwerk centers process over product (Colwell, 2005). For ND brains, this is a supportive type of musicking that leads to creativity and new possibilities. As ND teachers, often our best facilitation comes from spontaneously delving into the OS process. The divergent aspects of the Schulwerk result in the emergence of authentic creativity and expansive music making not always possible with traditional methods such as rote memorization or learning without an element of play. As we engage in OS processes, we allow the strengths of neurodiversity to emerge.

The essential perspectives of ND OS teachers should be carefully considered and applied to enlighten a more inclusive teaching practice. Neurodivergent OS teachers provide insight into the experiences, physical sensations, and brain differences for a more holistic understanding of neurodivergence in the music classroom. As an example, ND teachers can identify with physical sensations caused by certain stimuli. Additionally, due to our unique challenges, ND teachers working with ND students might generate more optimal educational outcomes, as we can relate with our students more closely and provide them with support that bears semblance to how we support ourselves. With deeper understanding, we can facilitate better lessons/interventions that can help students regulate emotions and behaviors in response to challenges brought forth by the ND brain. Empathetic understanding informed by these unique perspectives can bring our practice to new levels of creativity and successful outcomes while providing support with neither judgment nor stigma.

Adaptable Moment to Moment

Since executive functions such as task organization and emotional regulation can be challenging for ND teachers (American Psychological Association, 2013), the possibilities of the OS approach allow teachers to direct these behaviors towards positively enhancing creativity. In my AOSA Teacher Education Levels Courses, the OS processes guided my somewhat chaotic attention toward becoming an asset with which to envision endless possibilities. Additionally, my desire to attend to every person and every stimuli allowed the music making to cause nonverbal and spiritual connections with my colleagues, with heightened sensory input often deepening the experience. This moment-to-moment process of embracing organization and creativity, which is usually associated with chaos for the ND brain, allows us to be authentic in our own artistry (Crowe, 2004). Flexibility for creative change also allows us to change aspects of music to engage with emotional content and promote regulation more fluidly.

Discovery and creativity emerge in ways that diverge from the original elemental music because ND individuals discover nuanced points of departure, which is fitting for a pedagogy that affirms unique contributions.

Although OS pedagogy is somewhat structural, the processes are also open to endless expansion. For example, as I was leading a lesson on a melodic improvisation in rondo form with rhythmic building

blocks, a particularly creative ND second grader said, "I have my own game from recess! It's called 'run from the alligator.'" He proceeded to play this new rhythm (ti-ti-ka, ti-ka-ti-ka) with an excellent and quite advanced melodic improvisation. This is the nature of creative expansion in the process—moments of immersion when an idea inspires something spectacular and novel. Discovery and creativity emerge in ways that diverge from the original elemental music because ND individuals discover nuanced points of departure, which is fitting for a pedagogy that affirms unique contributions. As we reflect on aspects of OS that highlight our own creativity, ND teachers can consider how to implement the process to benefit students with similar challenges.

Identity Congruence

From an early age, ND individuals receive messages about who they are that cause challenges of identity (Solden & Frank, 2019). As adults, the process of identity formation and healing can be extensive, especially as it relates to the wholistic integration of our professional selves. Sometimes we judge ourselves against an unrealistic neurotypical standard. Yet, the process-oriented focus of the OS approach offers important opportunities for ND individuals to succeed naturally with the strengths they already have, thus developing self-efficacy, independence, and self-confidence. We discover elements of our divergence that we can integrate into our professional identities; the process-centered teaching embedded in OS enables our divergence to shine because every person may "have a role in the experience with every part important to the whole" (Colwell, 2005, p. 20). Neurodivergent individuals can benefit greatly from this rich aspect of OS, as their ideas might otherwise be perceived as alienating when they deviate from assumed societal norms.

Orff Schulwerk requires us to be empathetic practitioners; additional consideration of ND perspectives strengthens our professional community's compassion.

Stimulating and Regulating

An additional challenge ND teachers and students face is emotional and physical dysregulation due to under- and over-stimulation (American Psychological Association, 2013). When a person experiences emotional and sensory dysregulation, the ND brain seeks stimulation for unsatisfied needs and creates immense challenges related to attention. This sort of overstimulation causes the sympathetic nervous system to become overactive, leading to dysregulated responses. In other words, responses are determined in the brainstem to respond to threat. When this system is activated, higher levels of the brain responsible for cognition, like the cortex, cannot be accessed until the physical stress response is regulated (Perry & Winfrey, 2021). For example, a multi-level layered Orff texture could overwhelm the system if an initial and physical sense of the steady beat is not entrained. To access the thinking brain, we need to regulate our physical and emotional experiences. Conversely, when individuals with ADHD do not have their sensory needs met, they might experience a lack of dopamine production, which can cause challenges for other executive functions. Orff Schulwerk provides many opportunities for ample stimulation to support dopamine production as well as opportunities to simplify music to support regulation.

With respect to stimulation, ND teachers who understand what our ND students might experience can focus on specific areas in Orff media to regulate arousal. These media provide significant opportunities for multisensory input and stimulation that promote engagement and regulation. For example, in a case study of two students with ADHD, Siebenaler (2014) reported that one child exhibited more behaviors of sustained attention through eye contact when playing Orff instruments, whereas the other child experienced more sustained attention when singing. This finding indicates that specific elements of the Orff media can be regulatory; it might also be possible that the synthesis of singing, moving, and playing can result in a state of flow with sustained attention. In fact, many aspects of music making are competing behaviors to inattention. If the body is satisfied through movement, fidgeting is minimized (Siebenaler, 2014). If the voice is satisfied through singing, it might not speak impulsively. If the chest is filled with breath, and the mind is focused on rhythm, this can combat anxiety. Since ADHD is related to dysregulation of dopamine, the multifaceted elements of the OS processes can act as multi-level stimuli to encourage dopamine production, which can regulate behavior and encourage sustained involvement (Volkow et al., 2009).

We are charged with creating systems of routine in our classrooms. We must consider our unique needs to make such systems function in a way conducive to

regulation. Classroom procedures can be structured to embed regulatory moments. In Bronfenbrenner's ecological systems theory, the active individual's response to the environment affects each subsequent level of the system (Darling, 2007). With this in mind, the teacher should be a central figure in the structure. This allows us to develop procedures that make sense to students and align with schoolwide systems that emphasize regulation. Additionally, as Hanson-Abromeit (2015) noted, we must consider environmental factors such as attention to musical details (timbre, tempo, etc.) and sensory details (sight, sound, etc.). For instance, when it became apparent to me I was overstimulated, I would often turn off the lights and put on one of my preferred song choices. As a new class arrived, my communication was silent, and we started the class with mirror movement, which allowed us to attune to each other. The students matched the tone I set, and I was then able to lower my own arousal to a state where I could successfully facilitate their learning.

The emphasis on movement in the OS classroom also promotes self-integration, connection, and identity formation. This can help counteract the derogatory messages ND individuals receive about behavior and the possibility of a disconnect from the self as well as the physical body. Specifically, because individuals with ND characteristics often experience sensory stimuli with great intensity, movement can be a valuable vehicle for allowing the body to process multi-level stimuli. Also, musical texture can be simplified by removing layers to achieve a baseline of stimulation (Gadberry, 2009). Thinking in this way allows us to focus on changing aspects of the classroom system in our control, which is essential for career longevity and better outcomes.

Future Implications

Occasionally, in a workshop, an individual will ask how to adapt a concept quickly for a child with a disability, often ADHD. This is often met with a brief teaching tip inserted into the larger overarching conversation.

Certainly this brings attention to inclusion, and those tips are valid and thoughtful. When adaptation is simply an added aside, however, it has the potential to unintentionally minimize the nuance of the conversation. Bringing forth larger conversations on neurodiversity is essential. Orff Schulwerk requires us to be empathetic practitioners; additional consideration of ND perspectives strengthens our professional community's compassion. Future research and teaching practices must consider centering the voices of teachers who are neurodivergent. In addition, the implementation of conversations on neurodivergence in Levels courses could bring awareness to the struggles that ND teachers face and to the unique perspectives that contribute to creative processes in OS. Perhaps more time could be spent on structuring practices with neurodivergence in mind rather than emphasizing a neurotypical baseline as a means for learning.

