

**Music, Growth, and Wisdom:
The Educational Thought
of
Carl Orff and Alfred North Whitehead**

Master of Education Thesis
Department of Educational Foundations
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DEDICATION

This thesis is dedicated to the children and teachers who have enriched my life.

ABSTRACT

This thesis demonstrates how an interdisciplinary, organic music program built on the theory of Alfred North Whitehead and the practice of Carl Orff fosters freedom, imagination, creative expression, discipline, and wisdom so that children may learn about themselves, others, and the living world through an interdisciplinary approach to music. The thesis also addresses the failure of music educators to fully recognize and embrace the compatibility of Orff and Whitehead's work and the subsequent deficiency of school systems to provide aesthetic experiences through elementary music programs that develop wisdom.

The thesis underlines the importance of education that enables balanced growth in children; provides an historical perspective on the factors that contributed to the development of Orff's Schulwerk; emphasizes the importance of arts education in Whitehead's educational philosophy; and provides a constructive proposal for a music education program utilizing the philosophy and practice of Whitehead and Orff. The potentiality for music education and a process-based approach combining the work of Orff and Whitehead designed to nurture growth and wisdom and help children live life to the fullest, are underscored.

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Chapter One

Connecting the Disconnected - Rethinking the Aims of Education

We must seek out such artists as have character and thus are able to express the beautiful and noble. Then our youths will live in a healthful land, and everything will benefit them that drifts across from beautiful works to the eye and the ear, like a breeze that brings health from good fields. From childhood on it will form them insensibly like a beautiful poem, and it will give them love for such, and harmony. Yes, that would be the most glorious kind of education.

(Plato, "The Republic")

I. Introduction

Childhood is a time of gradual change and growth during which we gain an understanding of the world beyond self. It is a time when we are most impressionable, and open to discovering what we love. The ancient Greeks believed that guiding this notion of love, 'passionate desire', or *erōs*, in ways that develop goodness, was the ultimate goal of education (Garrison, 1997, p. xiii).

Whiteheadian scholar, John Cobb, argues that education should enable moral goodness, or "strength of beauty", in the learner's soul by enhancing aesthetic value, celebrating community, and helping children appreciate their relationships with the natural world (Cobb, 1998, pp. 106-107). This comprehensive notion of valuing is the basis upon which non-coercive relationships with other human beings and with nature can be built. The maximization of private wealth, however, has resulted in self-indulgence, poverty for many human beings, and enormous damage to the planet. Examples of the latter include pollution of the air, water, and land, ecosystems destroyed for use by human beings, cities running out of space to dispose of their garbage, and global warming (Daly and Cobb, 1994, pp. 449-455).

Educators have a responsibility to counteract this dominant trend by reestablishing an awareness of the need for unity among people, as well as balance between the human and natural worlds. Students who learn about the relationships among different disciplines are more likely to develop strength of beauty, and understand and be able to express their connectedness with other people, nature, and the universe, than those who are only exposed to separate, discrete disciplines. In reality, problems are

interconnected, and knowledgeable individuals working together from different perspectives can recognize this interdependence in ways that 'experts' who plough a single furrow cannot (Daly and Cobb, 1994, pp. 133-137).

Unfortunately, much of my experience as an educator leads me to believe that Saskatchewan schools do not always assist students to develop an understanding of their connectedness with the universe. In consultation with colleagues in various strands of arts education, there is a resounding chorus of concern surrounding issues such as course scheduling, curriculum expectations, and limited university programming for prospective teachers in the areas of music, dance, drama, and visual arts. As a result, the quality of the arts and aesthetic experiences for students in the province suffers and the interest in them declines. Many educators have noticed a decline in enrolments in arts education classes at the high school level. The current reality is that even though the potential of interdisciplinary education is known and some efforts are being made to effect change in schools, quality arts education does not occur in every school or every classroom. Some positive efforts include teachers being actively involved in member organizations such as the Saskatchewan Music Educators' Association or the local chapter of Carl Orff Canada Music for Children; the Saskatchewan Ministry of Education's early learning initiative, as documented in "Play and Exploration" (2008), which is based largely on the Reggio Emilio approach to early childhood education; and an effort by one particular Saskatchewan school division to implement a special program designed to teach curricular areas such as language arts, math, history, social studies, and science through visual art, music, drama, and dance. Unfortunately, this program has only been granted the funding required for three out of thirty-seven elementary schools and from conversations with some of the teachers involved, I believe that their personal connection with the arts, and willingness to explore and implement alternative pedagogies will be a determining factor in the program's success or failure. While the majority of teachers recognize the potential of the program, a few remain skeptical for two main reasons. First, they are not convinced that it is possible to cover all the curricular content through an interdisciplinary, artistic approach. Second, their own artistic and creative life experience is limited, so that they

tend to rely on the artist as expert rather than as co-teacher.

Whitehead believes the arts are powerful in their ability to assist in the development of 'active wisdom', or the mastery of knowledge through "the habit of the active utilisation of well-understood principles" (1929, pp. 30, 37). The imaginative process enables the child or adult to visualize or create new images and ideas that provide alternative possibilities for feeling, thinking, and acting in ways different from those predominant in reality. He considers imagination a central element in the creative process of growth, which constitutes the education of human beings since the imagination is a unifying force in life (1929, p. 93). This approach, however, is too often absent from schooling today as large class sizes, outcomes evaluation, standardized testing, tangible reward systems, compartmentalization of disciplines, and teaching primarily for content all militate against it.

For example, a class with a large number of students may have time and space constraints restricting the effectiveness of active learning. Space restrictions will make it very challenging to foster an environment that promotes learning through means involving any physical movement, variety in seating arrangements, or the set up of learning materials that the students can use for discovery, exploration, and their growing capacity for wisdom. Because of large class sizes, the teacher may not have enough time in the school day to interact on an individual basis with students, attend to their needs, and challenge them to become creative, reflective thinkers. Alternatively, s/he may try to *enable* students to do their school work by providing them with tangible rewards, possibly making them dependent on extrinsic rewards rather than the intrinsic value that comes from active wisdom, sometimes described as a love for "deep knowing" (Oliver and Gershman, 1989, p.176).

Even though evidence is lacking to suggest schooling is the primary factor in determining an employee's productivity, teachers and administrators often feel pressured by various sectors of society to place an overriding emphasis on skills training in the hopes of "preparing tomorrow's workers" (Kohn, 2007). Kohn indicates that this way of thinking can cause a shift in the curricular focus, thereby placing a disproportionate

emphasis on subjects that promote skills training and competition rather than on things that enable “excitement of learning”, “deeper thinking about questions that matter”, “social and moral development”, or “democratic society” (Kohn, 2007). Kohn wisely warns that “every time education is described as an 'investment,' or schools are discussed in the context of the 'global economy,' a loud alarm ought to go off, reminding us of the moral and practical implications of giving an answer in dollars to a question about schools” (Kohn, 2007).

Unfortunately, Kohn’s advice is not well heeded by all those concerned with education, and since mathematics, science, and technology are often seen as priorities in the current job market they are often emphasized over the arts and humanities. When this happens opportunities that encourage children to grow emotionally, spiritually, physically, socially, and intellectually may go untapped in favour of their development as human resources, and many students may be left without an outlet for developing their creative potential. Even though much has been written on the positive effects of studying the arts, specifically music (Weinberger et al, 2000), many Canadian schools do not have qualified music or arts educators. Moreover, I have mentioned one example of an interdisciplinary program in Saskatchewan in which some teachers feel uncomfortable with their role as artist/teachers, thereby undermining the goals of the program. There seem to be similar problems in implementing arts education in other countries too.

A 2005 American report on arts education in Illinois postulates that arts education is important for many reasons, including extrinsic economic ones, however, due to budget and scheduling constraints and lack of qualified teachers, it is not implemented in every school (Illinois Creates: The Illinois Art Education Initiative. (n.d.) p. 19). Devaluing the arts has placed them in the realm of non-essential or ‘frill’ subjects where either they are not taught at all, or they are taught in isolation from related disciplines, thus limiting any potential to demonstrate interconnectedness.

In Australia, as in Saskatchewan, not all primary school students have the opportunity to study music with music education specialist teachers. Instead, the norm has been to have students learn from generalist teachers who have not always been well

versed in the arts (Temmerman, 2006, p. 274). The Stevens Report of July 2003, as cited in an Australian Council of State School Organisations document, states:

The current situation in Australia from the perspective of generalist primary teacher preparation is that, with such limited allocations for music curriculum studies being presumably uniform across all Australian primary teacher education courses, there is little chance that primary teachers will be capable of implementing music curriculum in their classrooms [italics as in original document] (ACSSO, April 30, 2005, p. 3-4).

However a more recent comprehensive survey in Australia recommends a radical change in governmental policy that would bring the arts into the mainstream of lifelong learning for every citizen. The Australian Council's *National Education and the Arts Strategy* argues that through art education "you not only improve the quality of learning, but the quality of life itself in its many variations – from the personal, to the family, community, to regional life, and to the life of the nation" (cited in Temmerman, 2006, p. 272). The report recognizes that arts education can enhance the quality of life of Australian citizens by developing their creative capacities. Relationships among the personal, the familial, the communal, the regional, and the national are seen as the basis for nothing less than a rejuvenation of the human spirit. The promise of a full-bodied arts education of this kind has been taken up in the state of South Australia where the aims and strategies implemented by the government through ARTSsmart are helping to ensure “access to quality art programs within and outside their school-based programs” for children and youth (Government of South Australia, 2003, p. 14). This government-sponsored initiative provides opportunities for students and teachers alike to work in partnership with artists and arts organizations at least once a year at the school level. Information and financial support is supplied for events and opportunities held outside school in an effort to encourage the development of relationships between young people and educators with members of the arts industry and various cultural groups. Through these efforts, the South Australian government is working to foster creativity, imagination, inventive thinking, and cultural diversity (pp. 14-18).

II. Carl Orff and the Powers of Music Education

Carl Orff (1895-1982) was a strong proponent of education that serves as a humanizing influence (Orff, 1985, p. 13) and feared that if opportunities to nurture the potential to relate body, mind, and spirit were ignored at an early age, the child's potential might never be fully developed. Orff felt strongly that young children should be involved in occasions that awaken and nurture growth through music. He believed music education should be a fundamental part of elementary school because "it is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contains experience of the ability to feel, and the power to control the expression of that feeling, must also be provided" (Orff, 1977, p. 9). In this way, music education acts as much more than the "question of musical education" (p. 9), and supports the development of the whole personality.

Orff-Schulwerk is an approach to music education which Carl Orff developed early in the twentieth century that promotes learning music in strong union with dance, language, literature, and drama, as well as world cultures (Goodkin, 2004a, p. 331; 2004b, p. 20). Orff's interdisciplinary approach offers a powerful, dynamic, holistic and organic opportunity for children in the sense that it mimics a living, growing interconnected process typified in the natural world when applied to the cultural activities of education (Goodkin, 2004a, p. 1; 2004b, p. vii, p. 53). Orff, like Whitehead, believed that education involves the forward moving energy of the whole child - her emotions, desires, feelings, conceptual abilities, and relationships with other entities (Whitehead, 1929, p. 3). These and other similarities between Orff and Whitehead will be mentioned throughout the thesis and considered in detail in Chapter Four.

It is important to understand that Orff did not set out to develop an interdisciplinary approach to music education. Rather, it evolved organically from his life experiences and relationships that became embodied in the Schulwerk. Being a passionate gardener, Orff often used metaphors from the natural world to describe the organic evolution of the Schulwerk. He described it as a wild flower – the seeds were planted in

favourable conditions at a time when they were needed (Orff, 1977, p. 3). As a musician and composer working in constant collaboration with dancers, Orff came to recognize the need for new ways of teaching music that incorporated its different forms. He came to recognize the powerful rhythmic beat of the drum as a primal source of music and understand that music and dance are integrated activities.

III. An Interconnected Growth Process

The organic developmental growth process can easily evolve for students in an Orff-Schulwerk classroom if the teacher is well qualified and the students have established relationships between the various arts and other disciplines. Opportunities unfold in various ways, according to the students and teachers involved. One possible scenario might be as follows: If the goal of learning is to demonstrate the interconnectedness of nature with the human activity of music, the teacher and children could go outside to experience and explore sounds in nature. Then, after returning to the classroom, the students are encouraged to connect the musical concept of timbre (the qualities, properties or ‘character of sound’) through the use of various non-pitched percussion instruments (like drums, shakers, and woodblocks) with sounds in nature. Members of the group might take turns leading a review of the names and demonstration of proper playing techniques of various percussion instruments, or share their ideas of what sounds in nature they could try to emulate on the instruments such as the song of birds, the tap of a woodpecker, the quack of a duck, or the scurrying of a mouse. Next, the teacher in an effort to continue establishing connections with natural world, might have the children listen to a descriptive story or poem and invite the children to use the instruments to create nature sounds as a sensitive improvised accompaniment. Another day, the students might compose their own nature poems or stories to go along with the ‘soundscape’ accompaniment. In this way, the children not only learn about the instruments and the possibilities for their timbre, they also realize a connection with the natural world.

Exposing children at an early age to the dynamic education that Orff-Schulwerk offers promotes an appreciation of their place in the natural world. Orff strongly believed

that the process of a child's imagination being awakened and nurtured is a determining factor in their lives (Orff, 1978, pp. 245-246). Like Whitehead, Orff advocated that children must have occasions to experience the cyclical rhythms of freedom and discipline and venues where they may pretend, imagine, explore, create, share, and play. Such opportunities allow them to develop a sense of belonging, emotional security, and a notion of how to coexist in peaceful relationships with other people and the natural world. My experience as a parent and an educator leads me to believe that children best learn to understand and accept others if they themselves have a strong sense of belonging. The feeling of belonging may help children to feel comfortable with who they are, thereby providing them with a stronger sense of self-confidence. It may also help them understand that in order to have good friends one must be a good friend to others. The feeling of belonging may extend beyond human relationships to widen their understanding and appreciation for their place within the intricate nexus of life on earth. From early in life it is important that children be invited to immerse themselves in opportunities that will enhance their sense of belonging, awaken their human spirit, and delightfully allow emotional, intellectual, and spiritual growth to occur.

IV. Play and Discipline

Children in elementary school are at a stage of development where play is extremely important, yet is often undervalued. Through play, children have opportunities to freely experience and discover connections between the human and natural worlds. Friedrich Froebel (cited in Brophy, 1988,) states:

[P]lay, then, is the highest expression of human development in childhood, for it alone is the expression of what is in the child's soul. It is the purest and most spiritual product of the child, and at the same time is a type and copy of human life at all stages and in all relations...for one who has insight into human nature, the trend of the whole future life of the child is revealed in his (sic) freely chosen play (p. 4).

Play is ultimate freedom for the child, providing a chance to express, create, and recreate

without fear of being judged or limited by the teacher's conception of things. Often based on the role-playing of real life situations, it involves many aspects necessary for successfully relating to others at any age or stage of life – cooperation, communication, compassion, respect, sharing, creating, perseverance, and joy. Play has an important role in the physical, intellectual, emotional, and spiritual growth of children. It often provides the best opportunities for them to discover and share their inner self. In play children are usually eager and able to grasp and utilize concepts quickly because they are learning in a positive and developmentally natural way. This being the case, play has the potential to assist in the development of active wisdom through active utilization of knowledge, therefore it makes good sense for it to remain central in the lives of children throughout their years of schooling.