Conclusion

Neurodivergent educators are an asset. Our lived experiences are valuable resources that have the power to change education, artistry, and professional practice. If the best outcomes for teachers and students are to occur, the field must seek to understand the uniqueness and creativity within neurodivergence. Overall, as discussions of neurodiversity become more normalized, our profession will become more inclusive. This will improve the educational environment of our students and allow all teachers to thrive. ■

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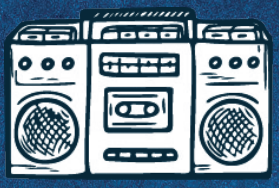

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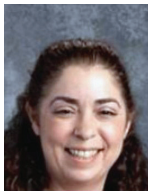
Teaching Through Chronic Illness: Solutions and Systems to Help You Thrive

ABSTRACT

In this article, the author draws on personal stories and experiences to explore the challenges and promise of teaching music with chronic illness. She offers useful work-management and teaching strategies along with self-care considerations and reflection questions to help teachers thrive in their classrooms and their lives, regardless of whether they live with chronic illness.



ORLI FABRO has taught kindergarten through Grade 8 music in public and private school settings. She completed coursework in the Orff Schulwerk and Kodály approaches, and her lessons marry elements of both philosophies to enhance student success and engagement. Orli has helped conceptualize, organize, and launch the successful Diocese of Columbus Catholic Schools Honor Choir. In addition, she is certified as a resident educator summative assessment mentor by the state of Ohio and has earned a certification as a technology integration matrix observer. She currently teaches kindergarten through Grade 8 music at St. Michael School in Worthington, Ohio.

By Orli Fabro

Each of us walks a different path as an educator. My path, one marked by chronic illness, has afforded opportunities to learn and reflect on professional and personal practices that can help us all work more efficiently and be prepared for the unexpected.

My Story

I have been a proud music teacher for 21 years. I love seeing my students make meaningful connections and succeed in ways they did not think they could. During most of this time, I dealt with compounding symptoms that seemed to constantly challenge my energy levels. While searching for a diagnosis, I continued to push through. I did not know what was wrong and had no idea how to help myself or how to justify what was happening. Without an answer, it felt as if I was floundering. What began as environmental allergies gradually included food and medication allergies, never-ending infections, and additional diagnoses. I have not always handled myself with grace, cycling through stages of grief—grief for what I once was and for what I could no longer do. I became more anxious. As I could not trust my body, I began to second-guess myself in all situations, afraid to push too far and risk triggering a flare. At the same time, I needed to keep working and did not want to compromise my professional standards for my illness. I stretched myself professionally, sometimes beyond my limits. I wanted my students to get the best education possible, even as I struggled to keep it together some days.

As many people do, I became a researcher, watching medical shows, reading journal articles, and consulting doctors. I thrive on breaking projects and concepts into manageable steps and sequences for my students. Surely, I could do the same for myself, right? Over the years, I have learned that my symptoms are here to stay, as am I. With the help of professionals, friends, family, and other support communities, I have learned to manage my stress, to trust myself more, and to acknowledge that, though I am not the same person, I am still in the game.

The Prevalence and Impact of Chronic Illness

In 2012, Beaty noted that chronic illnesses are "… prolonged, do not resolve spontaneously, and are rarely cured completely" (as cited in Bokerof et al., 2020, p. 2). They affect a large portion of Americans. The Centers for Disease Control and Prevention (National Health Council, 2014) estimate that half of all American adults have a chronic condition, and as of 2007, approximately 8% of children ages 5 through 17 were estimated to have one or more chronic diseases or disabilities that limit their activities.

Chronic illnesses have a huge impact on the quality of life for afflicted patients, which makes learning how to manage symptoms vital for their survival. In 2017, Tinker (as cited in Raghupathi & Raghupathi, 2018) pointed out,

> What makes treating chronic conditions … particularly challenging is that chronic conditions often do not exist in isolation. In fact, today one in four U.S. adults have two or more chronic conditions, while more than half of older adults have three or more chronic conditions. (p. 2)

Whereas some symptoms may overlap, others vary greatly by condition and thus require different solutions to manage each of them.

For people with chronic illness, working can be challenging for a variety of reasons, including coping with symptoms as well as navigating how others react to their illness. Worry about these reactions can affect people's social interactions and workplace performance. Additionally, Butler and Modaff stated that people must choose whether to disclose their condition(s) to coworkers and supervisors, fearing stigmatization or discrimination often associated with invisible illnesses (as cited in Weimer & Vaughan-Marra, 2022). The fear of discrimination adds to stress on people's bodies, which will often exacerbate a flare of their condition(s).

Chronic illnesses have a huge impact on the quality of life for afflicted patients, which makes their learning how to manage symptoms vital for their survival.

Working through chronic illness is no easy task. Individuals must learn not only how to help themselves, but also to find a support system. Workplace discrimination can be a factor, as well as the necessity to navigate a lack of empathy from colleagues and loved ones who do not understand the ebb-and-flow nature of chronic illness. Just as our students deal with life situations we cannot imagine, our coworkers do as well. We never truly know what is going on in someone's life. We need to learn from and support each other—checking in and being the sunshine for our students and for our colleagues. Each of us was chosen to bring a set of skills and abilities to the workplace, and we all model something from which others can learn. Regardless of whether we must navigate chronic illness ourselves, lessons from living with it can help all of us thrive as professionals.

Orff Schulwerk Teaching Through Chronic Illness

Managing the Teaching Day

Effective work-management strategies are valuable for any teacher, helping us work more efficiently, supporting our students, and protecting our well-being. When we teach through chronic illness, these strategies become critical. We need to ask ourselves, *What time of day am I most productive? Am I a morning person? How can I use that time to my advantage?* Experts on navigating chronic illness support the use of organizational systems and tools, such as creating themes for each day to chunk work together. In this way, people learn what works best for them individually. Checklists can be used to break tasks into manageable goals. This might include grading, lesson planning, and materials research. For example, those whose energy is best in the morning can use this time to set up the classroom, and then clean and rotate materials throughout the day, leaving less to do at the end.

It is also important to care for our voices. As Orff Schulwerk teachers, we need to set the best vocal model we can for our students. Taking a few minutes to warm up helps us keep our voices healthy.

Finding and maintaining a sense of balance is crucial. Prioritizing tasks throughout the day leaves evenings free to spend on things that bring joy. Rest and recovery are vital for all educators. While leaving work "at the office" is not always practical, we need to strive to do this as much as possible. Coming to work each day rested and refreshed not only helps us as educators but helps our students as well.

Finally, just as we plan ahead for lessons and activities, we need to consider planning ahead for assessments. It is important to allow plenty of time at the end of a grading period to properly assess, re-check, and record grades for our students.

Planning Ahead for Low-Energy Days

Pre-planning lessons is one way to adapt our teaching to help us on days when, due to chronic illness, allergies, or any number of life's surprises, we are not at our best. What can students do collaboratively that keeps them engaged and allows us to move at a slightly slower pace? Working on a performance piece? Why not create a lesson that gives them an opportunity to practice evaluating their own and one another's work? Students can use a visual rubric to rate themselves during concert practice. For example, start the lesson by looking at the rubric criteria together. Discuss and analyze key concepts such as pitch, blend, and expression. After singing through a piece, students can rate themselves and reflect on their effort by holding up a number that corresponds to the rubric. If they decide to make any improvements, they can create goals to work toward the desired standard. In my classroom, students came up with ideas for improvement, and then collaborated, rehearsed, and re-evaluated themselves. While I helped facilitate discussion and directed each practice, they did the rest of the work. This type of learning opportunity fosters student engagement because they are accountable for their own learning. They design their goals and reflect on their efficacy, which also develops their metacognitive skills, "the active reflective awareness of one's process and progress towards a goal" (Bathgate et al., 2011, p. 403). Also, it allows for problem-solving and collaboration.

Do students need time to practice certain skills? Consider creating station activities or review games that allow them to work on skills at their own pace. This does not come at the expense of quality instruction on these days; it is simply an adaptation of the way instruction is delivered. This creates a collaborative opportunity for students and provides new insight into their musical progress.

Creative activities can also work well. One example is to take rhythmic patterns from known songs or poems and invite students to create ostinati to accompany them. They can then orchestrate these rhythms or add movement or melody to their arrangements.

Pre-planning different learning opportunities has helped me immensely. I know I have a plan in place should I need it. Students enjoy these days and their learning is not compromised. It has also helped me facilitate more opportunities for students to work together and share ideas and has allowed me to differentiate their learning.

One additional strategy is to use a digital platform such as Google Sites to create lessons. This format allows teachers to embed videos along with sequential steps and even audio files of themselves singing the

Divide your time effectively throughout your day and plan ahead for challenging moments, such as grading periods and lower energy days, by providing your students with alternate lessons that engage them, grow their independence, and allow them to advance their collaboration skills.

songs for accompanying activities. In the event I need to be absent or my energy is too low, I can maintain our lesson structure, format, and sequencing. Substitute lessons are presented like lesson modules to students—the digital site can be projected and it leads students interactively through an entire lesson.

Self-Care

What does self-care look like and why is it important? In order to preserve joy and balance for everyone in our classrooms, we must make sure our own needs are being met. I have discovered that self-care for me does not involve lighting candles, breathing, or taking walks. My self-care includes checking in with loved ones, giving myself time and permission to rest, and planning for what I can control. Talking to someone has also allowed me to check in with my stress. The more I allow myself to be "OK" with my condition, the less stressed and anxious I feel. It was important to question what it is I can control. With the following strategies and items in my self-care kit, I can control how: (1) my classroom runs and functions; (2) I pre-plan to help my students and myself in the future; (3) I tackle my day, so I can balance work with family; and (4) how I manage my symptoms, to some extent, by having extra supplies at hand that help me function at work. Additionally, I can pull out my pre-planned lessons in difficult times and focus on my students—not on my pain.

Sometimes, as educators, our work can overwhelm our lives. Self-care at home includes making time for hobbies we enjoy. I continue to sing in a church choir, take voice lessons, and record collections of songs for different occasions. Singing is a joy and part of many of our musical identities. Singing allows me to keep my instrument in shape and continue to grow my musicianship. Though I am not as active as I once was, singing is an integral part of my self-care. Volunteering with my husband has also become a priority. It is something we can do together to show others we care.

Conclusion

Though our stories differ, we can learn from each other as dedicated professionals doing our best to help our students thrive. Whether you are navigating chronic illness, pregnancy, mental health challenges, or any of life's stresses, use strategies and tools that work best for you. Consider what items and strategies to place in your self-care kit, how you can balance your work and home life, and what you make time for or prioritize. Divide your time effectively throughout your day and plan ahead for challenging moments, such as grading periods and lower energy days, by providing your students with alternate lessons that engage them, grow their independence, and allow them to advance their collaboration skills.

We are humans, fighting our own battles. Do not negate what you or your colleagues are going through. Try these recommended strategies or discover your own to help yourself and your students thrive. Accept that this is hard, but you are not sitting on the sidelines. You might not be able to play ball the same way, but you are still in the game! ■

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Join the Conversation …

The Schulwerk is known to be a wildflower, blossoming in unique ways for all within different settings. In such settings, both teachers and students continue to grow in diverse ways as they engage with Orff Schulwerk processes, endeavoring to further develop their musicianship and humanity.

What does growth look like for you and your students? What does it mean to grow in an Orff Schulwerk context? How does growth vary from student-to-student and teacher-to-teacher?

We wonder:

- How has our teaching evolved throughout our careers?
- How do authentic relationships grow with our different student populations?
- How do we create a context in which students can grow independently both in and out of the classroom?
- In what ways can the Schulwerk help students grow empathy toward diverse peoples and places?
- How is students' musical growth enhanced through Orff Schulwerk processes?
- In what ways do we foster a learning environment in which we honor the ways students wish to grow—both musically and personally?

In *The Orff Echo* Spring 2024 issue, we seek a lively conversation that delves into growth and how we help students succeed through Orff Schulwerk. Look for the official call for submissions in AOSA News and in your Membership Essentials email, May, 2023.

AOSA
American Orff-Schulwerk Association

Moments of Wonder: Exploring the Unexpected

ABSTRACT

Reflecting on decades of teaching workshops and classes in tandem, in this article the authors present stories to illustrate the promise of following student ideas and serendipity to cultivate opportunities for wonder in the classroom. Throughout, they share details of some extraordinary moments that took place over the almost 50 years they worked together.

SUSAN A. KATZ is a poet, teacher, author, and lover of the creative process. She served as book review editor for *Bitterroot International Literary Magazine*, and her work appears in dozens of literary magazines and anthologies. Her fifth book of poetry was released in 2022.

JUDITH THOMAS-SOLOMON spent her elementary music teaching career in the marvelous arms of the Orff Schulwerk approach in Nyack, New York, and continues mulling over its retrospective wonders. Enjoying life from the perspective of her 85th year, she performs solo and teamed piano concerts, directs music for the UU Church of Saratoga Springs, and presents workshops and national conferences for AOSA.

By Susan A. Katz and Judith Thomas-Solomon

Editor's Note

Judith Thomas-Solomon, Orff Schulwerk educator, and Susan A. Katz, poet and author, are exponents of an evocative style of teaching. They have taught apart and in tandem in the United States and Canada, in elementary school and college workshops, taught teachers and educators, and co-authored two books. Their focus was on the richly satisfying interaction of poetry, music, and movement, using the Orff Schulwerk approach. Together, they sought to explore personal artfulness, believing that the lesson plan may be abandoned to the wonder of unintended inspiration, often coming from the students themselves, and culminating in richer, more creative experiences for all involved. Side by side in their workshops, they led and were led, encouraging and embracing moments of wonder.

Wonder is a noun: "rapt attention or astonishment at something awesomely mysterious or new to one's experience" (Merriam-Webster, n.d.). It is a gift to experience wonder—wonder at the natural world, wonder within an aesthetic moment, wonder at what we can create together.

Wonder is also a verb: "to feel curiosity or doubt" (Merriam-Webster, n.d.). We can practice wonder. We can pay attention, engage with questions, and open ourselves to new possibilities and permutations. As Orff Schulwerk teachers, we also have the opportunity to invite and embrace moments of wonder that are powerful

gifts for our students and ourselves. Following are some examples of these kinds of events from our reservoir of creative memories that took classes in directions different from those the teacher originally fashioned.

Wondering Is Never "Wrong"

Susan: A classroom should be a place of wonder. I learned that from a student shortly after I started conducting school workshops for the New York State Poets in the Schools program. After introducing a new fifth-grade class to the concept of poetry and the creative tools used in the writing of poetry, I instructed students to write a poem about "blue" using all the tools we had just discussed.

As I walked around the room, I noted one girl who was not writing. When I encouraged her to begin, she said she "couldn't write poetry." We talked for a few minutes, and I moved on, still trying to think of a way to motivate her. When the students finished writing, I asked if anyone wanted to share their poem. To my amazement and delight, the young girl who "couldn't write a poem" raised her hand.

"I know this is wrong," she said, "but I think 'blue' is the color of wonders." Not only was this not wrong, but it was also magical! And off we went, veering onto new and unexpected trails to discover the many poetic destinations on the road to "wonder!"

Opportunities for Astonishment or Surprise

Many pathways lead to wonder-filled moments with students, as well as with colleagues and peers.

Susan: I began my lesson with one fifth-grade class by introducing the unique qualities of poetry and how one creates a poem. Then taking out my tape recorder, I asked the teacher if she would please pull down the shades and turn out the lights. The students were confused, but interested and excited.

Suddenly, the sound of whale songs, Paul Winter and Paul Halley's (1987) *Whales Alive,* filled the room. Grunts and high-pitched calls, squeaks and squawks, long sustained notes, and short, excited bursts of sound echoed around the room, bounced off the walls, and held the students utterly and completely enchanted.

After the last whale song faded, I looked at the faces of the silent students, asked them to take out their notebooks and pencils, and, using what we had discussed about poetry, invited them to write a poem from their own perspective, from the perspective of the whale, or as a visitor to the undersea world of whales.

As the students began writing, I started the whale songs again as background inspiration. Unexpectedly, the door to the classroom opened and Judith Thomas-Solomon, the music teacher at this school, poked her head in and said, "Hi! Come see me in the music room after class." I did exactly that, and a lifetime of friendship, creative energy, collaborative effort, and shared wonder began.