Music educators can easily incorporate play into music lessons, providing opportunities for children to learn, socialize, and be joyful in their relationships with others. A music program that provides long periods of experiential learning through play, as well as short periods dealing with formal or theoretical knowledge, serves to awaken powers of growth leading to active wisdom in young children. Children enjoy learning about their world through song, dance, and play because they are actively engaged and are excited to apply knowledge to their own lives in ways that give greater meaning and value. For example, a simple song like Twinkle, Twinkle Little Star may provide a myriad of opportunities for young children to learn. Musical concepts like steady beat, rhythm, musical phrases, the movement of melody, or the genius of Mozart may be revealed; it may be used as a delightful way for them to calm their baby brother or sister; or it may help children remember their home phone number when sung to its well known melody.

Qualified Orff music educators are usually knowledgeable in a variety of disciplines and they understand the importance of guiding the children through an interdisciplinary learning process that promotes an understanding of interconnectedness in the world. The dynamic, holistic, and organic pedagogical principles of the Orff-Schulwerk focus on establishing a non-threatening environment for the students to channel their energy into playful learning experiences of experimentation and discovery,

thereby allowing for evolution and growth of body, mind, and spirit. This approach works especially well by incorporating other disciplines such as dance, drama, language arts, social studies, science, and religion into a music class. Encouraging and enabling students to explore with creative expression helps them become comfortable visualizing alternative ways of thinking, feeling, and acting, which ultimately develops their imagination. The freedom of imagination will help them recognize connections between disciplines, while at the same time establishing connections with other people and the world around them. Improvisation, folk dance, and cultural music are effective tools to build such connections because of their play like qualities. Students are able to understand, appreciate, and feel secure in their place and in their relationship with others. The solid foundation that Orff-Schulwerk music education provides supplies children with creative forms of understanding and contributes to their overall growth as human beings.

V. Growth in Nature and in Humans

Orff uses nature as a metaphor to explain how music, when linked with other disciplines, provides much more than an aesthetic experience – it offers opportunities for growth, progressive thought, and wisdom. He states:

Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the ‘humus’ of the spirit, the humus without which we face the danger of a spiritual erosion.

When does erosion occur in Nature? When the land is wrongly exploited; for instance, when the natural water supply is disturbed through too much cultivation, or when, for utilitarian reasons, forests and hedges fall as victims of drawing-board mentality; in short, when the balance of nature is lost by interference. In the same way I would like to repeat: Man (sic) exposes himself to spiritual erosion if he estranges himself from his elementary essentials and thus loses his balance.

Just as humus in nature makes growth possible, so elementary music gives

to the child powers that cannot otherwise come to fruition. It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contain experience of the ability to feel, and the power to control the expression of that feeling, must also be provided.

Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life. Much can be destroyed at this age that can never be regained, much can remain undeveloped that can never be reclaimed (Orff, 1978, p. 245-246).

Orff used this metaphor of nature to good effect, beginning in the 1920's, to demonstrate a strong belief in the power of music to nurture children. Unfortunately, such passion, insight, and wisdom regarding the potential of creative endeavors like music education is not widely recognized or valued in education systems today. Schools tend to reflect the image of a materialist, middle class culture that values status and wealth, and which does not value creative music making in the manner Orff prescribes. Instead, schools may be guilty of precisely the 'spiritual erosion' of which Orff writes, fostering individualism and other utilitarian values of capitalist society. In doing so, they undermine the spiritual life of students, cutting them off from any connectedness between the human and natural worlds, and stifling their full expression through non-democratic forms of organization. As a result, it is possible for children to 'lose their balance' by exhibiting egoism and a lack of empathy, compassion, imagination, self-motivation, and self-discipline. *I believe Orff's concern is that without learning opportunities that awaken and develop a child's imagination and emotional growth, children will not be able to visualize alternative possibilities for thinking, acting, and feeling in ways that promote goodness and they may remain stunted in their moral development, lacking insight and wisdom, which in turn may cause them to form an inflated sense of self-importance, and cause them to justify dominance over others.*

Orff's organic metaphor also suggests that education should nurture growth in a manner comparable to the process of growth in nature, where, given the proper environment, seeds will blossom and grow into fertile plants that contribute to the health

of the planet. Here the ‘humus’ necessary for full and free development would be the rich, creative experiences provided through elementary music programs, where the ‘fruition’ of the child’s ‘powers’ such as the seeds of imagination, emotion, feelings of empathy, and self-discipline may be sown. I will illustrate this through an example with Grade Five and Six music students working on a short improvisation project.

The students were asked to imagine and physically explore how they might make particular rhythmic ostinato (continually repeating) patterns come alive through body movement and percussion. They were given several minutes to experiment with the patterns individually and then formed small groups where they shared their ideas and decided together how they planned to incorporate the percussion instruments and choreography ideas into a group piece. Observing interactions between group members, I witnessed the following: a particular child, who often tries his best to avoid being involved in group activity, was willing to be part of the activity as a percussionist; all the children were excitedly discussing and trying out how they might choreograph the patterns; the children listened eagerly to the ideas of all group members; they were all very pleased with their combined efforts which they happily performed for the rest of the class, the office administrator, and the principal.

In Orff-Schulwerk experiences such as this, education serves to nurture children in ways that allow them to think and act independently, be free to dream, create, imagine, and express themselves creatively and positively; here education is acting as a central force for the healthy development of individuals, communities, and societies.

A third element in Orff’s metaphor emphasizes the crucial nature of the foregoing type of experience in the early life of the child. Unless the child’s emotions and feelings are nurtured at this age, s/he may not develop their full potential to become a healthy, confident individual with an eagerness to learn and a zest of life. The tender sapling may be bent in ways that suppress her innate capacity for growth, stifle the abilities of which s/he is capable, and leave her as a broken branch cut off from others and the musical ‘humus’ from which s/he could otherwise draw sustenance. According to Nussbaum, “...music seems to be profoundly connected to our emotional life, indeed perhaps more

urgently and deeply connected to that life than any of the other arts. It digs into our depths and expresses hidden movements of love and fear and joy that are inside us" (2001, p. 254). Nussbaum considers the expression of emotion through music to be a rich and necessary life experience, but notes that unfortunately "we live in a culture that is verbally adept but (on the whole) relatively unsophisticated musically" (p. 264). It is the experience of self-expression through the medium of music that Orff postulates is important to develop as the main channel to healthy self-development.

VI. Whitehead, Wisdom, and Art Education

Interestingly, Orff's philosophical principles regarding education are, in many ways, akin to those of Alfred North Whitehead (1861-1947). Like Orff, Whitehead believed that a primary aim of education is the full and healthy growth of the child to his/her full potential, which he refers to as the "production of active wisdom" (Whitehead, 1929, p. 37). Whitehead believed that wisdom is the mastery of knowledge, and is best secured when the learner applies knowledge to her experiences in ways that increase their value or importance (p. 30). This process of valuing "takes the various forms of wonder, of curiosity, of reverence, or worship, of tumultuous desire for merging personality in something beyond itself" (p. 40). A wide diversity of experiences - intellectual, spiritual, emotional, ecological, mystical – are necessary for the proper function of any educational experience. For example, while practicing the concept of pitch matching during each music class, the children and I often sing greetings, chants, or songs in various languages in order to make the experience more diverse than just focusing on the intellectual and technical details concerned with matching a given pitch. They seem to enjoy the opportunity to play with language and develop vocally, learn about world history, geographic locations, and new ways of greeting others, while widening their world-view and ultimately practicing pitch matching. I have noticed that singing greetings, chants, or songs in different languages provides an opportunity to advance further growth when students establish deeper connections based on life experience, family heritage, or religious beliefs. For instance, when singing Latin chant, the children are engaged in a

beautiful aesthetic and mystical experience as well an opportunity to grow intellectually, emotionally, and spiritually.

According to Whitehead, the intensity of the emotional experience is the main criterion of its value (p. 40), and it provides the internal motive for learning in any field of activity, whether in science, art, religion, or morality (p. 39) - but it is art which strengthens the process of valuing the most, since “you cannot, without loss, ignore in the life of the spirit so great a factor as art. Our aesthetic emotions provide us with vivid apprehensions of value” (p. 40). Art sustains the spiritual life of the individual, and the emotions at the base of one's appreciation of beauty are the source of lasting value, or "realized perfection" (p. 40). Beauty is “that which gives value to actual occasions of experience” (Whitehead, cited in Cobb, 1965), and it can be felt in different ways – either directly through the body in emotional or sensory experience, or as a thought process (Cobb, 1965, p. 6). Art, then, is crucial to the “life of the spirit,” and it intensifies the “beauty of the soul” (Cobb, 1998, p. 108), providing a sense of wholeness when the individual is engaged in creative activity.

Creativity is a defining characteristic of the entire universe for Whitehead, and is typified by novelty, which is integral to the process of becoming, or change (Neville, n.d., p. 1). Since change and novelty cannot occur independently, the universe is made up of interrelated creatures from the very smallest amoebae to human beings. Neville proposes that in order to understand what Whitehead means by creativity, it is helpful to understand his conception of the universe:

Whitehead's universe is an organism, not a machine. The universe is not composed of “things”. The stuff that makes the universe is aliveness, which for Whitehead is synonymous with creativity. Creativity is not just a desirable mental capacity that some people possess more than others. It is not simply a talent that teachers might encourage and support in their students. It is at the very centre not only of human life but of the cosmos itself (p. 1).

Creativity is a process acting through us and involving our passions and feelings as well as the use of our imagination. It is a form of expression, whether bodily, conceptual, or

intellectual, which brings forth or advances novel situations, or original ideas, which result in occasions of beauty, value, and “greater aliveness” (p.18). Whitehead refers to this as “the creative advance” of the universe (Whitehead, 1978, p. 260).

Imagination is a key aspect in the creative process of growth for humans. For Whitehead, the imagination is an integral part of education since it enables the child to form images, or new ideas, and provides alternative ways of feeling, thinking, and acting from those predominate in the child's environment. It is best realized in an atmosphere of freedom and requires self-discipline on the part of the student, for as he puts it,

Imagination is not to be divorced from the facts: it is a way of illuminating the facts. It works by eliciting the general principles which apply to the facts, as they exist, and then by an intellectual survey of alternative possibilities which are consistent with those principles. It enables men (sic) to construct an intellectual vision of a new world, and it preserves the zest of life by the suggestion of satisfying purposes” (1929, p. 93).

The imagination, then, is connected to the facts of experience, illuminating them by drawing out general principles, and providing a diverse panoply of alternative possibilities based on those principles. In doing so, the imagination can provide a broad intellectual vision of a new and better world, and supplies the learner with a vigour that nourishes and sustains her body, mind, and spirit with the image of a new life.

Whitehead believes a fusion of knowledge and imagination is required to enable students to gain active wisdom. This process of imagining “a new world” is not only made up of flights of fancy, since it is dependent on a strong base of factual knowledge. Moreover, knowledge alone does not lead to wholeness it must be accompanied by the guiding light of the imagination, without which ideas remain inert. Where the two are not in balance, the child may no longer be motivated to engage in the search for knowledge, accepting things at their face value, never questioning or imagining their ramifications, and acting without knowing if what s/he has accepted is true. “Knowledge, treasured as the gift of education, is really only useful as a catalyst for the active use of the student’s creativity” (Oliver & Gershman, 1989, p. 166). Unfortunately, compliance and the

process of obtaining knowledge are often considered to be the only goals of education, when in reality it is only one element of the interconnected processes through which students develop their full potential as creative, aesthetic, and moral beings.

VII. Arts Education, Beauty, and Wisdom

Arts education, and the sense of beauty which it inspires, leads students to connect more intimately with the physical and cultural worlds in ways that develop active wisdom. Orff-Shulwerk strives to achieve this goal by guiding students to understand the inseparable links between music and other disciplines such as movement and language. In doing so, it establishes links with other cultures, which in turn reestablish a primal connection with the natural world, providing meaning and depth by fusing knowledge with other persons in the world. Whitehead argues

...that neither physical nature nor life can be understood unless we fuse them together as essential factors in the composition of 'really real' things whose interconnections and individual characters constitute the universe (1938, p. 150).

In other words, an understanding of physical nature and of life itself must be grounded in an imaginative understanding of the relatedness among entities (the "'really real' things") that make up the universe. Pedagogically, a wide diversity of experiences helps make things real for students, and enables them to understand the scope of the relationships that are interwoven into the tapestry of all that exists.

For example, it is my experience that Saskatchewan students in an African drumming class seem better able to understand that the rhythms they are using are part of a much deeper process than just 'interesting sounding music' when they learn about West Africa and the people who live there. In order for a connection between the rhythmic sounds and the people of West Africa to occur, the student's emotions should be fully engaged so that the activity becomes the source of a "vivid apprehension of value" (Whitehead, 1929, p. 40). Then, they may be able to use their factual knowledge to imagine what life in Africa is like, and even though they are not experiencing life in West Africa, students may come to appreciate that West Africa is a 'really real' place, with

‘really real’ people, who make this type of music for ‘really real’ reasons that include the aesthetic and the spiritual.

According to Whitehead, aesthetic experience is the channel through which learners pass in order to gain active wisdom. Wisdom develops when students appreciate the full meaning of their experience, not only its emotional base but also the ideas and knowledge that it embodies. Students playing African drums may have a worthwhile aesthetic experience because of the interesting sounds, rhythms, and physicality of the occasion. However, if the student is not made aware of the connection between their aesthetic experience and the people whose music they are playing, the wisdom that could possibly be gained from understanding and relating to Africa and its people through the drumming experience may be missed.

The drumming rhythms and dances of West Africa not only serve an aesthetic purpose they are deeply connected to the social wellbeing of the community. Traditional life in the villages of Africa is, in a sense, set to music. Music and dance inspire people during celebrations and ritual, sports events and times of social conflict. Songs pass on messages to the young about how to live well and they are used to help people move at a steady rhythmic pace in their daily work – from grinding millet to doing household chores. In this way, workers both male and female can enjoy getting their tasks done quickly and cooperatively with others (Cudjoe, p. 280-281).

When the students are given the opportunity to relate their experience to the customs, spirituality, traditions, ways of life, and geography of Africa, and explore similarities and differences between Africa and North America, they can develop a deeper understanding and regard for life on another continent. They may become interested and excited about continuing the search for knowledge and understanding, a process that increases the value of their own growth experience as they recognize the beauty of other cultures.

In order to achieve the full flourishing of the child’s emotional and intellectual growth, education should enable a mastery of knowledge that recognizes and expands the aesthetic value of her experience, in particular. This aesthetic value is what Whitehead

means by the following: "Education is the guidance of the individual towards a comprehension of the art of life; and by the art of life I mean the most complete achievement of varied activity expressing the potentialities of that living creature in the face of its actual environment" (1929, p. 39). In this way, education guides students to "be the best ... [they] can be, wherever ... [they] are, with whatever ... [they] have" (Thiaw, personal communication, May 2000). As the drumming example illustrates, the arts have great potential in assisting students to understand the rich diversity of life.