Students arrive with a wealth of emotions, understandings, and skills, which, given the opportunity, often propel acceptable-but-possibly-ordinary lesson suggestions from the teacher to new and startling heights.

Judith: Peering into that fifth-grade class, I was galvanized by Susan's topic, pacing, and humanistic interaction with the students. Was it coincidence that we were doing whale songs and Lydian and Dorian "whale modes" in the music room at that time as well? Observing Susan work, it was clear she understood the power of the *student idea* and the importance of leaving space in lesson planning for the serendipity of creation. She appreciated the importance of giving students the power to add their perceptions and singular directions to tasks. Students arrive with a wealth of emotions, understandings, and skills, which, given the opportunity, often propel acceptable-but-possibly-ordinary lesson suggestions from the teacher to new and startling heights.

Leaving Space to Follow Students' Wonder

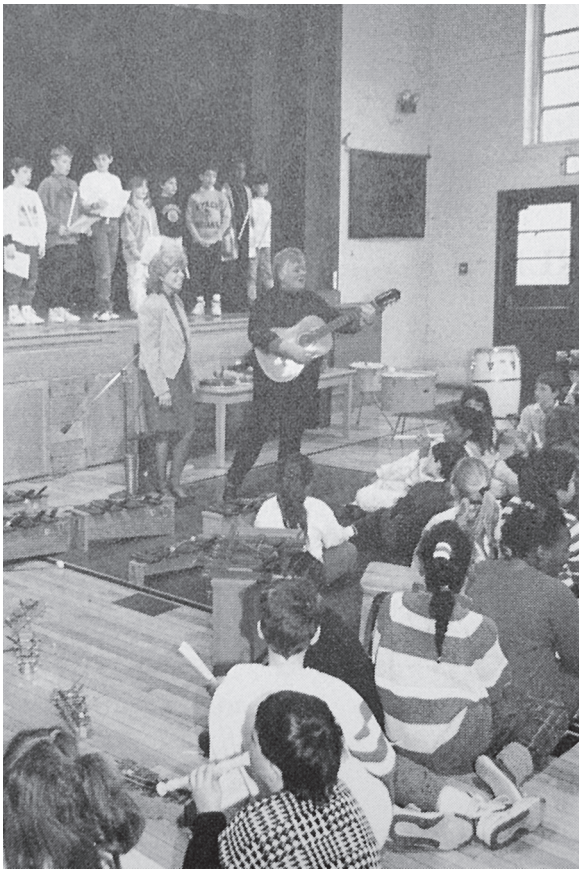
Judith: Staying open to possibility becomes easier the longer we practice it, and we learn to trust our own teaching instincts. When we teach, we are like a gigantic ear, listening for all the nuances of life our students bring to class, which sometimes necessitates a pivot of focus or tempo to meet their emotional, physical, or psychological states. Like a talent scout, the teacher pays attention to the serendipitous gifts students bring and often quietly folds the lesson plan into a compartment labelled "later" in pursuit of opportunities for wonder (see Figures 1–4, p. 48). I have memories of wonderful wayward lessons that emanated from props students carried into class and that we wove into the music-learning fabric—a life-sized, stuffed Pink Panther that inspired all kinds of dance and tonal and rhythmic ideas we dictated and

Figure 1. "Moving" the Math Lesson Outside: Numbers as Body Shapes and Group Movement Pieces.

Figure 2. Moving to the Rhythm of Numbers.

Figure 3. Feeling the Shape of Numbers.

Figure 4. Reiterating the Assembly Theme Song, *This Is My World*.



SOURCE: *TEACHING CREATIVELY BY WORKING THE WORD* BY SUSAN A. KATZ AND JUDITH A. THOMAS. PENTICE HALL, 1992. USED WITH PERMISSION.

orchestrated for dancing with the panther; T-shirts with funny and wise sayings we turned into rhythms and expanded; a courting song for Mr. and Mrs. Wood Duck who had just returned to the beech tree outside the music room.

Susan: Judith and I were working together with colors in a fifth-grade class when suddenly Judith, recognizing that the students needed a change of pace from our discussion, asked half of them to stand and find their own space in the room to move while

the other half observed, later to swap roles. Judith, playing little soft "pink" tapping sounds in varied rhythms on the cymbal, invited the first group to move the color "pink" with their arms and bodies. The students, enlivened by the opportunity for physical release, started moving: arms went up, down, and reached into space, fingers came into play, levels were explored, some toes pointed, legs moved. Some students followed the cymbal rhythms while others created their own contrasting rhythms. When the movers held their final shapes, frozen in individual poses, the other students and I saw a beautiful collage of "stilled" pink energy. The observers shared special movements they noticed which, to them, fulfilled the color "pink in motion"; then exchanging roles, the second group explored "pink" in space, followed by lively critiquing. Back at their desks, students wrote about their color experience—not just pink, but "pink in motion" and "pink suspended in space." The classroom became not only a place of words, but a place of *moveable*, layered wonder.

Both: The golden thread through all of our work as Orff Schulwerk-inspired educators is the importance and delight of staying loose enough to pivot in salient directions, often signaled by the students. The Orff Schulwerk approach underscores the importance of this flexibility—an openness to events that take classes in directions different from those the teacher originally fashioned. As Werner Thomas explained in his introduction to Keetman's (1970) *Elementaria,* "Working with Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous *ars inveniendi,* a spontaneous art of discovery with a hundred ways and a thousand possible structures" (p. 13). Wonder often awaits within these possibilities.

Creative Joy from Challenge

Finding compassionate and flexible responses to challenging moments with students can also open unexpected opportunities for richness and a shared practice of wonder.

Susan: Shortly after I began teaching, I was introduced to a class of seventh graders. After the introduction, one young man picked up his desk, turned it around, and sat down with his back to me! An inauspicious beginning, but I soldiered on. When I had all the other students comfortable and writing, I walked over to the young man (Freddie) and asked him if I might help him begin to write. "I don't need help," he said. "Well then," I said, "would you write something for me?" "You won't like it," he said. "That's okay," I responded.

When it was time to share, the first hand that went up was Freddie's. Still with his back to me, he read aloud the following: "Mrs. Katz asking me to write poetry makes me feel like the inside of a rat's mouth. My teeth want to taste blood." I was humbled by the ferocity of Freddie's words and amazed at how well he had mastered the art of imagery. The class waited for my reaction. It was not what they expected. I heaped praise upon my newfound poet, and Freddie did go on to write several well-written, deeply-felt poems.

After noting the students' reactions to Freddie's poem, however, I began to realize there was tension in this classroom — anger issues, perhaps bullying. Led by Freddie's poetic image, we changed directions. At our next meeting, I began a discussion about anger, and asked the students, without using names, to write a poem (using poetic techniques of imagery/metaphor/simile/alliteration/onomatopoeia/hyperbole) describing their feelings about another student or the class in general. It was amazing how the words and images flowed and how articulate the students were in voicing their fears, their anger, and for some, their sense of not belonging. The classroom teacher reached out some weeks later to let me know the class was in a happier and more interactive place since they had openly expressed their feelings through poetry—wonderful!

Judith: Early in my teaching career, I was with a difficult group whose previous music class experiences were clearly not positive. The self-pronounced "king" of the group, a tenacious lad, adamantly insisted we sing *The Star-Spangled Banner* during every class. On one of these occasions, I turned to the American flag, and in that instant heard a sort of "whoosh." When I turned back to the students, I saw they had, with one mighty pre-arranged force, blown straws to the ceiling, each fitted with a wad of gum at one end, and there were thus 25 hanging "straw/gum stalactites" in view. Instead of taking the bait from this act of aggression, we all had a good laugh and turned the lesson into word rhythms and their complements, starting with "stalactites" and other cave formations found when spelunking. Off we went into what turned out to be a very meaningful rhythmic ensemble based on rock formations and cave investigation techniques plus the 200th singing of *The Star-Spangled Banner* woven between cave exploring facts. Do some students also still remember that?

Embracing Unexpected Invitations

Susan: I was introduced to the concept of "cloud dreaming" on a glorious, late-spring day. As I talked to the class about poetry and the writing assignment I had prepared, I noticed one student sitting by an open window, totally oblivious of me and my lesson. She was staring out the window, head tilted slightly upward. I walked over to her and asked her what she was doing. "Cloud dreaming," she replied.

I looked out the window and up at the sky. It was a blue sky, the color of wonder, and dancing across it, in what must have been strong winds, were the most glorious, fluffy clouds I had ever seen. I shifted gears immediately and took the class outside for some "cloud dreaming."

Stretched out on the grass and staring up at the sky, we saw dragons and fireflies, dolphins jumping out of the sea, and hawks flying over forests of trees. We saw princes and demons, lions and tigers and bears. Out of that experience came an impressive array of poems telling stories, dreaming dreams, and releasing feelings—all inspired by the serendipity of this child, sitting by a window on a beautiful late-spring day, discovering her own source of inspiration.

Conclusion

In an earlier article in *The Orff Echo,* Judith asked readers to keep words from our friend and poet, Mary Oliver, as a compass in our work: "Pay attention, be astonished, and tell about it," (as cited in Thomas-Solomon, 2022). Oliver's advice became a sort of mantra for our lessons. Not only do we want students to feel that sense of astonishment—to experience wonder—when they or their fellow classmates create something, but we as teachers want to feel it too.

Each moment in the classroom is filled with possibility, and it is our task as teachers to be paying attention and ready to change direction in an instant, not to follow our notes and prearranged lessons but the direction in which a word or thought from a student points, to follow a yet-unknown path to a yet-unexplored destination. This is practicing wonder.

Theodore Roethke (1953), in his poem "The Waking," instructed us,

> *Great Nature has another thing to do*
> *To you and me; so take the lively air,*
> *And, lovely, learn by going where to go….*

We like to think that is what we did—"learn by going where to go"—over the nearly five decades we taught and learned together in classrooms, workshops, and weekend retreats. What happens between teacher and student in this work can be a kind of blending of not only creative artforms, but also individual personalities and dreams just waiting to be explored. Together with our students, we can create "moments of wonder." ■

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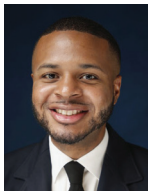
Integrating the Civil Rights Movement into the Music Classroom Using Children's Literature

ABSTRACT

Drawing on culturally responsive pedagogy, in this article the author explains the value of including history, specifically civil rights movement history, in the music classroom. He offers suggestions for using picture books as engaging entry points for integrating important history lessons and meaningful conversations with Orff Schulwerk-inspired music learning.



RAMON JACKSON serves as visiting assistant professor of music, music education coordinator, and assistant band director at Jackson State University where he teaches graduate and undergraduate courses in music education and music technology and directs the Sonic Boom Media Team. Ramon holds a DMA in instrumental pedagogy from the American Conservatory of Music and a master's of music education from Jackson State University. He is an active presenter, clinician, and adjudicator. He is currently completing a PhD in music education from the University of Mississippi and is president of the MS#100 Orff Chapter.

By Ramon Jackson

Integrating teaching about the civil rights movement into my music classroom has been a regular part of my teaching. Understanding history is a critical element of learning today. Until the last few years, I taught in an all-Black school in Jackson, Mississippi, where the schools have been resegregated. Though I am currently teaching at the university level, I visit schools regularly and continue this work with children. I try to be open and honest with students about the civil rights movement and how it affected so many African Americans.

We, as educators, can include the history of music and relevant historical events in the lessons we teach in the music classroom today. Doing so can enhance student engagement and connect our music learning objectives with students' larger world in a way that advances culturally responsive pedagogy (CRP).

History in Music Class

History is an essential part of the present. Nearly all the questions asked in the music classroom about music's contexts and development connect to history, including questions related to gestures, technicality, aural listening, notation, and performance. Including history provides our classes with the context in which they can better appreciate the music lesson.

Culturally responsive pedagogy is a research-informed approach for teaching all of our diverse students (Lind & McKoy, 2016). In discussing CRP, Lind and McKoy

(2016) noted that "First and foremost, we envision a music education process where music teachers intentionally connect what they do in the classroom to the lives of their students" (p. 132). They caution educators that it is insensitive for the music teacher to assume or be largely ignorant of the vast knowledge and the influence of factors of ethnicity, race, and culture on the music learning process. Potentially beneficial practices for engaging students through CRP in the music learning environment could include the assessment of various types of music, teaching lessons on social justice, and putting more emphasis on the context of the music lessons students will be keen to learn.

Integrating Civil Rights History into Music Class

Teaching history in music class is a practice that has produced moments of awe, shared challenges, and exceptional opportunities for my students and for me as an educator. Including history provides critical, contextualized learning and connections to the music we make together.

Particularly considering the large portion of African American learners in our schools, the value of teaching about the civil rights movement cannot be overlooked. As noted in the Southern Poverty Law Center's (2014) *Teaching the Movement 2014: The State of Civil Rights Education in the United States:*

> The civil rights movement is one of the defining events in American history, during which Americans fought to make the ideals of justice and equality embedded in our founding documents real. When students learn about the movement, they understand what it means to be active American citizens. They learn how to recognize injustice. They learn about the transformative role thousands of ordinary individuals play and the importance of organization for collective change. They see that people can come together to stand against oppression. (p. 11)

In discussing the importance of teaching equity and the history around it, Hess (2017) advocated for the use of explicit, direct language during conversations and discussions surrounding the topics of race and ethnicity. The call for music education to shift from perpetual naivety or "terminal naivety," defined by Vaugeois as "a lack of awareness of power relations, larger global dynamics, and an individualistic focus on self-improvement" (as cited in Hess, 2017), is something I have also considered in my experience as a music educator. Direct conversations with students can help build a heightened awareness that should exist regarding our history as a society pertaining to racial oppression and political matters. This understanding is also valuable in understanding music.

Including civil rights movement themes in an Orff Schulwerk context has allowed me to integrate history into musical teachings, opening opportunities for students to reflect on their experiences and to understand some of the issues that have affected their lives. I also know that sometimes educators find teaching these non-musical, important-but-challenging topics to be the most intimidating. Our students have unique personal backgrounds, identities, and experiences. These individual factors and experiences can significantly affect how students perceive history and understand it in the context of music lessons. Safe, sensitive, humble classroom conversations can offer students opportunities to provide details about their experiences, should they wish to do so.

Incorporating historical books into our Orff Schulwerk classrooms allows students to interact actively with the material, singing, speaking, playing, and creating together around these important historical themes.

Let the Children March

Orff Schulwerk educators might regularly use illustrated books within our teaching to inspire movement, add musical interludes, and bring stories to life on the stage. Books that provide cultural or historical context for students are also engaging and useful. Many books share information about events that happened in the civil rights movement, such as how African Americans marched to the Lincoln Memorial in Washington D.C. and how *Lift Every Voice and Sing* came to be popularly known as the Black national anthem. One such story, particularly useful within an Orff Schulwerk-based classroom, is *Let the Children March,* written by Monica Clark-Robinson (2018) and illustrated by Frank Morrison. This story presents a visual representation of how to solve problems with others in a peaceful manner. Students learn about how Blacks were not allowed in certain areas, could not enter particular doors, had to drink from the Black-only water fountains, went to

the Black-only restrooms, could not play at the same playgrounds as White children, and so much more. Students begin to discover how Dr. Martin Luther King Jr. organized a peaceful protest in opposition to race-based, discriminatory treatment.

Illustrated books bring history to life for our students. Incorporating historical books into our Orff Schulwerk classrooms allows students to interact actively with the material, singing, speaking, playing, and creating together around these important historical themes. Students can express themselves, for example, through instruments and speech. To launch their musical expression, I created a small ostinato phrase, "We won't back down. Not right now!" Together, we brainstorm how we could accompany the ostinato with a melody, bordun, and embellishments. Once everyone has shared their ideas, we decide what would sound best with the ostinato. We put it all together and perform our composition in the context of the story. My students like this chance to be creative and engage and connect with the story. When we reach the end, as the teacher, I can see how well the students understand that African Americans overcame many trials and tribulations during that time. Students can identify and associate with past heroes who paved the way for continued work towards equal treatment today. Reflecting on the peaceful activists, they begin to understand that they should remain steadfast and not allow anyone to make them get out of character, but instead display kindness at all times.