Even though artistic endeavors may be powerful in the development of active wisdom, which leads to the development of healthy individuals and healthy societies, economic demands on the education system tend to stifle art education (Whitehead, 1929, p. 40). Whitehead argues that "It would, however, require no very great effort to use our schools to produce a population with some love of music, some enjoyment of drama, and some joy in beauty of form and colour" (p. 41). In other words, he believes that without much effort it would be possible to provide sufficient resources to allow for the education of a generation of young people who have a general appreciation of the arts, including music, drama, and painting.

VIII. Statement of the Problem

The prophetic visions of Orff and Whitehead are noticeably absent in educational institutions today. The relationship between music education, culture, and life, and therefore the integration of emotional, aesthetic, spiritual, and intellectual education, is overlooked. Disciplines are taught in ways that are disconnected from each other and from life. The value of students' experience and the knowledge to which the experience gives rise are disregarded in favour of what satisfies student self-interest and/or the self-interest of educational systems. As a result, the development of an active wisdom that would promote community, cooperation, and connectedness is ignored, and schools tend to foster individualism, competition, and isolation. Students' development as compassionate, aesthetic and moral beings is undermined, and the potential for an understanding of how their actions impact on other people and the natural world is

missing, replaced by a narrow view that encourages students to focus exclusively on the skills they believe they require for the job market.

This study addresses two related problems: the failure of school systems to provide aesthetic experiences for students through elementary music programs that develop active wisdom, and the lack of any theoretical justification for such programs. Although there are Orff-Schulwerk music programs that develop music competency and appreciation in a range of purpose, none of them embraces the specific goal of developing active wisdom. Furthermore, while some Whiteheadians have discussed the importance of education for wisdom, few have addressed its relationship to music education. These two deficiencies are significant because music education based on the Orff approach has the potential to guide students towards active wisdom.

I propose to show how an interdisciplinary music education program built upon the educational philosophies of Carl Orff and Alfred North Whitehead will foster healthy growth in the 'art of life' as "The most complete achievement of varied activity expressing the potentialities of that living creature in the face of its actual environment" (1929, p. 39). Put differently, education should enable an active wisdom, or the full flourishing of the child in ways that express her diverse potentialities in the context of the environment in which s/he is situated; it should also serve to enhance her notion of the value of both the natural and cultural universes. I will stress the importance of music education at an early age, the effectiveness of using musical activities to connect disciplines, the joy of creating music, and how music making promotes a healthy balance of bodily, mental, and spiritual growth. In order to do so, I shall carefully analyze the relevant works of Orff and Whitehead, showing the compatibility of their respective pedagogical principles in establishing an interdisciplinary music education program.

IX. Purpose of the Thesis

The goal of my thesis is to demonstrate the importance of elementary music programs based upon Orff Schulwerk and elements of Whitehead's educational philosophy to foster growth and wisdom necessary in developing active learners who appreciate their

relationship to nature and to other cultures. The role of emotions, upon which such appreciation is based, was fully recognized by Whitehead and can be discovered and nurtured by a music education that enables students to engage their natural joy in creating music from an early age. Incorporating a dynamic and organic approach such as Orff-Schulwerk provides students with opportunities to grow in ways characteristic of Whitehead's active wisdom.

Doug Goodkin, a master musician and teacher of Orff-Schulwerk, strongly believes that education should promote wisdom:

Education is concerned with wholeness, with drawing forth that which lies within. It proceeds from the inside out, growing from the interest and temperament of each individual and calling on his or her contribution to the process. Authentic education requires the teacher to notice and attend to the unique needs and gifts of each student.

By contrast, training moves from the outside in, bringing the student through an existing body of knowledge and ways of doing things. Here the greater share of responsibility falls to the student to rise to the demands of the given structure and to master the essentials of the craft (2004b, p. 127).

Training is based on skills and established bodies of knowledge, and students are required to perform and digest content without necessarily understanding its meaning or how it applies to different situations. By way of contrast, education as a process of enabling the growth of the inner or emotional life of the child engages her imagination and provides opportunities for understanding how the concepts she is learning can be applied to her own life. Goodkin's vision of education, following Orff's, stands in the humanistic tradition of education which includes Whitehead, Freire, Dewey, and others who argue that learning takes place when the passions and interests of the learner are engaged, thus nurturing their imagination, advancing growth, and fostering action. This process calls for the teacher to be imaginative, knowledgeable, and open to providing the freedom that students need to be creative. It also means that students, in addition to experiencing such freedom, should also have the imagination and self-discipline required to embrace and

utilize knowledge.

Goodkin points to an important relationship between Orff Schulwerk and Whitehead's educational theory. Specifically, he underlines the similarity between Orff's emphasis on the imagination and Whitehead's concept of romance. In the same way that Orff believes children are innately imaginative, and that it is important that learning begin with opportunities for each child to explore their own imaginative ideas in the context of the lesson, Whitehead believes that learning is based on the "joy of discovery" (1929, p. 2) that characterizes romance and is enhanced by personal connections with others engaged in the learning process. Both Orff and Whitehead invite students to be participants in their own learning (Goodkin, 2001, p. 3). I will discuss the entire cycle of learning that includes romance, precision, and generalization and the importance of personal connections further in later chapters of the thesis.

X. Methodology

I shall *not* be conducting research that utilizes surveys, or applies quantitative methods to the results of that research. *Nor* shall I be conducting in-depth interviews, or focus groups that require qualitative methods of research. *Rather*, I shall be examining various texts by Carl Orff and Alfred North Whitehead, as well as those secondary sources relevant to my inquiry, so as to determine the compatibility of their educational philosophies. My goal is to show the symbiotic relationship of the two approaches, and how this symbiosis can aid in promoting students' awareness of the interconnections present in the world through music education.

In order to reach as comprehensive an understanding as possible of their educational philosophies, I shall utilize Whitehead's philosophical method articulated in *Process and Reality* (1978, p. ix). Here he writes of "four strong impressions" as constituting his approach to philosophy:

First, that the movement of historical and philosophical criticism of detached questions, which on the whole has dominated the last two centuries, has done its work, and requires to be supplemented by a more sustained effort of constructive

thought. Secondly, that the true method of philosophical construction is to frame a scheme of ideas, the best that one can, and unflinchingly to explore the interpretation of experience in terms of that scheme. Thirdly, that all constructive thought, on the various special topics of scientific interest, is dominated by some such scheme, unacknowledged, but no less influential in guiding the imagination. The importance of philosophy lies in its sustained effort to make such schemes explicit, and thereby capable of criticism and improvement.

There remains the final reflection, how shallow, puny, and imperfect are efforts to sound the depths in the nature of things. In philosophical discussion, the merest hint of dogmatic certainty as to finality of statement is an exhibition of folly.

I shall use Whitehead's insights to guide my research in the following ways:

1). My goal will be to articulate “a scheme of ideas, the best that one can, and unflinchingly explore the interpretation of experience in terms of that scheme.” Based on my experiences, education, and concerted study of the relevant texts I will describe and critically analyze the educational philosophies of both Orff and Whitehead and interpret how they have each influenced my own teaching; and outline how both students and other teachers might also benefit from their work.

2). Following Whitehead's lead, I shall “make such schemes explicit, and thereby capable of criticism and improvement.” I will carefully consider, formulate, and articulate the essence of Orff-Schulwerk and Whitehead’s philosophy of education, interpret the compatibility of their ideas by pointing out strong similarities, and explore the possibilities and advantages for constructing a framework in which elementary school students can study music in an interdisciplinary manner.

3). I shall endeavor to follow Whitehead's injunction to achieve “a more sustained effort of constructive thought” than that of other approaches to research by means of the following: interpreting texts written by Orff and others about the approach to music education known as Orff-Schulwerk and its relationship to Whitehead's account of the importance of art education; carefully examining and reflecting upon the philosophical

principles put forth by each; showing the importance of music education and its relationship to other disciplines; and explaining the compatibility of Whitehead and Orff's educational philosophy as a basis for a quality elementary music education.

4). My goal throughout is to avoid “the merest hint of dogmatic certainty as to finality of statement [which] is an exhibition of folly.” This calls for an open mindedness on my part *requiring me to be receptive and respectful when* considering the authors' views, allowing for different, even opposing, interpretations of the texts in question. I will consider their philosophies in relation to my work with students of varying ages as well as a facilitator of learning opportunities for teachers.

XI. Definition of Key Concepts

Critical and creative thinking: Critical thought involves the careful examination of every knowledge claim by means of reflection and the use of the imagination. Critical and creative thought unearths assumptions and leads to a greater depth and breadth of understanding, as well as a change of perspective in thought, feeling, or action (McMurtry, 1988, p. 31).

Morality: Western thought has often conceived of morality as a series of abstract principles and absolute rules. While Whitehead recognized the need for some rules, he was aware of the danger they posed to the creative advance of civilized life (Cobb 2002, p. 9). As he put it, "There is no one behaviour system belonging to the essential character of the universe, as the universal moral ideal" (1938, p. 14). He cautions that morality should not be considered in isolation from its historic context, but understood in a manner that takes into account its ongoing significance, future consequences, and relationships with other entities. For Whitehead, “Morality is always the aim at that union of harmony, intensity, and vividness which involves the perfection of importance for that occasion” (1938, p. 14). He believes that in considering the concept of morality it is more important to be concerned with the process of striving toward the ideal and not necessarily an adherence to a code of concrete or absolute rules that holds no room for perceptual capacity.

Schulwerk: The German word for school-work.

XII. Outline of Chapters

Chapter Two: Orff-Schulwerk: Music Education for the Whole Child

I consider the dynamic and organic process of music education articulated by Carl Orff and the ways in which the Schulwerk enhances the playful, joyful, imaginative, and moral capacities of the child. This chapter is structured in six main parts. Following an introduction, the second section provides an historical perspective revealing several factors that contributed to Orff's initial realization of the need for change in the way music was being taught in the early part of the twentieth century. The third reveals the essence of Orff-Schulwerk through the interpretation of relevant texts. The fourth section informs the reader as to how the Schulwerk acts as a means of exploration and expression thus enabling children to experience joyful learning through music. Section five demonstrates the breadth of possibilities offered through the organic process of music education known as Orff-Schulwerk. In the last section, I examine the power of the Schulwerk to enrich the lives of children.

Chapter Three: Alfred North Whitehead and the Joys of Arts Education

The purpose of this chapter is to emphasize the importance of arts education in Whitehead's philosophy of education, and demonstrate how Whitehead's account of arts education provides a basis for understanding Orff-Schulwerk, and how a rhythmical process of joyful learning leads to balanced development of the child through a process requiring both freedom and discipline. The chapter is structured in five main sections, the first of which serves as an introduction to the chapter. The second section explains the importance of a balance between generalist and specialist education for every child so they may grow towards the fullness of life; the third section explores the process of learning through alternating rhythmic cycles of freedom and discipline interwoven within the cycles of Romance, Precision, and Generalization. Section four considers the relationship between knowledge and wisdom; and in the fifth I provide an account of the

importance of art education, interdisciplinary learning, bodily feelings, and the art of life according to Whitehead. The last section is an exposé of my own reflections on how Whiteheadian educational philosophy has been influential in my teaching.

Chapter Four: Orff and Whitehead in the Classroom: Fostering Growth and Wisdom Through Music Education

This chapter provides a constructive proposal for a music education program utilizing the theory and practice of Orff and Whitehead. I analyze the similarities between the educational philosophy underlying Orff-Schulwerk and that of Whitehead, arguing that the two are compatible and mutually supportive. I also suggest ways in which the combination of both approaches can enable children to develop their human potential and experience freedom through an organic process that leads to the “mastery of knowledge, which is wisdom” (Whitehead, 1929, p. 30).

Chapter Two

Orff-Schulwerk: Music Education for the Whole Child

Carl Orff's great gift is to children. In essence that gift is a way of looking at music (and the world) that deeply involves them in its creation, and thereby entails respect for their capabilities.

(Frazee & Kreuter, p. 9)

I. Structure of the Chapter

This chapter reveals the creative, dynamic, holistic, and organic approach to music education envisioned by Carl Orff in six sections. The second section provides a historical outline of the development of the Schulwerk, including the philosophical principles that have shaped the process. The third section describes the essence of Orff-Schulwerk, showing how it helps children to realize the unity between themselves and the natural world. The fourth section explains the wide variety of instruments and media used in the pedagogical process. The fifth and sixth sections provide a descriptive exposé of the philosophy based on reflections about my own personal experience, demonstrating the transformative power of the Schulwerk and describing its capacity to enhance the playful, joyful, moral, and imaginative capacities of children.

II. From Beginnings to Fruition

In order to understand the approach to music education called Orff-Schulwerk, one must first realize that it is not a method or sequentially devised plan for teaching. Rather, it is an epistemological and ontological approach (Wry, 1985, p. 27) based on processes that inspire others to create joyfully by using music and movement as the major modes of expression. The Schulwerk's investigative process helps children discover themselves, develop a view of the world, and understand how they belong in relationship to others and to nature. In this way, music making becomes personal to each individual, and brings the unconscious forth to one's consciousness. In its rightful use, the Schulwerk is meant to be a transformative process, continually reinventing itself over and over again in an organic cycle where music is explored, reflected upon, expressed, and reframed (p. 28). Orff's main goal with the Schulwerk was not just to teach about the technical aspects of music. He believed that the process would enable children to experience unity in the

world through the playful learning of songs, dances, delights of nature, and stories from various cultures, awakening and transforming their consciousness (Liess, 1966, p. 39). Years of personal experience have shown me the power of this approach to enable children and adults to create music, and to learn and live in a joyful and collaborative way.

The Schulwerk was the vision of musician and composer Carl Orff, who lived in Europe during the early part of the twentieth century, at a time when the conditions for social and cultural change were ripe and many artists, intellectuals, philosophers, and thinkers were searching for alternative ways of knowing and living in the world. As Orff put it:

In the first decades of this century it seemed to me as if a spring storm were sweeping through the city of Munich. It rushed down the Ludwigsstrasse through the Siegestor, roared down the Leopoldstrasse and in Schwabing ... it took with it, helter-skelter, enthusiastic young poets, writers, painters and musicians (1978, p. 7).

Orff recognized that many of the traditional methods of composing and teaching music were not serving either the art form or humanity in the way he imagined possible, and began considering other ways to approach the process of music education. In a speech at the opening of the Orff Institut in Salzburg, Austria in 1963, Orff likened the Schulwerk to a wildflower that had grown from the 'humus' of favourable cultural conditions: "As in Nature plants establish themselves where they are needed and where the conditions are favorable, so Schulwerk has grown from ideas that were rife at the time and that found their favorable conditions in my work" (Orff, 1977, p. 3).

Orff's enthusiasm led him to change the way he considered music and movement education, and he was naturally drawn to the transformative work of many friends and artists with whom he was connected. In particular, the artistic work of Mary Wigman and Dorothee Günther nourished him with new insights towards music and its relationship to movement. As Goodkin describes,

...he felt an elemental quality in Wigman's dancing that paralleled his own search for elemental music. That Spring wind had blown through his window and

conditions were ripe for something new to take root. It arrived in the person of Dorothee Günther, an artist who had been involved in painting, writing and theater and was now turning her attention to "creating an organic movement education" inspired by Jacques-Dalcroze, Laban, and a new style of physical education, Mensendieck Gymnastics (2004b, p. 4).

During this time of social, cultural, and sexual liberation many people took advantage of the new freedom to express views and conduct experimental work related to body movement, feminism, and nudity. Wigman and Günther, along with other creative European artists working in the areas of dance and rhythmic gymnastics, began stretching traditionally accepted boundaries. Rudolf Laban theorized that movement arts could go beyond traditional methods in ways that would help establish freedom for the dancer. Through his analysis of movement he established a vocabulary and system of notation for movement that helps the dancer connect language to kinesthetic movement. (Leese & Packer, 1980, p. 1). The Mensendieck gymnastics movement was based on philosophical and feminist approaches of Vienna-based American physician Bess Mensendieck, who worked through gymnastics to construct a more liberating identity regarding the physical culture of women (Toepfer, 1992, p. 74). Jacques-Dalcroze was concerned with the lack of musical, physical, and emotional sensitivity his music students generated through their playing and began to question the current methods of instruction (Choksy, Abramson, Gillespie, Woods & York, 2001, p. 43). Through experimentation he studied the effects of learning musical concepts through body movement, body consciousness, and bodily response (Toepfer, 1992, p. 64), and over time established a method called eurhythmics (meaning 'good rhythm') that was meant to teach musical understanding using rhythmical physical movements.

Whitehead also emphasizes the importance of the body in learning, laying it down "as an educational axiom that in teaching you will come to grief as soon as you forget that your pupils have bodies" (1929, p. 50). His concern is to avoid the split between mind and body that has dogged Western education and philosophy by asserting "the connections between intellectual activity and the body...diffused in every bodily feeling"

(p. 50) and provide students with the opportunity to engage in “hand-craft,” or the creation of objects of beauty (pp. 48, 53-54). He considers that students are likely to discover how ideas fit together when they establish bodily connections with them when learning and experimenting for themselves (p. 23).

Orff credits many contemporaries involved in the expressionist artistic movement of his time for inspiring him to become “concerned with the creation of a new humanity” (Ruppel, 1960, p. 9). He was so energized to try fresh, new experimental approaches to teaching music that in 1923, along with Günther, he established the Güntherschule in Munich. Their dream was that it would be “a place where young, aspiring musicians could deepen and enrich their musical understanding through a synthesis of music and dance...where part of the adventure lay in the search for alternatives to Western music” (Frazee and Kreuter, p. 9). At the Güntherschule the process of learning evolved through an elemental style where movement and music making were fused.

The Schulwerk was an experimental process developed by Orff and Günther focused on learning through action prior to discussion (Wry, 1977, p. 28) and was similar to the philosophical principle found in ancient Confucian thought – “I hear and I forget. I see and I remember. I do and I understand”. Choksy, Abramson, Gillespie, Woods & York (2001) describe how “It was important to Orff and Günther from the very start that the students *physically* experience beat, meter, tempo, and rhythm, that they express these elements in dance and through instruments, *doing* rather than *learning about*” (p. 104). They called on the participants to acknowledge their own inner connection with primal sources of beat and express it freely through the body and the drum, because they felt understanding would come best when music and movement were experienced on an unconscious level first, subsequently followed by “reflection, description, and criticism” (Wry, 1985, p. 28). In this way, the Schulwerk deviated vastly from the more widely practiced subject-logic-content approach, and is reminiscent of Whitehead’s rejoinder to traditional education as laying too great an emphasis upon learning names for things before experiencing them directly (Whitehead, 1967, p. 198).

Orff drew heavily upon his own life interests, beliefs, and experience to build a

philosophical foundation and supply the creative energy necessary for his teaching and composing. He was born during the later years of the German Romantic period, a time when reactions against the Enlightenment were strong and there was a heightened concern for the common man. During this period, there was a renewed interest and respect for the simplicity, vitality, and primeval integrity of ancient times when people celebrated and valued a close relationship with nature. Preserving folk songs, stories, and legends because of their potential to define culture became important. Artists, battling against conventional forms, sought to find new ways to express their thoughts. “In poetry, visual art, and music, artists strove to articulate the personal experience that becomes, in turn, a representative one. The artist assumes the status of prophet and moral leader, a divinely inspired vehicle through which Nature and the common man find their voices” (<http://www.geocities.com/athens/forum/7905/web4003.html>). Werner Thomas (1960) explains how Orff’s personality and artistic work demonstrate these romantic ideals,

The basic idea of “Das Schulwerk” can best be understood in relation to the personality of its creator. The distinguishing quality of Orff’s mental outlook is that he represents on the one hand the present state of our consciousness while on the other he has retained a close contact with those remote elements which lie at our spiritual origins. Orff is a South German, deeply rooted by descent and temperament in his native Bavaria. In this region simple human relationships still persist today in the lives of the shepherds and peasants, whose “concentrated inwardness” Hegel praised so highly. Here the dialect preserves riches that remind us of the magical origins of language. Here too the synthesis with the ancient world is most complete; the Latin and Roman spirit drifts in from the neighboring lands. It is to these sources that Orff has returned as artist and as pedagogue. He discovered early in his career the creative power of rhythm and its elemental power in the dance as the point of departure for his pedagogical theories...(p. 29).

In his biography of Orff, Thomas (1988) explains that Orff’s “ability to merge historical horizons and bring them to a synopsis [through an] interpretative transformation of the apparent past [was] derived from the visionary force of a ‘prophet looking backwards’”

(p. 1). Orff's life experience, including his spirituality, his love of nature, his passion for the theatre, and his vast knowledge of literature, along with his philosophical ideas bore fruit in the rich symbolism and imagery found in his compositions, stage productions, and the Schulwerk.

The Schulwerk was not intended to serve as a "pedagogical construction but an historical crystallization" that introduced elements in a gradual process that corresponds to the development of the child (Thomas, 1960, p. 31). While it makes use of educational ideas, pedagogical principles, historical forms, and techniques, it does not attempt to reproduce them, but rather takes the "heritage of the past and the individual consciousness" and fuses them "into a new unity" (p. 32). Today, Orff's thinking and his work as an artist and pedagogue are a legacy to children and adults fortunate enough to experience learning through the Schulwerk. Students learn to recognize and bring forth ideas, thoughts, and emotions that help them live life with greater meaning. According to Thomas, Orff recognized "the value and power of primordial reality" and he realized the dangers of the modern world that threaten to break the connection with "the roots of our civilization" and he considered it "a moral duty: through his teaching and through restoring the validity of the past to lead us back to our origins; or, as he himself says in his vivid way, to create an intellectual humus" (p. 37).

Orff's work seems to have been influenced by theorists such as Pestalozzi, Goethe, Haeckel, Herbart, and Herder. For instance, Pestalozzi's humanistic notion that "Education, then is the art of bringing to life and fortifying the good which is inherent in every human being; it consists in guiding the child towards the best realization of himself and of the things of the world" (Silber, 1965, p. 137) is in keeping with Orff's notion that the Schulwerk's humanizing influence serves to transcend its musical function in the life of the child (Orff, 1985, p. 13).

Johann von Goethe, a nineteenth-century German poet, believed that individuals learn best through an experiential approach that stresses imagination and artistry over skill development (Dolloff, 1993, p. 9). This ideal is similar to Orff's belief that "the imagination must be stimulated" (Orff, 1978, p. 245) and music education be an active

learning experience (Orff, 1977, p. 6). According to Dolloff, “Goethe held folk-poetry and folk-song in high esteem” (p. 9), which echoes Orff’s key notion that “The natural starting point for work with children is the children’s rhyme, the whole riches of the old, appropriate children’s songs” (Orff, 1978, p. 214).

Orff was fascinated with the links between language and music, primal rhythms and movement. Much like Herder who was valued for his innovative idea “that the most truthful and organic expression of the soul occurs in the language of the folksong”, Orff too valued the richness and primeval integrity of folk music that was rooted in cultural traditions of ancient agrarian society. Werner Thomas considered Orff’s work in relation to the work of Johann Gottfried Herder by searching for parallels between Herder’s stages of language development involving sounds and gestures, imagination, developing beautiful prose, and correctness (Thomas, 1960, p. 30/Dolloff, 1993, p. 6) and Orff’s developmental approach that heavily incorporates speech, play, and poetry. Whitehead also took into account the importance of language development, saying “voice-produced sound is a natural symbol for the deep experiences of organic existence” (1938, p. 32). He used the example of infants learning to correlate “meanings with sounds” to suggest that postponing difficult subjects was ludicrous, (1929, p. 16) and was adamant about the importance of the study of spoken and written language as a means of verbal expression and communication, emotional well being, aesthetic appreciation, and preserving wisdom (p. 49).

Arnold Walter and other Schulwerk scholars have drawn connections between the Schulwerk and Haeckel’s theory of child development called the ‘biogenetic law’ (Walter, 1985, p. 25). Haeckel’s theory that “ontogeny recapitulates phylogeny” influenced the Social Darwinism of Herbert Spencer, among others (Cleverley & Phillips 1986, pp. 44-47). The basic idea is that ontogenesis, the organic development of the individual, passes through stages similar to those of the species, namely phylogenesis, or “the development of ancestors which form the chain of progenitors of the individual concerned” (p. 43). In Germany, this notion that child development mirrors the development of the entire human race became the basis of the ‘culture epochs theory’ of Johann Friedrich Herbart

and other European educational philosophers of the 19th Century (pp. 47-48). According to this theory, which also influenced American thinkers like John Dewey, education should allow the child to come to understand and benefit from the “past stages out of which the present has evolved” (Dewey, 1911).

I had the opportunity to speak to Doreen Hall, who studied with Carl Orff in the 1950’s, about my concern that the theory of recapitulation has connotations of racial superiority. She was adamant that Orff never spoke in such terms, and she supported my feelings that Orff did not subscribe to this view (personal communication, April 26, 2008). Instead, Walter (1985) explains that the way in which Orff drew upon the rich cultural resources of central European life and lore can be likened to the intended meaning of the Greek *musike*, where poetry and dance and music were intertwined (p. 25). When Bernard Thomas wrote about ontogenesis repeating phylogenesis in his introduction to the set of recordings “Music for Children” he did so in reference to the wealth of oral and literary treasures that may be used to help the young learn and grow. As quoted in Orff (1985) Thomas says, “Poetic manifestations of prehistoric ages are magic formulas and oracles, rules and customs, proverbs and riddles, sagas and songs, legends and fairy tales” (p. 11). Orff believed that the ways of our ancestors help children to know and understand themselves and that folksongs should still be taught because “The roots of our spiritual development are still visible in children’s songs and singing games” (1985, p. 11).

Wuytack (1977) describes how the Schulwerk allows students to relive a past history of organic growth in the present. He states:

The procedure was, in fact, a return to the depths of history, a retrogressive restoration arising from the recollection of something which originally evolved by an organic process of growth, became lost, and was rediscovered in a new form.

Therefore, this renewal was not a recreative escape into past history, but rather a consequence of the intellectual process, an evocation of the past (p. 58).

In this sense the Schulwerk is an organic evocation of earlier times and cultures, when music was regarded as an integral link in the universal nexus and was deeply connected with all of life (Liess, 1966, p. 34).

In the early years, students attending the Güntherschule were not children but young adult musicians and dancers who brought with them some worldly experience and history and possibly some understanding of the interconnectedness of the universe. Eventually three of these students, Karl Marx (not, it should be emphasized, the co-author of *The Communist Manifesto*), Maja Lex, and Gunild Keetman stayed on to become teachers at the school. Each of the three had their special gifts to share - Marx led the choral singing, Lex was a choreographer, and Keetman a gifted dancer as well as musician. Keetman, in particular, passionately embraced each new instrument that became part of the wide collection of instruments mentioned in Chapter One, also known as the instrumentarium. She used the instruments to lead the students in sound and movement exploration and to accompany the dance group, and in this way the aim of the Schulwerk was fulfilled as a “re-awakening in man, the spiritual artist, the feeling of inwardness and inner fullness” (Liess, 1966, p. 61). Even though the original students at the school were young adults, who were already trained to some degree in music, dance, or rhythmic, in time it was realized that Schulwerk experiences would be extremely beneficial if they began in early childhood.

Schulwerk did indeed prove to be successful with children, and since the 1940's the process of teaching and learning has grown. Orff himself credits much of the growth and success of the Schulwerk to Keetman's contributions. Goodkin explains this as follows “... it was Keetman who actively transferred these ideas in her work with children and co-composed much of the music for the five volume series, *Music for Children*” (2004b, p. 5). The Schulwerk continued in Europe, and following demonstration classes at an international music conference in 1953, the five volumes were transcribed into English. Teacher-training courses were established as a result of the insight of Dr. Arnold Walter, a professor at the University of Toronto, and his student Doreen Hall. This was the beginning of Orff-Schulwerk in North America. Since that time, the Schulwerk has been embraced across the globe, unfolding according to the principles established by Orff and the different cultural frameworks of those who put its brilliant insights into practice.

III. The Essence of Orff-Schulwerk

Culture: 'the training and development of the mind; the social and religious structures and intellectual and artistic manifestations etc. that characterize a society'

(Webster's Encyclopedic Dictionary, 1988, p. 235)

Consideration of the definition for the word 'culture' is helpful in understanding the essence of Orff-Schulwerk, which embodies culture in three main ways: First of all, students develop intellectually and artistically, and thus it trains and develops their minds, through their independent and collaborative work with others. They are encouraged to be imaginative, creative, disciplined and technically proficient. Secondly, the inherent involvement of language and movement serves to strengthen the body and unite students. Thirdly, since it is a “a pedagogy built around the nature of the child and the promise of the human being” and involves much more than “fun activities, exciting material, and clever processes (Goodkin, 2004b, p. vii), Orff-Schulwerk becomes a way for children to grow in self awareness through relationships with other students, and in appreciation for the natural world, thus making spiritual growth possible. These are some of the reasons why Orff considered the social institution of schools as an integral part of culture to be the most effective place for the Schulwerk to be experienced. He states,

It must therefore be stressed that elementary music in the primary school should not be installed as a subsidiary subject, but as something fundamental to all other subjects. It is not exclusively a question of musical education; this can follow, but it does not have to. It is rather, a question of developing the whole personality.

This surpasses by far the aims of the so-called music and singing lessons found in the usual curriculum (Orff, 1977, p. 9).

Orff believed the potential of the Schulwerk was much deeper than simple music instruction. He felt it held possibilities to nurture growth in ways that foster a sense of belonging, emotional security, and a notion of how to coexist with others in a peaceful manner. In this way, music education would be filled with opportunity for "possibilities of continuous and progressive work, and [would be a place] where its connections with other subjects can be explored, developed and fully exploited" (Orff, 1978, p. 245).

Orff saw the Schulwerk acting as an interdisciplinary approach that served the education of the whole child by means of an elemental approach to teaching music. It is essential that the carefully chosen word ‘elemental’ used by Orff to describe the process be understood, because it encompasses the very essence of the Schulwerk:

The word in its Latin form *elementarius* means: pertaining to the elements, primeval, rudimentary, treating of first principles. What then is elemental music? Elemental music is never music alone, but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, with the range of everyone to learn it and experience it and suitable for the child (Orff, 1977, p. 6).

The goal of the Schulwerk is to act as a unifying force that enables the child to experience the delights of the universe by participating in making music, dance, movement, and speech. It was important to Orff that the Schulwerk be accessible to all children, not just those formally trained or deemed as talented musicians, since he believed that the aesthetic appreciation they developed was an important component in living in close relationship with nature. Whitehead also believed in the importance of art education in the broadest sense (1929, pp. 40-41) as a way of eliciting an aesthetic appreciation of both nature and art objects and the “elation of feeling which...evoke[s] into consciousness the finite perfections which lie ready for human achievement” (1933, p. 271).