I encourage music educators to find ways to engage students by making them feel involved with choice agency instead of simply saying, "play it this way," or always giving them the part they are to play. As music educators, we value the Orff Schulwerk approach because it allows students to express themselves creatively. Inviting students to take part in helping to make the composition musical allows for interpretation and expression and motivates our young scholars to feel like young musicians.

The music classroom can also provide opportunities to give students the chance to discuss their musical preferences and relate them to historical issues and concepts. Some will make statements such as "I hate slow music," or "I prefer music that tells me what is happening in society." Through the statements students make during discussions, it is possible to understand their experiences and views. I also try to respect their ideas and validate their experiences by

linking them with historical concepts and events we have discussed. This includes reflecting with them on the possible differences and divergent personal views people within the civil rights movement had to overcome as they cooperated. Through careful management and appreciation of their differences, they were able to move in one direction and achieve the desired goals. This can be a great metaphor for building student understanding of the value of cooperation and compromise as well.

Lift Every Voice and Sing

Another entry point to including history in the music room is *Sing a Song: How Lift Every Voice and Sing Inspired Generations,* written by Kelly Starling Lyons (2019) and illustrated by Keith Mallett. The students learn about the history of this song, written by James Weldon Johnson as a poem celebrating Abraham Lincoln's birthday and put to music by his brother John Rosamond Johnson. Mallett's illustrations show students that traditions are passed down from generation to generation, and it is important not to let tradition or history die. Similarly, bringing history into our classroom models learning from the experiences and accomplishments of previous generations, honoring the past, and forging our own futures.

I invite students to pick a part of *Lift Every Voice and Sing* when reading the story and sing or play an instrument of their choice during their part. This encourages them to express themselves musically, whether vocally or instrumentally. The students are excited to present a solo while we read the story. Allowing learners to link an instrument that interests them with a part of history helps them retain the content and advance toward the music learning objectives.

We Shall Overcome

A wealth of amazing Black music, old and new, from near and far, exists. Providing students with a historical background helps them begin to feel and relate to a musical work as they strive to convey a message through their performance. For example, the song *We Shall Overcome,* the anthem of the civil rights movement, promotes a sense of hope and belief that better days lie ahead. In my classroom, Brian Collier's (2021) illustrated book, *We Shall Overcome,* is a tool to help students learn the words of the song. Learners visibly appreciate the book's illustrations, which acknowledge scenarios and approaches of integration within the civil rights movement as well as the development of the music. Collier's book advances historical understanding and helps students connect to the song. Bringing in aspects of the Kodály approach, such as singing the song with solfège syllables and Curwen hand signs, allows students to see how the notes ascend and descend and how to execute octaves and the same pitches. Pairing history and stories with our other music teaching strategies enhances students' learning and engagement.

Reaching All Students

We as educators are charged with energizing learners to be enthusiastic about music. Orff Schulwerk practitioners allow students to explore, create, and learn how to express themselves through song, instruments, books, and movement. We must be willing and able to reach all our students and recognize that no child will learn in precisely the same way. Integrating other subjects with music instruction enables our students to use that knowledge in their general education classes. Picture books featuring the history of the civil rights movement serve as a powerful tool for us in achieving this.

Bickford (2015) cautioned educators that some children's Black history books might be historically misleading or inaccurate. For example, often-repeated tales of Rosa Parks as a tired seamstress perpetuate a flawed picture of the woman who was a determined activist. As you select books and do your background research, carefully vet your sources to ensure you present students with the most honest and accurate picture of history. This requires extra research on our part, but our students deserve nothing less. Supportive resources exist, including the website Civil Rights Teaching (Teaching for Change, 2022), which offers a wealth of historical information, illustrated book suggestions, and (non-music-specific) practical lessons and resources.

Future research into how history and historical events can be integrated into music class, as well as the impact of including history on student engagement, might offer support and models to help us incorporate history into our classes. This could potentially improve student performance by enabling them to understand how historical events apply to them. Additionally, research studies on some of the approaches to integrating the history of race and its elements, and how these approaches affect modern music classroom environments, could benefit both students and teachers.

Conclusion

The civil rights movement was a monumental, inspirational event in American history that represents cooperation, resiliency, agency, and collective action for justice. As educators, we must continue integrating historical contexts into music classrooms. We need to give students the chance to share their own experiences and perspectives connected with music and historic events as they learn. Ultimately, these culturally responsive practices enhance students' experiences in class and enable them to understand music and history in meaningful, relatable ways and contribute to a thoughtful, fulfilled life. ■

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Reviewed by **Jeaneau Julian**

A Place Inside of Me: A Poem to Heal the Heart

Written by Zetta Elliott/Illustrated by Noa Denmon
Farrar Straus Giroux Books for Young Readers
Macmillan Publishing Group, LLC, 2018

Emotions are part of who we are. We will experience a multitude of highs and lows over a lifetime or even in a single year. Life presents many twists and turns, and one small incident can change our trajectory. Zetta Elliott's *A Place Inside of Me: A Poem to Heal the Heart,* illustrated by Noa Denmon, explores a Black child's shifting emotions throughout the course of a year. As educators, we work within our given context to build resiliency within our students. Through energetic illustrations and lovely metaphoric language, this Caldecott Honor Book can advance both Social Emotional Learning and music learning in our classrooms as it honestly and positively explores our complex emotional realities.

We all have a "space deep down inside" of us where all our "feelings hide" until we "find the strength to reach inside." **Joy** and happiness shine delight in Elliott's character's life until **sorrow** takes over after his community is wounded by a police shooting. Other emotions, such as **fear** and **anger,** fester, yet **hunger** takes over insisting to be …

free.

Instead of allowing negativity to dominate his emotions, **pride** reminds the boy of the struggle and how Black people have emerged strong, triumphant, and beautiful. **Peace** calms the whispering doubts, as **compassion** heals the wounds of the past. **Hope** allows him to know he can use his life to help and **love** others as well as himself.

The words in bold here are emotions we all feel or have felt. Thinking as a music teacher, I can use most of these emotion words to identify and practice quarter notes and eighth notes. Students can add other emotion words to expand the list, drawing on and building social-emotional skills while building music literacy. The phrase "inside of me" works well as an ostinato on unpitched percussion of the student's choice during a reading of the story or in lieu of reading those particular words. Invite different students to act or move like each emotion as a visual representation of how they feel after discussing how it might look. Consider engaging with a language arts colleague to mine the book's poetry further as well.

Our students must know that we as teachers care about their emotional well-being. It is part of establishing strong relationships. *A Place Inside of Me: A Poem to Heal the Heart* is the perfect addition to your library as you develop strong relationships with your students and help them grow in love and resiliency. ■

JEANEAU JULIAN is an elementary music educator in Little Rock, Arkansas. She completed her undergraduate degree in instrumental music education from the University of Oklahoma and earned a master's degree in teaching English to speakers of other languages from Arkansas Tech University. She has completed AOSA Teacher Education Levels I–III and currently serves as Region III representative on the AOSA National Board of Trustees.

Reviewed by **Roxanne Dixon**

What If…

Written by Samantha Berger/Illustrated by Mike Curato
Little, Brown Books for Young Readers, 2018

A powerful question-starter, *What If…* has been reverberating in my mind recently. Asking ourselves *what if* can help us solve student engagement or management problems, can spur us to launch new projects, re-imaginings, programs and collaborations, and can help us stay creative and engaged throughout our teaching careers. Asking our students *what if* invites them to co-create, imagine, experiment, apply ideas, analyze, and explore with any variety of repertoire, media, or inspiration. Creating a culture of *what if* means our students begin asking *what if* themselves—stretching and reimagining our lessons, owning the collaborative and artistic work we do together.

Berger's *What If…* provides a beautiful opening for guiding our students to feel their own resiliency, embedded within a celebration of creative expression and imagination.

Orff Schulwerk is really all about *what if,* as in our Orff-inspired classrooms we play together with our students, follow interesting ideas and explore how music, movement, and speech can inform one another. Author Samantha Berger and illustrator Mike Curato's beautiful book *What If…* specifically uses this question to explore creative limits and resiliency. Inspired by the author's experience losing her art supplies in a flood, we join a young artist/author to consider, what if her pencil "one day disappeared?" The answer, illustrated with mixed media origami, comes as, "I'd fold up the paper till stories appeared." And what if the paper were gone, and on and on, the girl considers one limitation after another, always reaching beyond to continue to create—snow angels, sand castles, shadow puppets, dancing. Finally, we see the girl's face, close-up, eyes closed. "If I had nothing, but still had my mind …" The answer is revealed in a bright, fanciful fold-out illustration, "There'd always be stories to seek and to find."

Teaching through the COVID-19 pandemic pushed us all to create and educate in ways that overcame limitations we had never imagined. Berger's *What If…* provides a beautiful opening for guiding our students to feel their own resiliency, embedded within a celebration of creative expression and imagination. Consider exploring creative limitations and *what if's* together, beginning with familiar repertoire or stories: What if you could no longer move your feet in this dance? What if we arranged this song with only non-pitched instruments? What if we moved the home tone to shift into a different musical mode? What if we accompanied our story with shadow puppetry? As this book illustrates, creative limitations can open the window to new ideas. In our classrooms, *what if* questions invite joyful, collaborative exploration.

Is it a surprise virtual-learning day due to snow or other events? Challenge your amazing students to think like the narrator in *What If….* For instance, what can they create with the things available today at home? Let Berger and Curato's colorful, thick-paper hardcover book or paperback edition provide inspiration across settings.

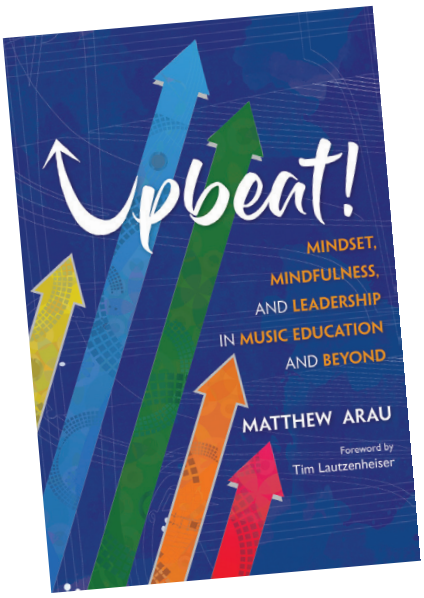
Can we empower our students with the curiosity and confidence to ask *what if* within and beyond our classrooms? Can we help build individuals who are alive and engaged with the world? Who are thoughtful and critical learners? Who are equipped to notice, question, and challenge systems of injustice? Who are innovators and leaders? *What if* we can change the world one question at a time? ■

ROXANNE DIXON is an educator and clinician focused on engaging curiosity, creativity, and questioning across the curriculum. She teaches undergraduate and graduate courses at Messiah University (PA) and pre-K through Grade 8 music at the Londonderry School in Harrisburg, Pennsylvania. Roxanne holds a master's degree with an Orff Schulwerk concentration from the University of St. Thomas, Minnesota. She has served on the Philadelphia Area Orff Schulwerk Association executive board and currently serves on the editorial board of *The Orff Echo.*

Reviewed by **Emily Crowe Sobotko**

Upbeat! Mindset, Mindfulness, and Leadership in Music Education and Beyond

Written by Matthew Arau
GIA Publications, 2022



Social Emotional Learning (SEL) has been a highly prioritized practice in the world of education, especially since the global pandemic. Teachers are responding to their students' high stress levels, anxiety, and trauma while also facing their own battles with stress and burnout. It is a difficult time for everyone in education to feel grounded in the joy and passion that brought us to the teaching profession in the first place. To take care of our students' social emotional learning *and* their music learning, we must take care of ourselves as teachers first. Our own social emotional care is crucial to refilling our cups in order to pour into our music-making communities.

Dr. Matthew Arau's book, *Upbeat! Mindset, Mindfulness, and Leadership in Music Education and Beyond,* is a wonderful resource that encourages music educators to rethink the way we build leadership in ourselves and our students to inspire others to unlock their full potential. The impetus for this book came from Arau's own teaching experience during a few challenging years in his band classroom where student investment, general morale, and musical outcomes were at an all-time low. Out of sheer survival for his personal well-being and the well-being of his program, Arau began to teach leadership to his band students. The turnaround in his program inspired a new approach of infusing leadership within music instruction that developed into global teacher workshops and his book.

The book is divided into three sections: "Ignite!" "Inspire!" "Lead!" Chapters in each section feature related topics, such as reframing our use of language. In Chapter 2, Arau demonstrates how to incorporate gratitude, enthusiasm, and treasure (also known as The Power of G.E.T.), while using mindfulness and a growth mindset in the classroom and developing actionable leadership within the music community. In each chapter readers receive applicable frameworks and techniques to put the focus into action. At the end of the chapter, he includes thoughtful journaling questions, quotes related to the chapter's topic, and teacher-written vignettes that share how applying these techniques, practices, and mindsets have affected their work in music education. Hearing stories from other teachers on how the *Upbeat* approach influenced their teaching and their students provides an inspirational transition between chapters. I found the book to be easy to assimilate and complete in a few sittings. Readers will want to keep pencils, highlighters, and sticky notes handy to flag or mark certain pages.

The applicable frameworks broken down in the various chapters focus on how to build personal sustainability and teach leadership to students, which will bring life and longevity to our programs.

Although Arau's influence for this book came from his experience as a high school band director, the principles of mindset, attitude, language, and developing leadership work in every classroom setting. Arau focuses on developing an *Upbeat* approach to our work to foster collaborative, inclusive leadership that embraces everyone. The applicable frameworks broken down in the various chapters focus on how to build personal sustainability and teach leadership to students, which will bring life and longevity to our programs. In my work as a coach for other music teachers, I have found that profound, meaningful instruction is built around intentional classroom culture. The approach Arau outlines to infuse mindfulness, student leadership, trust, and community-driven core values creates an overall *Upbeat* culture that pays off immediately.

Upbeat! was designed and developed to prioritize the SEL in music education our teachers deservingly need to feel empowered in their profession *and* equipped to engage their students' musical and personal development. To launch the third section of the book, Arau states "Leadership is a skill that can be learned and taught just like any other skill." In addition to teaching literacy, composition, technique, singing, and other musical skills, prioritizing leadership within Orff Schulwerk-based instruction gives students permission to invest in their classroom communities. Blending leadership with the Orff Schulwerk approach will continue to inspire the community-driven creativity our students need to unlock their fullest music and human potential.

Upbeat! Mindset, Mindfulness, and Leadership in Music Education and Beyond is sure to become a valuable resource for developing strong leaders in music education and for supporting and uplifting music teachers around the world, regardless of experience. Keep this book on your desk and revisit its various chapters when you need inspiration, guidance, or a new idea to help you through the challenges the school year brings.

EMILY CROWE SOBOTKO is the director of music programs for Uncommon Schools, a charter school network based in the Northeast. In her role, she oversees the growth and development of Uncommon's music programs and coaches music teachers in Brooklyn, New York. She previously founded an Orff Schulwerk-driven elementary program in East Flatbush, Brooklyn. Emily is an active member in the New York City AOSA Chapter and is currently completing her Level III coursework.