IV. Instruments for Exploration and Expression

In developing the Schulwerk, Orff and Keetman, in collaboration with many others, believed the human body to be the best starting point of expression. Learning music through active experiences gives children the chance to put their vitality to good use. Creative movement, language, simple songs, and body percussion all serve as starting points in the elemental process. The human voice, being the most natural, elemental, and readily accessible of instruments, is used as an expressive tool through speech and singing.

Of all the components used in the Schulwerk, Wuytack emphasizes the importance of the human voice, because

When one sings, both the body and soul are joined and the spirit touches the body. To sing is to transform a breath stream into sound and therefore singing is linked to the most elemental life-function, breathing. The voice is the noblest and most precious organ. Because by singing man [sic] raises his voice, and thus rises above himself (1977, p. 58).

Orff made use of the human voice because of its aesthetic quality as a musical instrument and because of its capacity to build connections between language, music and movement through the rich “textual material of folk-song, fairy story and legend in their appeal to the child’s fantasy world” (Lies, 1966, p.61). Orff considers the use of vocal play, language, speech, and song to be a primary means of developing imagination and creative expression. Children can use them as tools for musical learning as well as a way to experience language of other cultures, to enhance their notion of unity within community, and for the development of self-expression and self-realization.

Recalling the drumming example from Chapter One, the Schulwerk also embraces the use of other instruments. The children learn various instruments like the recorder, which provides a natural sounding extension to the human voice, along with various traditional non-pitched percussion instruments and mallet percussion. The melodic mallet percussion instruments, usually made from pine, rosewood, and various metals, were originally designed to replicate various authentic cultural instruments from Africa, Asia, and Europe. Each instrument produces a beautiful tone quality and may be physically adapted to accommodate the use of pentatonic scales, the universal five-tone scale system that offers a tension-free environment of sound because it does not contain tonal intervals of half steps. When the instruments are set up in a pentatonic arrangement, they become tools that allow the children to create wonderfully pleasing musical melodies (Saliba, 1991, p. 41). These melodic barred instruments are sometimes given a general reference of ‘Orff instruments’ but they are actually only one component of the instruments used in an Orff classroom. Besides the recorder, voice, melodic percussion, and traditionally

recognized auxiliary percussion instruments, a wide gamut of stringed, wind, and percussion instruments like djembe drums, shekere gourds, and gankogui bells from Africa, finger cymbals from the Middle East, temple blocks from China, and claves from Cuba may be readily incorporated.

In recent years, other atypical musical instruments made from ordinary, or found, objects have also quite properly found their way into many Orff-Schulwerk classrooms, possibly due to the inspiration of several creative performing groups who strive to unite music, dance, and theatre. The addition of a wide range of instrumental media and the exploration of music through interdisciplinary concepts help children to imaginatively explore, and understand the interconnectedness of the world and their place in it. These include the technical mastery of playing an instrument or singing; the scientific principles and aesthetic qualities of sound; geography and world cultures through music and dance; and the joy of creative expression both as an individual and in community.

An Orff Schulwerk teacher often guides the students through several elements during the course of the lesson. The process of incorporating a variety of elements, so that eventually all aspects of the activity, imagination, creativity, community, theory, play, and movement develop in conjunction with one another over the course of several lessons, is explained in the following example.

The first lesson begins with the teacher telling a story about life in an Argentinean village. When the story concludes, members of the class have a chance to share some of the ways they imagine Argentinean life and landscape to be. Following a few moments of discussion, the teacher shows the students photographs of Argentina – the geography, the people, the wild life - and the students compare visions from their minds' eye and the real photographs, discussing similarities and differences. Next, the teacher guides a class discussion on what sound effects might be suggested by the story. The children are given a moment or two to use their voice to explore and imitate sounds of the birds, animals, and other sound effects they feel will enhance the story. Then, using their imagination and previous knowledge of timbre, individual students contribute to a collective list of instruments they have in the classroom that they might use along with their voices. The

list is written on big chart paper and saved for the next class.

The next day, class begins with a vocal warm-up activity in which students are asked to imitate or echo the teacher vocalizing ‘Hispanic like’ words. The list of instrumental sound effect ideas from the previous class is brought out, reconsidered by the group and changes made if necessary. Then the story is retold, this time with students freely contributing to the sound-scape accompaniment of the story. After the story, time is dedicated to the exploration of how their bodies and voices might also be used to recreate a scene of children living in the Argentinean village. On a given signal, all the children are asked to try to speak imaginatively and act according to the scene. Another signal is given for the activity to stop, and the students are given a minute or two to reflect on their actions and consider if and how they might like to make changes. Another signal – more re-creation – then a signal to stop. Although not necessarily conscious to the children at this point, this creative exercise provides the occasion to develop the use of imagination and the physicality of interpretive acting, helping them to consider life in a different culture and preparing them to learn a Hispanic folksong.

In the following class, there is another chance to play with language by imitating the teacher, followed by echo singing parts of the song in order to learn the authentic text and melody. After learning the complete folksong, students discuss what they think the song means, what they know about the geography of Argentina, and deduce possibilities as to the way in which local people might live by reconsidering the photographs, the story and their active interpretation, as well as the song. They also take time to reflect upon and discuss the similarities and differences of life in Argentina as compared to life in Canada.

In the next class, the children sing the folksong while the teacher performs the steps to the folkdance that accompanies the song. Once the children have seen the dance and understand how the movement fits with the song, they learn the dance, first by imitating several movement sequences, then by stringing the sequences together. After the children have had several lessons reviewing and developing the song and folkdance, parts of the instrumental accompaniment are developed through imitative body

percussion patterns, and then transferred to appropriate musical instruments. Further practice ensues over the course of several lessons to practice various components individually and in combinations.

At the end of each lesson, the teacher invites the students to reflect and share ideas of what they learned that day, thereby allowing for reflection and conscious understanding to be established. When all individual components of the piece have been learned and practiced by everyone, each child considers how they might best contribute to the performance so that all elements – story, sound-scape, song, and folk-dance may be fused together in totality.

As can be seen from this extensive example, the theoretical details of music emerge organically during the process, when students are developmentally ready to receive, understand, and utilize the information. Orff explains that the process of the “Schulwerk protests against the systematic rationalization of our elementary music education” (1985, p. 11) and that the written volumes collected by Keetman are meant to typify the organic process of learning music rather than be considered a fixed composition.

The workshop approach of the Schulwerk (Goodkin, 2004b, p. 1) lends itself to students learning music in an active manner where teachers may guide the students in occasions that promote growth through imitation, exploration and discovery, improvisation, collaboration, play, questioning, framing and reframing, literacy, and celebration. When thoroughly examined, the process of the Schulwerk differs quite radically from other pedagogical approaches. In order to assist music educators to understand the complexity of the Schulwerk, Wuytack (1994), identifies activity, creativity, community, theory, pedocentry (child centred), motricity (movement), rhythm, and the process of exploring both the parts and the whole as characteristics that allow students to develop through the distinguishing qualities of the Orff approach (pp.iii–v).

In my experience as a teacher, it is not uncommon for the children to develop a very strong connection with the process of creative music making and request to perform a piece over and over again as a time of celebration – maybe just for themselves or

possibly to share with an audience. Expressions of joy coming from young musicians, teachers, and audience members alike often result from this type of music making. I have had students express their feelings with such comments as ‘I love music class’ or ‘that was so much fun!’ and of course ‘can we do that again?’ Regularly, students leaving the music room will spontaneously break into song as they walk happily back to class, bursting to share something they have learned with a friend. Parents often express appreciation regarding the musicianship of the children, but they have also mentioned things like how much their child loves coming to music because it seems to be a place where s/he feels like they belong, or that they have noticed that involvement in music has helped their child develop confidence, empathy, and compassion. Reactions like these and others that I’ve witnessed suggest that children involved in this type of educational experience embrace their learning whole heartedly, make music part of their being, feel a sense of belonging, have an understanding of and appreciation for other people and places in the world, and are able to better understand their own potential as well as the potential of others in their group; and they are definitely excited to share the joy music provides them with others.

V. Reflections on the Orff Classroom

This section will be devoted to reflections on my personal practice as an Orff music educator in an attempt to demonstrate the breadth of possibilities for establishing the conceptual framework envisioned by Orff. According to Orff, the purpose of the Schulwerk is far greater than learning technical aspects of the discipline of music – it instills a sense of wonder and a way of knowing and being in the world that helps children to live well bodily, mentally, and spiritually (Orff, 1978, p 277).

Orff emphasizes the role of imagination in child development as well as the use of quality textual material as key considerations in the learning process. He described the value of imaginative ideas offered by children by reminding us that they are brought forth with an innocent and genuine spirit that adults would do well to rekindle:

The Schulwerk avoids false simplification, for a child’s world is neither primitive

nor transitory. On the contrary, a child has a definite attitude of his own, an attitude characterized by a limitless imagination, by unbroken fantasy. It is a world that can be rediscovered by adults; half forgotten through habit and convention, it can be revived by the magic touch of simple sayings and songs (Orff, 1985, p. 11).

It is my experience that most young children have strong feelings about participating in creative play. Their own personality, psychological and intellectual development, experience, health, and mood may, however, affect their decision to participate. Though most are eager and have limitless ways to engage in and learn through creative play, others may require a little time to warm to the collective hum of creative energy before they feel comfortable engaging in the play. I have found creativity develops best when the child willingly accepts the invitation to join in the activity, and is not forced. The Schulwerk works to promote creative development by introducing concepts that are appropriate to their developmental growth (p. 11). Whitehead, too, believed it important for the child to experience freedom at “the proper stage of mental development” (1929, p. 15) in order to connect ideas to his or her own life and to experience the “joy of discovery” (p. 2).

Upon reflection, I realize that I am fortunate to be an adult who has, through teaching the Schulwerk, had the freedom and opportunity to rediscover the world of fantasy and imagination. My approach to teaching has evolved considerably over the years. In the beginning I was intently focused on being a music teacher, so I felt compelled to provide content and concepts based solely on the scope and sequence of the technique of music. As I began to learn more about Orff’s philosophy and process pedagogy I realized that music rooted in the theoretical and technical alone was sterile. However, when imagination was brought into the mix, the level of expression soared. This approach gave me a refreshing sense of freedom like that of the Whiteheadian child in the cycle of romance, and challenged me to break away from the familiar approaches to studying and teaching music, resulting in a newly focused and enlarged lens through which I viewed music education and the world. Over the years, I believe this philosophy has been a transformative experience, which has helped me become a more imaginative and

expressive person, a more proficient musician, a more knowledgeable, sensitive human being, and a wiser teacher. Because of its transformative effect on me, Orff-Schulwerk has also positively influenced the lives of those students I teach.

I have noticed that children who have difficulty concentrating or maintaining composure in school, may be drawn to music classes, sensing the freedom which this dynamic process provides for using their energy in constructive ways. I have found that when children are interested, when their ideas are acknowledged and tried, and when they feel valued as individuals, they develop the willingness and discipline that leads to deeper learning and what Whitehead calls “active wisdom” (1929, p. 37). I recall one incident that made a huge difference for a student named Matt (not his real name). When Matt first came to music class, he chose to sit apart from others, tried his best to avoid group activities, and found various reasons to leave the room. One day, the students listened to a piece of music called the Tarantella and were invited to respond in movement according to how the music made them feel. At first, Matt did not participate in the movement, as was usual, but after I explained to the class that in the past, the music of the Tarantella was played to encourage a person bitten by a Tarantula spider to dance and dance until they sweated out the venom, Matt moved forward to be part of the group, willingly sharing his vast knowledge on the tarantula, or wolf spider, and dancing with wild abandon the second time the music was played. Since then, Matt continues to grow. He does not leave the room as often as before, participates more frequently, even making an attempt to engage himself with others, and when I see him in the hallway, instead of avoiding eye contact, he says ‘hello’. To me this is a good example of what Orff meant by the statement “Anyone who has worked with children or young people in the spirit of the Schulwerk will have discovered that it has a humanizing influence which transcends its musical function” (Orff, 1985, p. 13).

My students also learn about the historical, theoretical, technical, and creative aspects of music through the processes of exploration and discovery. After experiencing a poem through imaginative play and body movement followed by reflection, the kindergarten children discover they prefer to say the beginning of a poem “Heave ho,

buckets of snow” using a loud voice, and the end of the poem “The world has disappeared” with a quiet or ‘soft’ voice. At this point in time, the children are introduced to the musical term decrescendo, which they readily understand because they have experienced the concepts with their body and can describe how it makes them feel. A learning occasion such as this demonstrates the sound developmental principles involved in Orff pedagogy and how it provides a solid foundation for growth. Learning technical aspects of music through a feeling-based process is also in accordance with the Whiteheadian theory that education must serve to establish mind and body connections (1929, p. 48, 53-54). The arts and aesthetic appreciation provide excellent occasions for students to become aware of and engage their bodily feelings, absorb intellectual activity in a sensory way, grow in their appreciation of “the intrinsic value of the world around them” (Woodhouse, 1995, p. 347), and give meaning and direction to life (Whitehead, 1929, p. 58).

VI. The Power of the Schulwerk to Enhance the Playful, Joyful, Moral, and Imaginative Capacities of Children

In the Schulwerk, musical learning is important, but as Orff himself stressed, “In all my work, my final concern is not with the musical but with spiritual exposition” (Liess, 1966, p. 31). It is the child's playful spirit, sense of wonder and awe, keen imagination, agile body, enjoyment for rhymes, language, sounds, and songs that makes their development of ontological knowing a joyful process.

According to Nye (cited in Brophy), “In the Orff classroom, play is used as a primary tool for learning. Because play is satisfying in itself, and seems to have no [negative] consequences, the learner is freed to experiment and explore without fear” (1988, p. 12). Learning through play is a joyful experience for all involved. The children are filled with delight and open to all kinds of activities, while being actively involved in language development, beat competency, singing, music literacy and theoretical understanding, technical development on various instruments, and body co-ordination. Other important qualities include a sense of belonging, compassion, creative expression,

cultural awareness, cooperation, relationship building, listening and focusing skills, and empathy. Goodkin states that

By honoring the wisdom of playing games, we speak to the child in the child. By proceeding to reveal the connecting principles and make conscious the intuitive understanding, we are appealing to the adult in the child. Students who have the good fortune to pass through an entire schooling in this fashion may grow to be adults in touch equally with the "adult in the adult" and the "child in the adult." Passing through the work of play as children, they may enjoy the play of work as adults. (Might we reverse the opening statement – “Work is the play of adults”?) (2004b, p. 12).

Goodkin is suggesting that the freedom to learn through play (what Whitehead calls “romance”) is a way of knowing the world that, if carried into adulthood, enriches one's life experience. The Schulwerk lends itself to affording adults opportunities to play like children. When students see their teacher playing and learning, they themselves are also learning ways to keep imagination, exploration, and playfulness alive as they grow older. Unfortunately, such opportunities are not the norm in today's society. As people get older, the scope for creative play is restricted, as is the freedom to explore and express oneself without fear. The workplace requires adults to act in ways that have little scope for freedom or playful discovery. Adults may also be less open to exploration and self-expression through playful, imaginative activities because they are more aware of the sting of criticism and the potential ramifications of failure than they were as children. They may also feel pressure to show how much they know rather than developing broader forms of understanding and wisdom.

By way of contrast, I feel fortunate because the elemental process of teaching Orff-Schulwerk to children has, in a sense, given me freedom to play while I work. It has both challenged and allowed me to grow in ways free from the constraints of conformity, and allowed me to become open to new possibilities for personal and professional growth. I feel full of joy and exuberance when I am skipping around the music room singing with the kindergarten students, playing the beat competency/memory game of

‘The Minister’s Cat’ with the grade four class, dancing the Russian ‘Troika’ with children in grade six, or playing African drum/dance rhythms with grade eight students. It is refreshing to know that there is still the child within the woman.

The playful spirit of elemental music-making in a communal setting tends to generate energy that radiates joy. The imaginative play, which the Schulwerk promotes, is transformational in the sense that it enables those involved to recognize possibilities beyond the actual. It excites the learner to passionately pursue what they imagine the possibilities to be, thus furthering their cycle of learning and growth towards active wisdom. James Garrison aptly sums up the process as follows:

Imaginative play...can open up and allow us to grasp the infinite transformational possibilities. Wisdom requires moral imagination. Imagination is what opens the door of perception, including moral perception, and allows us to see the infinite possibilities hidden in the actual. It is the most powerful possession of poets and prophets. The poetic sense of life is a powerful paradigm for educating the human eros. Such a poetic education is the most moral education possible and may even be prophetic (1997, p. 132-133).

The dynamic, holistic, and organic process of the Schulwerk provides opportunities for children to grow in an understanding of what they truly love. It provides them with forms of knowledge grounded in their bodily experience of how to channel their passion or 'eros' in constructive ways that expands their moral imagination and wisdom and helps them to grow into playful and moral adults. It was also Whitehead’s goal to enable students to learn in joyful ways that strengthen their imagination by envisioning alternative possibilities that could be put into practice on the basis of a practical wisdom that adds value to their experience (Whitehead, 1929, pp. 93, 30). It is to his account of such an education that I now turn.

Chapter Three

Alfred North Whitehead and the Joys of Arts Education

“There is only one subject-matter for education, and that is Life in all its manifestations”

A.N. Whitehead (1929, pp. 6-7)

I. Introduction

This chapter serves to highlight the importance of an organic and rhythmical process of education that leads to the development of the whole child in the fullness of life. It demonstrates how wisdom is nurtured through a process of adding value to one’s experience on the basis of balance of both freedom and discipline. I will explore Whitehead’s concepts of education, growth, and wisdom, particularly as they relate to those I have considered in the earlier chapter on Orff-Schulwerk. Section II examines education as a process of growth towards the fullness of life and shows how a balance of specialist and general education supports this goal. Section III examines how growth occurs through alternating rhythms of freedom and discipline interwoven with the cyclical stages of romance, precision, and generalization. Section IV explains Whitehead’s notions of knowledge and wisdom, and their integral connection to freedom and discipline. Section V underlines the importance of the arts, an integrated curriculum, and bodily feelings in both human development and the “art of life”, and Section VI shares with the reader how Whitehead’s educational philosophy has been influential in my own life and in the lives of my students. The aim throughout this chapter is to show how Whitehead’s educational philosophy could sustain a music education program capable of eliciting joyful learning among students.

Like Orff, Whitehead placed great value on learning as a process in which students, as growing organisms, are guided toward a full and free self-development (Whitehead, 1929, p.v). Orff and Whitehead were also concerned with the importance of artistic activity, aesthetic appreciation, bodily feelings, creative activity, and the utilization of knowledge. They believed that an education based on these elements would help students understand that human experience “in the various dimensions belonging to it” (Whitehead, 1938, p. 14) is but a single thread in the interwoven tapestry of

experiences comprising the organic universe. Learning that nurtures the development of the whole person – body, mind, and spirit – promotes an understanding of one’s own life within the interconnectedness of the living universe.

II. Educating for the Fullness of Life

Alfred North Whitehead (1861-1947) – mathematician, logician, philosopher, and educator – believed passionately that education should be based on a joyful understanding of life. Life, for Whitehead, is characterized by creativity – the patterning and re-patterning involved in an ongoing, evolutionary process of renewal through spontaneity and novelty, “the dissolution of one occasion in the becoming of another” (Oliver & Gershman, 1989, p. 115). Like Orff, Whitehead makes use of organic images from nature to describe the complexities of life in an interconnected universe. In likening life to a flowing stream, he describes a tangible life experience of most people. Picturing a stream helps us understand how Whitehead considers each moment in life as constituting the unity of relationships that have preceded it, as well as the multitude of relationships occurring in the immediate present that flow into the future (1929, p. 2). Believing that everything in life is inextricably linked, Whitehead postulates that only when we develop an understanding of the interconnectedness of the “really real” (1938, p. 150) things we experience in the universe will we appreciate and enjoy life to its fullest.

For Whitehead, there is really “only one subject-matter for education, and that is Life in all its manifestations” (1929, pp. 6-7). This notion implies that our manner of living in the present moment is consequential for eternity, as the present is made up of “the sum of existence, backwards and forwards” (p. 14). Education then, is a process of growth towards self-development (p. v), an “adventure of existence” (p. 39), which should lead to wisdom or “the fruit of balanced development” (Whitehead, 1967, p. 197), and an understanding of the interconnected nature of the universe. Whitehead believes that students must be acknowledged and valued as living, evolving beings in an organic process of growth. The educational process should allow them opportunities to explore life in all its fullness, determine their likes and dislikes, understand what makes their spirit soar, discover their self-worth, and investigate modes of creative expression. In this

way, education assists students to become aware that feelings, thoughts, experiences, and relationships are interwoven with each other. Students equipped with an understanding of how they are but a small part of a large, connective, dynamic flow that constitutes “the creative advance” of the universe (Oliver & Gershman, 1989, pp. 134, 115; Whitehead, 1978, p. viii), will be able to use their knowledge in ways that involve consideration of others. Education, as a process of growth, may even be considered as spiritual or “religious” because of its potential to evoke a “reverence” and “duty” toward life (Whitehead, 1929, p.14).

Whitehead contends that education plays the important role of “training of human souls” (1929, p. 53) for the “art of life” (p. 39) and he believes that every child deserves an education to guide him/her in becoming a creative and expressive moral being. For Whitehead, the soul is “the succession of ... occasions of experience extending from birth to the present moment” (Whitehead, 1938, p. 163). Orff too, believes that education works to nourish the soul and assist human development. For him, the real power of the Schulwerk surpasses its musical function (Orff, 1985, p. 13; Wuytack 1977, p. 59).

Ideally, all factors involved in an organic process of education should focus on the betterment of humankind through a balance of physical, spiritual, intellectual, and emotional growth. To this end, Whitehead states that education must include specialized instruction within the curriculum, rather than be based solely on a general approach (1929, pp. 10-11). For him, “The general culture is designed to foster an activity of mind; the specialist course utilizes this activity” (p. 11), and he suggests, “general training should aim at eliciting our concrete apprehensions, and should satisfy the itch of youth to be doing something” (Whitehead, 1967, p. 198). The disadvantage of only having generalist education is that it restricts a student to thinking as a generalist without the strength and imagination to make their ideas powerful, structured, or creative enough to move beyond a rudimentary level. General education by itself is not able to promote the fullness of experience required for a student to reach the level of technical knowledge, imagination, and creative thinking required to bring the full variety of their ideas to fruition. With general education only, there would be fewer artists, musicians, philosophers, or scientists, and life would be dull.

Specialized instruction, on the other hand, enlivens the interest of students, helping them to gain “the utmost information from the simplest apparatus” (Whitehead, 1929, p. 11). Specialized education becomes particularly important “at an advanced stage of the pupil’s course” (p. 11). At an advanced stage, the student has most likely demonstrated a personal interest in the subject, is eager to further their learning, and will seek to understand the connectedness between disciplines. Whitehead tells us that when specialized education is excluded, life is destroyed (p. 10).

Whitehead recognizes that an exclusive emphasis on specialized knowledge may undermine the need for individuals with a broad understanding in modern society. There is a danger that they become so focused, so specialized that they do not develop an appreciation of the diversity of life, being ignorant of the interconnectedness of the universe, as a result of “minds in a groove” (Whitehead, 1967, p. 197). For example, I have seen many artists and musicians forsake relationships with other people and with nature for countless hours of practice in the studio.

In order to overcome this danger, Whitehead argues that education should “eradicate the fatal disconnection of subjects which kills the vitality of our modern curriculum” (1929, p. 6), and cautions against “any schedule of general education unless you succeed in exhibiting its relation to some essential characteristic of all intelligent or emotional perception” (p. 8). Both generalist and specialist education are necessary because each has a bearing on the success of the other – balanced development requires balanced education. In order for wisdom to be achieved as “the fruit of a balanced development” (Whitehead, 1967, p. 198), Whitehead advises that general and specialist education must be experienced in a “seamless coat of learning” (1929, p. 11) with no clear point of division. Separating generalist and specialist education results in students not being able to develop to their greatest potential because of excessive competition, streaming, or discord among students and staff.

Whitehead explains that general and specialized study serve to enhance and balance each other and that one form should not be offered to the exclusion of the other. General study made up of specially chosen subjects, helps individuals to form a basic understanding and appreciation for the wonders of the universe. It may help to strengthen the student’s interest and inspire them to devote more energy in the pursuit of

specialized knowledge. On the other hand, specialized study gives the student the ability to appreciate, comprehend, and establish connections with things learned through a broad general course of study, thereby encouraging a wider scope of general understanding. A balance of both kinds of study helps the student discover her passions, strengthens her desire to continue learning, and provides her with the focus and discipline required to attain her goals. Whitehead states,

What education has to impart is an intimate sense for the power of ideas, for the beauty of ideas, and for the structure of ideas, together with a particular body of knowledge which has peculiar reference to the life of the being possessing it (1929, p. 11-12).

According to Whitehead, education should provide a deep understanding for ideas and their relevance to the life of each child. The power of ideas refers to their fundamental ability to achieve the “attainment of the desired end” (p. 12). The beauty of ideas arises from a love and appreciation for their elegance, develops through a romantic engagement with ideas, and leads to a growing desire for further understanding through specialized study. Specialized study provides individuals with the ability to understand the structure of ideas – how they are constructed (precision) and how they are interconnected (generalization). Specialized study helps the student to focus their energy so they can attain their desired end without distractions or irrelevancies (p. 13). In order to achieve educational ends, or aims, Whitehead emphasizes the need for “style” or “the fashioning of power, the restraining of power” (p. 12).

III. Rhythmic Cycles of Growth

Whitehead, like Orff, believed education should advance the development of the whole child through a rhythmical flow of freedom and discipline within interwoven, overlapping cycles of growth (Whitehead, 1929, p. 27; Orff, 1977, p. 3; Frazee & Kreuter, 1987, p. 26). For Whitehead, growth through learning occurs via three ever present, organic, and overlapping rhythmic cycles of romance, precision, and generalization. These organic cycles form a cycle within cycles in emotional and intellectual development punctuated by alternating dominant rhythms of freedom – discipline – freedom (1929, pp. 28-31). The ever-present romance leads to precision,

precision leads to generalization, and generalization cycles round to romance again. Most people will be at several different stages of learning concurrently.

The initial cycle of romance is the basis for all learning. Without it there will be no sense of “importance [which] generates interest [which in turn] leads to discrimination” in the form of a more refined consciousness (1938, p. 31). Romance is characterized by feelings of joy (Woodhouse, 1995, p. 352), and occurs when the student, through a process of exploration and discovery, falls in love with what they are learning. Romance stirs their imagination, and their interest, and allows them to connect their newly discovered knowledge to their own life situation. Whitehead believes that, “from the very beginning of his education, the child should experience the “joy of discovery” (Whitehead, 1929, p. 2) that occurs when students discover for themselves ideas that are interesting, exciting, and alive. He considers the enjoyment felt by the child through this “adventure of romance” (p. 33) to be characteristic of life itself (1938, p. 150-151). Orff, like Whitehead, was convinced that early experiences in learning affect opportunities for future development (Orff, 1977, p. 9), and so they must be experiences that delightfully nurture the child’s engagement.

During the cycle of romance, the child begins to appreciate what they are learning and realize that “general ideas give an understanding of that stream of events which pours through his life, which is his life” (Whitehead, 1929, p. 2). The self-enjoyment that comes with such an understanding inspires a living organism to stay with the natural flow of learning by furthering their interest and development (p. 31). Without joy and interest that come about through freedom, full development does not occur. For example, when a child is cajoled, coaxed, or bribed into practicing her/his musical instrument instead of being fuelled by passion and joy from within, they are likely to develop only to the point of being an instrumental technician rather than a true musician. S/he may be able to play technically well, but without the impulse provided by romance, s/he will lack the capacity to make music in ways that are meaningful other than simply playing the notes on a page. Her music will be lifeless and inert.

In Orff-Schulwerk, romance unfolds naturally through play, exploration, and discovery. These tools for “intellectual inquiry” (Scarfe, 2005b, p. 12), allow a child to

discover their interests, strengths and weaknesses freely, in a non-threatening and rich environment. I find that during this stage children are often filled with joy, wonder, curiosity, and excitement; most are willing to accept new challenges, take risks, and they often ask to do the things they love repeatedly.

Whitehead believes the practice of “active thought, with freshness, can only be generated by freedom” (1929, p. 32). Freedom characterizes the stage of romance, since it is a time when children discover and develop their interests at their own pace.

However, since freedom and discipline are opposite sides of one coin for Whitehead, freedom is not exclusive to the stage of romance:

In no part of education can you do without discipline or can you do without freedom; but in the stage of romance the emphasis must always be on freedom, to allow the child to see for itself and to act for itself (Whitehead, 1929, p. 33).

Whitehead suggests that with proper guidance, freedom can be kept alive throughout the subsequent cycle or stage of precision. He explains

If the stage of romance has been properly managed, the discipline of the second stage is much less apparent, that the children know how to go about their work, want to make a good job of it, and can be safely trusted with the details (p. 35).

Children who are allowed the full and free expression of their emotions and ideas during the stage of romance, will willingly master the discipline necessary to learn the “rules of grammar” in music, mathematics, or language arts (p. 35), which characterize the cycle of precision. The enjoyment and fulfillment experienced in the joy of romance serve to enhance the strength of character required to successfully move toward precision, in which self-discipline is the dominant rhythm.

Precision advances as the student craves a deeper understanding than romance can provide. Precision allows the vague conceptual feelings of romance to transmute into a more conscious awareness of deeper possibilities as the learner recognizes the need for structure in their pursuit of knowledge. The basis provided by freedom during romance promotes the development of self-discipline predominant throughout precision. Steps developed during this stage, involving proficiency, detail, grammar, critical thinking, and the selective internalization of data require self-discipline to be dominant while freedom remains solidly as the background. Students begin to develop confidence, and the ability

to form their own perspective and understanding (Scarfe, 2005a, pp. 132-153). They are able to understand how the knowledge they explored freely during the cycle of romance is relevant in their own life, for “The enlightenment which comes from precise knowledge can now be understood” (Whitehead, 1929, p. 33). During precision, Whitehead urges “pace, pace, pace” (1929, p. 36), for it is important to obtain knowledge quickly and move on to the freedom of generalization, where the child can apply the principles learned to her own life experience.