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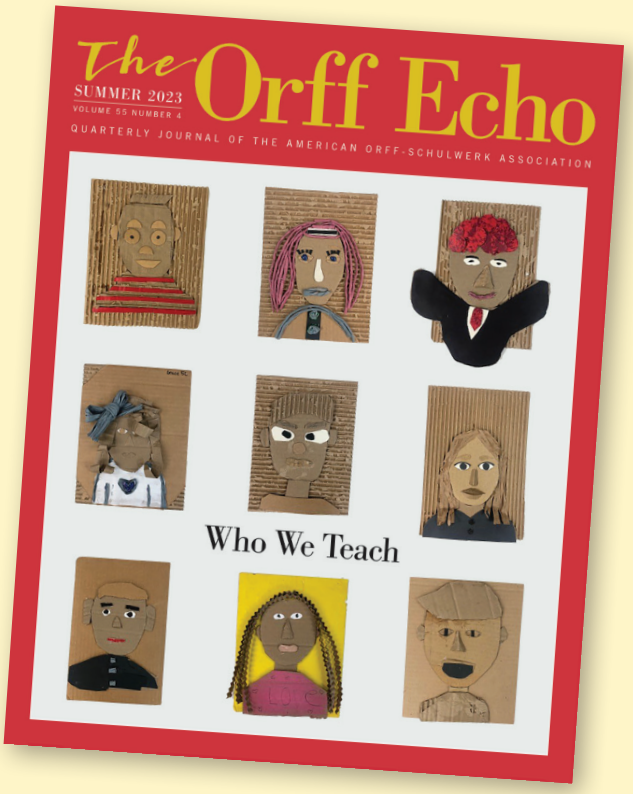

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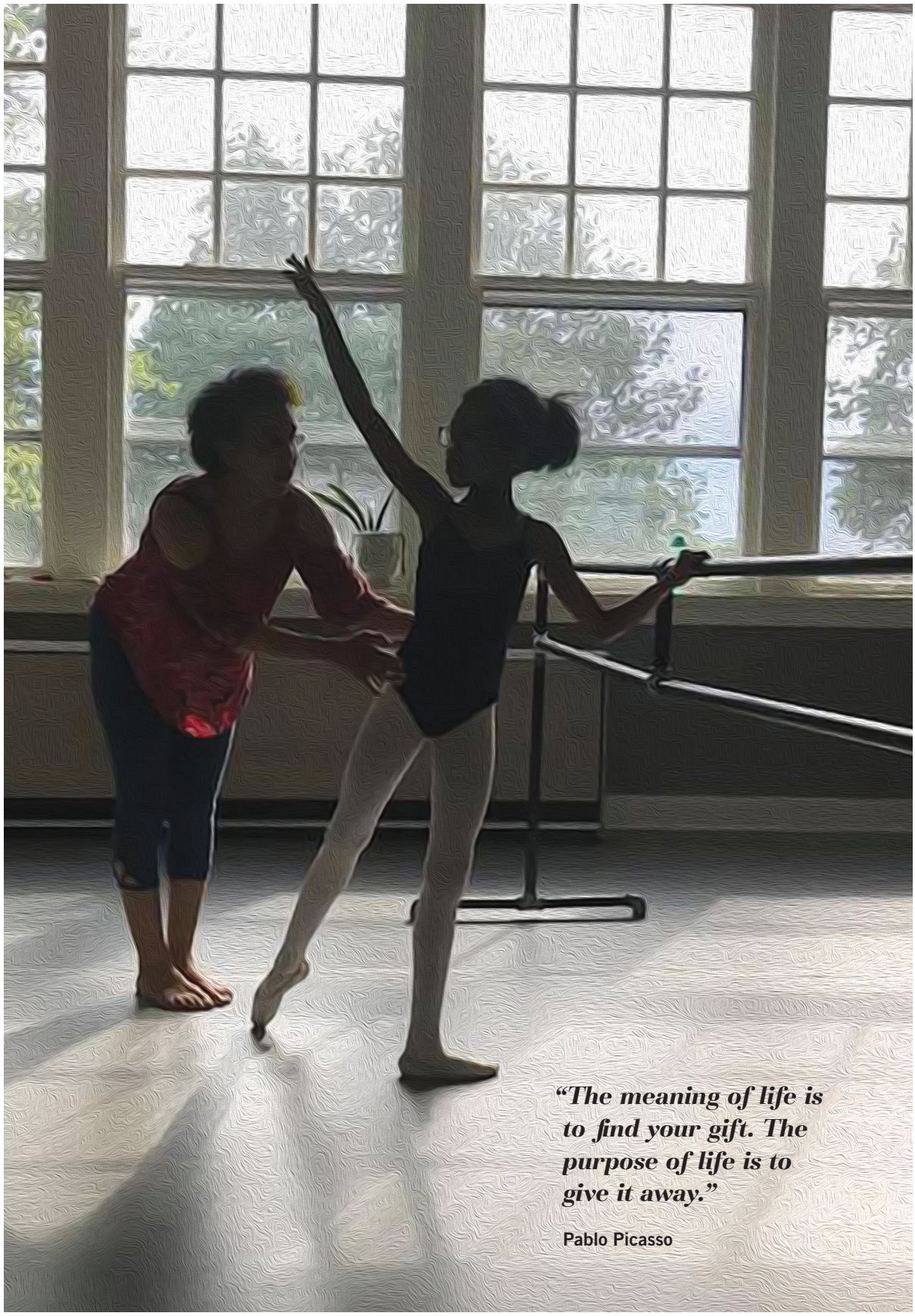

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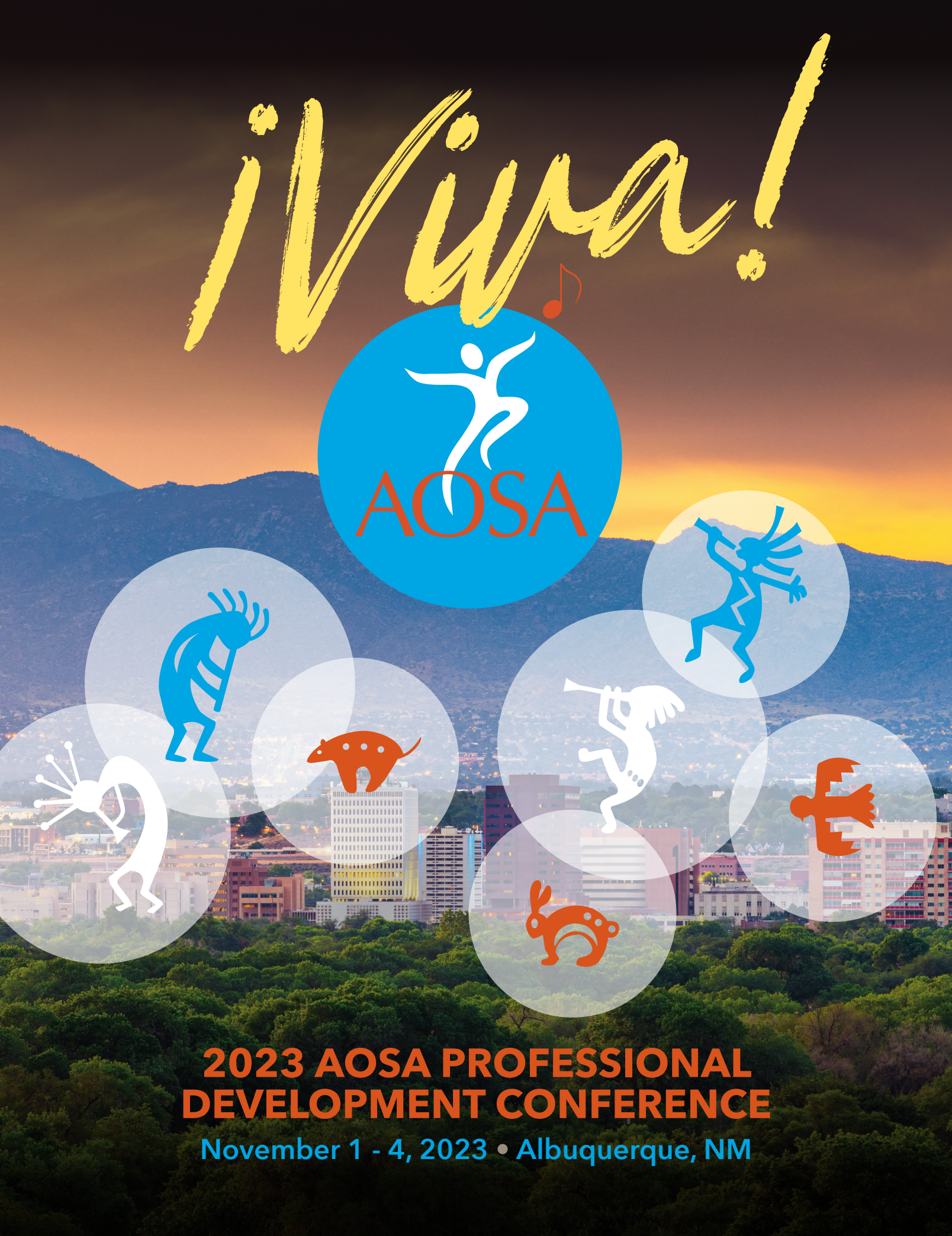

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