It is during the third rhythmic cycle, generalization, that the details of knowledge retreat into subconscious habits, and the active utilization of well-understood principles occurs (p. 37). This transformative stage relies on both the preceding stages of romance and precision to bridge the potential with the actual. Something that was once an abstract principle for someone now becomes a concrete part of a person’s experience. For instance, a student has opportunities to listen to various genres of music. She is drawn to the sound of the flute and dreams of learning to play the instrument so that one day she might be able to play in an orchestra. Over time, she learns music theory, takes lessons on the flute, practices very hard, and has many wonderful life experiences because of her ability. When she grows up, she has the opportunity to play in a world-class orchestra and share her passion and her music with others. The wonder and awe of discovery that was taken in during her time of falling in love with the flute – the stage of romance – was mixed heartily with technical knowledge and discipline during the stage of precision. Eventually, all came together in their totality through the utilization of her knowledge, which strengthened her personal growth towards wisdom as well as her ability to bring joy and beauty to others.

During generalization, the learner continues to think creatively, critically, and independently, and begins to act freely on what she has learned. She becomes aware of logical contrasts, and is able to consider various perspectives on which to base decisions in the selective application of knowledge (Scarfe, 2005a, p. 154). The learner can now realize how knowledge relates “to that stream, compounded of sense perceptions, feelings, hopes, desires, and of mental activities adjusting thought to thought, which forms our life” (Whitehead, 1929, p. 3).

Generalization enables an understanding of how each experience is apparently interrelated to the next, and stimulates an understanding of the intensity or ‘strength of beauty’ of the experience (Cobb, 2002, p. 6). This notion of beauty brings value to the intricate tapestry of interwoven elements or occasions that make up one’s experience. It describes the character or “property of the experience and not as such, directly ... the things experienced” (Cobb, 1965, p. 5). In this case, beauty refers to the quality of all learning experiences and relationships, including the past and present, that inform the student’s growth, helping strengthen their moral character, and enhancing their ability to live well in relationship with other people and the natural world.

IV. Knowledge and Wisdom

A system of education based only on “the analysis of knowledge into distinct subjects” results in students collecting “distracting scraps” (p. 21) of information, and it fails to take into account their real life experiences. When the collection of knowledge is the only goal of education, opportunities for the “joy of discovery” (p. 2) and the growth that should typify the ‘romance’ stage of learning will be lost. Learning will be dulled, resulting in the “passive reception of disconnected ideas” (p. 2) and “scraps of information” (p. 1), which students regurgitate on examinations. Whitehead warns that this “dead knowledge” will produce “inert ideas” (p. 1), and cause “mental dryrot” (p. 2) both of which amount to so much “barren knowledge” (p. 32). For Whitehead, a collection of inert ideas “that is to say, ideas that are merely received into the mind without being utilized, or tested, or thrown into fresh combinations” (p. 1) negates the potential for the “active utilization of knowledge” (p. 32), which is wisdom.

The human mind rejects knowledge imparted in this way. The craving for expansion, for activity, inherent in youth is disgusted by a dry imposition of disciplined knowledge. The discipline, when it comes, should satisfy a natural craving for the wisdom which adds value to bare experience (p. 32).

Whitehead goes on to elaborate this idea as follows: “wisdom is the way in which knowledge is held. It concerns the handling of knowledge, its selection for the determination of relevant issues, its employment to add value to our immediate experience” (p. 30). Wisdom comprises the way in which knowledge is used, handled,

and selected according to its relevance to the life of an individual. When knowledge is applied creatively, it adds worth to life experience. When wisdom complements knowledge in this way, it involves all aspects of the learner – their emotional, physical, spiritual, and intellectual selves – and improves their experience of life.

Wisdom, then, is a process in which the natural sway and interplay of freedom and discipline, “the two essentials of education” (p. 30) “add value to our immediate experience” (p. 30). The expansive freedom involved in the cycle of generalization is the most “intimate freedom available” (p. 30). Freedom and discipline are not antithetical to one another, but are mutually supportive in the “natural sway, to and fro, of the developing personality” (pp. 30-31). Whitehead explains,

The only avenue towards wisdom is by freedom in the presence of knowledge.

But the only avenue towards knowledge is by discipline in the acquirement of ordered fact. Freedom and discipline are the two essentials of education (p. 30).

Education is a journey toward wisdom that follows two complementary paths through the rhythmic cycles of growth at the core of all learning. One path is paved with the bedrock of freely discovered knowledge; the other is paved by the self-discipline required to build a deeper understanding through specialized study.

As students grow in both knowledge and wisdom through an ongoing balance of freedom and discipline, they are able to consider, select, and appreciate worthwhile ways of living. According to Scarfe (2005a)

...human life not only requires the capacity for selection, but it needs wisdom in making its selections. For instance, human life requires the wisdom to know that certain possibilities we desire to attain are infringing upon those of other living creatures, and how to thereby limit, regulate, or negotiate them accordingly. And, it needs wisdom to discern, value, and select those possibilities worthy of human achievement in virtue of eliminating those that are not (p. 25-26).

Capacity in a musical setting might mean that a student has the mechanical ability to play their instrument well, the theoretical knowledge necessary to read music or improvise, the historical background to support stylistic interpretations, a broad base of related subject areas, and an emotional sensitivity towards the music in question. Wisdom means that the students use all of these abilities, putting them into practice and increasing their value

or worth for themselves and others. The capacity to select and eliminate knowledge demands balanced development. For example, if a music student only learns the mechanical details regarding the playing of their particular instrument, without the ability to draw from a broad base of knowledge and experience, they will have difficulty determining appropriate stylistic qualities that will enhance the beauty of their performance.

V. Artistic Activity, An Integrated Curriculum, Bodily Feelings, and the Art of Life

Whitehead, initially a man of science, credits his wife, Evelyn, for teaching him that “beauty, moral and aesthetic, is the aim of existence; and that kindness, and love, and artistic satisfaction are among its modes of attainment” (1941, p. 8). He recognized that the arts and aesthetic appreciation enable growth (1929, p. 40, 58) because they promote unity between mind and body (1967, p. 200). A strong foundation of arts education provides energy and vision necessary to help individuals attain a comprehensive understanding that typifies wisdom.

Whitehead was convinced that the integration of arts, hand-crafts, science, literature, and language in the curriculum could help establish “connections between intellectual activity and the body” (1929, p. 50) and guide the child in becoming a creative, expressive, and moral being (p. 23-25). An integration of the arts (Whitehead, 1929, pp. 40-41), literature (p. 49), languages (pp. 22-23), and creative activity using one’s hands (p. 50), should be part of every child’s education, because aesthetic growth unifies activity with theory (p. 48), body with mind and soul. Art and literature exist “to express and develop that imaginative world which is our life, the kingdom which is within us” (p. 57), and ignoring them results in “lethargy”, dulled “thought-power”, and “timid conventional” thinking (p. 51). Scarfe & Woodhouse note how one area of the curriculum can then complement the others. “On the one hand, the artistic use of language emancipates the thoughts and feelings of the speaker; on the other, the bodily feelings of the craftsperson are liberated through the creative practice of the plastic arts” (2008, p. 195). The creative process strengthens and intensifies growth through improved bodily co-ordination, a deepening of intellectual understanding, and enhanced technical abilities in

the areas of science, aesthetic appreciation, and general knowledge (Whitehead, 1929, pp. 48-52; Scarfe & Woodhouse 2008, p. 194). Growth occurs when students learn to use their body in the application of intellectual knowledge, technical understanding, and their spirit in creating, expressing, and implementing what their mind imagines. In similar fashion, Flynn (2000) suggests that education which fails to take into account the unification of mind and body will “lead to a serious misunderstanding of the fullness of life” (p. 246) and the result will be inert ideas without any life to them (p. 246). In order to avoid inert ideas, it is the unification of mind and body, referred to as bodily feeling, which is “the essential medium for our growing experience of the world” (p. 245).

Fidyk notes that Whitehead likens art “to the sunshine essential for the growth of all living organisms” (2000, p. 315; Whitehead, 1929, p. 58). Art is essential for feeding the soul (Whitehead, 1967, p. 202) and for strengthening the “the succession of ...occasions of experience extending from birth to the present moment” (1938, p. 163). Whitehead considers “the human body is an instrument for the production of art in the life of the human soul” (1933, p. 271) and argues that all bodily feelings, especially the emotions, are at the foundation of our humanity (1938, p.160, 164). Art has the power to unleash “depths of feeling from behind the frontier where precision of consciousness fails” (1933, p. 271). Artistic endeavors enable students, in particular, to engage their bodily feelings and emotions and create individual objects of beauty. Artistic acts of creative expression have the potential to be transformative because they bring greater beauty into the world and into the soul of the student.

This transformation occurs in two ways: when the artist demonstrates her/his willingness to be engaged and when his/her art engages others emotionally. Expression not only nourishes emotional engagement, it often fosters a spiritual engagement as well. As a result, Whitehead believes that “Expression is the one fundamental sacrament. It is the outward and visible sign of an inward and spiritual grace” (1926, p. 131). He recognizes the power of art to “heighten the sense of humanity” as it can help us to understand and enjoy what can be achieved by a finite human being within an infinite universe (1933, p. 271).

The varied activities of arts education enable students to comprehend “the art of life” (Whitehead 1929, p. 39) and fully achieve their potential. As Whitehead writes,

“completeness of achievement involves an artistic sense, subordinating the lower to the higher possibilities of the indivisible personality” (p. 39). Achieving one’s potential involves an appreciation of beauty in which one focuses on the pursuit of higher activities capable of unifying one’s experience. The specific sense of value embodied in all these activities – “science, art, religion, morality” – arises from “the structure of being” itself (p. 39). Whitehead describes how “each individual embodies an adventure of existence. The art of life is the guidance of this adventure” (p. 39). In other words, the adventure in each child to live life to the fullest is only truly achieved through an understanding of the artistic value of the nature and structure of being. John Cobb interprets this metaphysical claim as follows: “The strength of beauty attained in one occasion in the life of individual students depends on inheritance from their personal past but also on inheritance from others” (1998, p. 107). Students can be enriched by their own past experience or by the past experiences of others.

The flute player mentioned in the previous section, whose creative intuition was strengthened by her past experiences and her relationships with others is a case in point, since the community in turn benefited from her wisdom, thus strengthening their own artfulness in the adventure of life. In this way, the larger community is nourished, and transformed through the artist’s personal transformation, which is the true spirit of sacrament – God’s invisible grace as manifested in visible deeds (Griffin, personal communication, June 10, 2007). Whitehead’s notion of art as a powerful force in the “training of human souls” (1929, p. 53) to live well for the art of life, strengthens the idea that an education incorporating art enables children to live their lives to the full.

VI. Reflections on the Relationship of Whiteheadian Educational Philosophy To My Own Teaching

This section will provide reflections on how Whiteheadian philosophy of education has influenced my own life and the lives of the students I teach. My current job is threefold – I am a music specialist for students from Kindergarten to Grade Eight, I am a generalist teacher in a Grade Six class, and I work throughout the school division to enhance the incorporation of the arts throughout the curriculum. Since I have been on staff at one

particular school for a considerable length of time, I have had the good fortune to establish many long-term relationships with both students and staff, and have also been witness to the intellectual, spiritual, emotional, and physical growth of children throughout their entire elementary education. I have always been passionate about teaching and a strong advocate of the arts, believing that the arts should be a fundamental part of every child's life experience.

Recently, I had the opportunity to witness the value of including art in the learning process first hand, when I visited an inner city Grade One class where a visual artist was hired to work with the students. The artist was assisting the classroom teacher to promote the understanding of three-dimensional geometrical shapes. The students were excited about working with an artist and seemed to establish a bond with her. They were thoroughly engaged while listening to a story and looking at pictures of bugs and spiders, and they were thrilled to discover that the bodies of the bugs and spiders matched the geometric shapes they were studying. They also had fun creating their own creatures using a variety of media. Normally, several students in this class would straggle into class late or possibly not even attend. However, by the second day of the artist's visits, and for each subsequent day that the artist was working with the students, all of them came, were on time, and all were very eager to begin their day learning through art. The relationship that the artist had with the students and their classroom teacher was a joy to see. It exemplified for me what Whitehead means by being able "to elicit enthusiasm by resonance from his [sic] own personality", and being prepared "to create the environment of a larger knowledge and firmer purpose" (1929, p. 39-40).

Whitehead's philosophy of education has revolutionized my personal philosophy of life and learning and my approach to teaching. I have become more adept at attending to and appreciating the needs and gifts of others, and I take care to promote a meaningful organic learning process that will allow students to flourish freely and creatively while at the same time empower them to grow in knowledge, wisdom, and joy. Now, more than before, I strive to demonstrate that the art of music serves a greater purpose beyond technical and theoretical applications of music making. I make an effort to guide active learning opportunities that allow students to discover the interconnectedness between music and spirituality, music and emotion, and emphasize how dance is essentially our

body's response to music. Discussions about the living world, the physics of sound, mathematical patterning, rhythm in poetry, human and physical geography are typically included in my music classes, showing the relevance of the kind of interdisciplinarity advocated by Whitehead.

During a recent music class with six and seven year old children, I had the pleasure of witnessing how they actively put their knowledge and understanding of interdisciplinarity into practice. As the children came into the music room, there were a few excited whispers about the objects gathered and placed on a piece of colourful fabric in the middle of the floor. After a while, their observations and dialogue with each other revealed that they recognized that all the objects had a connection with nature – rocks, leaves, sand, a twig, an apple, a shaft of wheat, a South American rain stick made from a cactus and sand, an African instrument made from a calabash gourd and seeds, and a bamboo flute. During the lesson, we sang, moved creatively, and played instruments to emulate creatures, plants, and land formations that exist on the crust of the earth. The students, even those who are at times unfocused and disruptive, were mesmerized, engaged, and actively learning. For me, it epitomized Whitehead's notion of strengthening the various dimensions of human experience (1938, p. 14) within the interwoven tapestry of the organic universe. The children were involved body, mind, and spirit. It was an experience that I believe will nurture the seedling for beauty in our world that exists within all students. I believe it is the type of educational experience advocated by Whitehead that will 'add value' to the lives of the children as individuals and also extend to a strengthening of the common good (Woodhouse, 2005, pp. 133-134).

The utilization of knowledge helped students make abstract thought concrete, and afforded them opportunities to use their bodily feelings, emotions, and knowledge to understand how their life relates to all other entities in the universe. They used their imagination to picture themselves in a different place, or to try to feel what it might be like to be a shaft of wheat blowing in the wind. According to Whitehead, the imagination works to illuminate factual information, provide alternative possibilities to what is, and "enables men [sic] to construct an intellectual vision of a new world, and it preserves the

zest of life by the suggestion of satisfying purposes” (1929, p. 93). A rich blend of factual knowledge and imagination provides students with both an energy to intelligently and creatively explore new ways of knowing the world, and a sense of fulfillment in their accomplishments.

Studying Whitehead has helped me to comprehend more fully the role arts and the imagination play in human growth. Whitehead’s notion that “every form of education should give the pupil a technique, a science, an assortment of general ideas, and aesthetic appreciation, and that each of these sides of his training should be illuminated by the others” (1929, p. 48) has strengthened my conviction that the learning process should be a unifying force in the child’s life. Learning should be an adventure, a quest for knowledge that invites enthusiasm, appreciation, and a “zest for life” (p. 93). It should help students advance towards wisdom as they embrace what they know, determine what is relevant and important in life, imagine how to use their knowledge in ways that are worthwhile, and act to add value to life as they experience it. Whitehead’s educational philosophy has validated my instinctive notion that teaching towards national testing standards or job training does not promote a culture that promotes learning or strengthens wisdom.

Chapter Four

Orff and Whitehead in the Classroom: Fostering Growth and Wisdom Through Music Education

Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.

Plato

I. Chapter Outline

Most of my teaching life has been as an Orff-Schulwerk educator, so it is natural that I have come to understand and appreciate the pedagogical principles of Orff-Schulwerk that make it a joyful and valuable life experience for students and teachers. Although my introduction to Whitehead has been more recent, I have been inspired by his writing to carefully examine his ideas on education and an interconnected universe, in the context of a joyful music educator.

Carl Orff and Alfred North Whitehead came from different cultural and professional backgrounds. One was a musician of Bavarian heritage and the other a British mathematician, yet they shared many ideas regarding life, the importance of the arts, and education. Orff and Whitehead's notions of human development through education, the interconnectedness of the world, and of what adds value to life are complementary. Neither was satisfied that systemized education was serving humanity as it could, and both became devoted to alternate ways of learning through process-based approaches. Although Whitehead and Orff lived in previous centuries (Whitehead 1861 – 1947 and Orff 1895 – 1982), their work is relevant and effective today. Whitehead's educational philosophy provides a strong theoretical framework seldom found in Schulwerk programs. In addition, I believe Whitehead's theoretical work strengthens the practice of Orff-Schulwerk, and further that the Schulwerk is a most conducive way to put Whitehead's philosophical ideals into practice.

The fundamental difference between the work of Orff and Whitehead is that Orff approached process-based education through eminently practical avenues while Whitehead's work focused more on theory. On a superficial level, some educators may

not recognize how their work is relevant to each other. Clearly, Orff developed and used a number of theories in the development of the Schulwerk, but there can be no doubt that the primary goal was to explore creative and effective approaches to the practice of teaching music while implementing his own distinctive beliefs regarding music education. Whitehead, on the other hand, developed a significant body of knowledge and theory, theories intended principally to guide and inform the development of teachers and systems of education. However, I argue that Whitehead's theories support and inform the practice of the Schulwerk, and are particularly well suited to guide and support the practical work of music teachers and music education systems today. Thus, while each has a somewhat different genesis, it is clear that their basic aims and goals can inform and guide the other. When used in concert the practical result is a synthesis of the basic tenets of both and the enhancement of the beauty and value of music education. I argue that the two can and do exist in a symbiotic relationship capable of providing teachers with a well formulated system of thought regarding the aims of education coupled with a well developed and practical means to achieve their mutual goals.

This paper has addressed two related problems. Firstly, the failure of school systems to offer music programs that afford aesthetic experiences for students, and the failure of elementary music programs to develop active wisdom. Secondly, the apparent lack of any theoretical justification, such as a Whiteheadian educational philosophy, for such programs. Although there are Orff-Schulwerk music programs that develop music competency and appreciation, I have not found evidence of any that embrace the specific goal of developing active wisdom. Furthermore, while some Whiteheadians have discussed the importance of educating for wisdom, few have addressed its relationship to music education. These two deficiencies are significant, because music education based on the Orff approach has great potential to guide students towards active wisdom.

Section II, the main body of this chapter, will demonstrate the compatibility between the foundational principles of education set forth by Orff and Whitehead. It will illustrate how an approach to music education based on their complementary philosophical principles and practices fosters growth, wisdom and closer relationships

within an interconnected universe. This section also explores a paradigm shift towards thinking of the teacher as a guide rather than a coercive force, and argues that creativity, imagination, and play are key elements in the growth of a child. Throughout this section, implications for teachers choosing to teach through an organic process of music education are highlighted, along with reflections from my personal growth journey as a result of adopting the philosophy and practice of Orff and Whitehead. Section III concludes that the organic philosophies and practices of Whitehead and Orff are mutually supportive in nurturing growth and wisdom in children.

II. Philosophical Principles of an Organic Music Education

One might describe the approach to education of both Orff and Whitehead as organic, but what precisely is an organic process of music education? Definitions for the word organic include “relating to living matter”; “fitting together harmoniously”; “continuous or natural” (Soanes, Hawker & Elliot, p. 525). In an organic process of music education based on the theory and practice of Orff and Whitehead, music is the avenue by which children are given opportunities to develop as imaginative beings, discover how their individual humanness fits within a larger body, and grow as healthy, balanced, joyful people. I believe joy is integral to an organic music education process because it embodies many of the principles Orff and Whitehead share. It is an intense, organic, and empathetic connection that provides a unity of feeling and instills exuberance and vibrancy in an individual’s life, which may spill over to affect the wellbeing, beauty, and goodness of the larger community. An organic process of education is therefore, in my mind, one in which individuals learn and grow in a way that promotes a balanced and joyful experience of life. This section will explain one means by which systems of education, and teachers from within systems, can accomplish this end.

Education plays a major role in how children think, what children think, how they act, and how they express themselves – in short it has become one of the principal means by which character is formed. Music lessons provided in schools, when using the Schulwerk, become a valuable opportunity where children learn about and appreciate the

world through active, joyful engagement and free expression. In an organic process of music education, students have opportunities to discover themselves – their interests, passions, and desires for life - through imaginative means that increase their level of enjoyment, self-discipline, and self-development through music.

An organic approach to education based on Orff and Whitehead consists of living processes through which students grow independently through freedom and discipline, teachers grow personally and professionally, and the students and teachers evolve together in relationship with each other and the natural world. The children experience learning through rhythmical cycles thus providing the humus for their own development. During an initial period of romantic awareness, they are given the time and freedom to engage their curiosity, pursue their own interests, and “opportunities for emotional development, which contain experience of the ability to feel, and the power to control the expression of that feeling” (Orff, 1978, p. 245). Rather than coercing the student into memorizing disconnected and meaningless facts, a teacher who adopts the philosophy and practices of an organic approach to music education guides the children through a “wide range of activities and experiences” (Burkhart 1977b, p. 45) in a manner sensitively appropriate to the development of each child, which promotes balanced and joyful development.

In order to provide an organic education for her students, a teacher must understand that teaching through an organic process of music education deviates from the more traditionally accepted linear-sequential approach (Whitehead, 1929, p. 29) and focuses on the potential for children to learn about themselves and the world extending beyond self. Ideally, an organic process of music education would place music as “something fundamental to all other subjects” (Orff, 1977, p. 9). It would be an invitation for all children to learn about life “with every muscle and nerve, with body and soul” (Keetman, 1985, p. 7), beginning at a young age when they are “dominated by wonder” (Whitehead, 1929, p. 32). It is a humanistic notion that is radically different from the usual “preoccupation with manipulating symbols” (Burkhart, 1977a, p. 38). Orff and Whitehead each recognized a connectedness between arts and spirituality, and

arts and culture. As stated earlier, connecting otherwise disjointed elements of a curriculum is one of the central tenets of any organic education process.

Whitehead believes that artistic endeavors help a student begin to comprehend the complexities of life by turning “the abstract into the concrete and the concrete into the abstract” (1947, p. 205). This in turn fosters “vivid apprehensions of value” (1929, p. 40). For him, an individual’s spiritual development would be hampered without art (pp. 40, 57), which in turn would impact the greater community, since culture is based on the foundations of “activity of thought, receptiveness to beauty and humane feeling” (1929, p. 1). I argue that the goal to appreciate and enhance the student’s understanding of the “connectedness” of each element of a student’s education is central to, and typical of, an organic process of music education.

I believe elementary music education, when taught by a teacher who has “absolute familiarity with the style, the possibilities and the aims of the Schulwerk” (Orff, 1977, p. 3), and of Whitehead’s aims of education, is the epitome of an organic process, and hence the antithesis of a static and mechanistic method. Accepting that an organic process of education is desirable, and that our current dominant practices of education are something less than organic, a music education program that utilizes the Schulwerk of Orff combined with the educational philosophy of Whitehead demands much of the teacher.

Such an approach “is not easy to teach; it cannot be taught mechanically. It involves more than the conscious intellect; it [must] activate[s] a child’s spontaneous capacities” (Walter, 1985, p. 26). The teacher must be a specialist in music and a generalist in many other disciplines, for those who do not have a wide breadth of knowledge or “those who cannot understand elementary music, and to whom it is alien” (Orff, 1977, p. 9) will be ineffective in laying a solid foundation that enables the child to appreciate the connections mentioned above. An organic process of music education challenges teachers to be mindful of the organic ideal and to willingly loosen the reins of control in order to give the student freedom to grow in a balanced manner, according to their own intellectual, physical, and emotional development.

An organic approach to music education is an invitation to “introduce the freedom

of nature into the orderliness of knowledge” (Whitehead, 1947, p. 217) through “guided *discovery*” (Burkart, 1977b, p. 44). This necessarily requires a healthy relationship between teacher and students. Orff and Whitehead recognized that the natural world sets a good example for teachers in this regard. Whitehead believed that “the regular method of nature is a happy process of genial encouragement” (Whitehead, 1947, p. 171) and its application is appropriate to the teacher-student relationship. Orff saw the potential for education to be like the soil or rich ‘humus’ in which seeds are planted (1978, p. 245), which may be characterized as the very archetype of the organic image. Frazee & Kreuter note that, since “Orff was determined not only to create but to inspire others to create”, the Schulwerk is more “a pedagogy of suggestion” [which has] “tremendous liberating possibilities” (1987, p. 12). It therefore provides the freedom for the student to explore the connections suggested and encouraged by the teacher. “For teachers who feel bored and confined by the conventional role of rote music education, it mean[s] freedom. For children, it mean[s] liberation from mechanical instruction [and] a chance to participate in their own musical growth” (p. 12).

In order for the Schulwerk to function as intended, a teacher must provide plenty of time at the experiential stage to promote the development of imagination, before moving to a stage of understanding and utilization. This is where Whitehead’s educational philosophy can provide a theoretical justification for the Schulwerk, as I suggested in the “statement of the problem” in chapter one. During each lesson, the stages of romance, precision, and generalization need to be present. Clearly, a study of Whitehead can assist teachers with these concepts and how they interact with the principles propounded by Orff. At times the three cycles, or stages, will be distinct, at other times they will overlap and intertwine. Most of all, it is important to remember that there must be an overarching balance of freedom and discipline throughout all stages, in order for wisdom as ‘the fruit of balanced growth’ to occur. It is interesting, and perhaps at first glance paradoxical, that exploration and improvisation – the activities allowing the children immense freedom in the Schulwerk - require the greatest discipline and preparation from the teacher if s/he is to be successful in guiding the children through a process of discovery leading to

awareness (Keller as cited in Gill, 1985, p. 30). Like Orff, Whitehead understood that “The learned and imaginative is a way of living” (1929, p. 97) which helps provide “control and direction” (p. 58) and enables the student to take on the responsibility for his or her own personal growth, and move forward in life toward ‘active wisdom’ (p. 37).

An organic process of music education based on the philosophical principles of Orff and Whitehead has the power to be more than a mere “preoccupation with manipulating symbols” (Burkhart, 1977a, p. 38). The process of “guided *discovery*” (1977b, p. 44) helps children develop as active, imaginative thinkers able to use their knowledge to be open to the realm of possibilities before them (Whitehead, 1929, p. 93). Again, a union of knowledge and imagination enables a child to develop discipline and gain direction (p. 58), which in turn allows them the freedom to take on the responsibility for their own personal growth. As children begin to make sense of their world, they also begin to develop the wisdom to recognize beauty and value in life, which helps them to understand how to live so that they may contribute to the beauty and goodness of the world. Whitehead writes, “The real world is good when it is beautiful” (1933, p. 268).

For Whitehead, the development of active wisdom produced through this fusion of the knowledge and imagination gained through the alternating rhythms of freedom and discipline should be the “whole aim” of education (1929, p. 37). Wisdom provides students with an emotional and intellectual appreciation of the aesthetic value and beauty of their experience. It enables them to apply their knowledge in ways that expand their understanding so as to live more fully the ‘art of life’. As mentioned in the previous chapter, Whitehead considers beauty as that which gives value to the intricate blend of events, occasions, and relationships constituting an experience. It describes the character or “property of the experience and not as such, directly ... the things experienced” (Cobb, 1965 p. 5). “Beauty, Whitehead understands as perfection of harmony of the subjectivity of an occasion of experience. Its strength combines two elements, the diversity of ingredients and the intensity with which they are individually felt” (Cobb, 2002, p. 7). The strength of beauty for each student therefore depends on the vividness of conscious or unconscious bodily feelings and emotions, the scope of personal experience as well as

experience inherited from others, and the way in which these blend together in the stream of life particular to them.

Such an approach calls for the teacher, having considerable human experience herself, to acknowledge that the purpose of education is to foster the “production of wisdom” (Whitehead, 1929, p. 37) through balanced development (1967, p. 197) in the “art of life” (1929, p. 39). In this way music, and in particular the Schulwerk, can become the avenue through which the teacher is able to assist children in the development of active wisdom so they may become the best person they can be. Through an organic, reiterative, and rhythmic learning process of the Schulwerk, bolstered by a teacher’s appreciation of the Whiteheadian alternating rhythm of the cycles of growth, children can experience the freedom to explore, test ideas, make mistakes, and ponder new possibilities. They evolve as creative, expressive, and knowledgeable beings, and blossom to their full potential, through “activity of thought” (Whitehead, 1929, p. 1) and “independent growth” (Orff, 1977, p. 3). The alternating rhythm of freedom and self-discipline enables students to experience fullness in ‘the art of life’ (Whitehead, 1929, p. 39) combined with an understanding of “a larger knowledge and a firmer purpose” (Whitehead, 1929, p. 40; Burkart 1977a, p. 38) and a realization that “What is really essential in your development you must do for yourselves” (Whitehead, 1947, p. 171). This, in my view, is the essence of any definition of an organic process, as it provides teaching professionals with a viable, productive and positive alternative to the dominant methods extant in schools today.

The works of Orff and Whitehead have significantly influenced my growth and understanding. They have helped me come to a deeper realization of the important roles that joy, freedom, play, creativity, imagination, connectedness, and self-discipline have in a child’s life. I have been challenged in my teaching to consider and relate to my students in a more respectful and caring way. More than ever, I try to provide rich growth experiences that will nurture wisdom through a healthy development of independence and the value of belonging to a larger community and interconnected universe – a universe that is ‘really real’ to them. An example that comes immediately to mind is the mixed, non-

auditioned choir I have conducted for several years. I offer an extended choral experience as a specialized component of our school wide Orff program for those children who are searching for a deeper musical and community experience. The children that come are devoted and eager to sing together each week. I make a practice of selecting repertoire that challenges the children to become more aware of others by singing in various languages. This year, the children's favourite song is based on a Hebrew prayer. The simple beauty of the text and melody immediately touched them in a visceral way and helped widen their understanding for the need for truth, justice, and peace in Israel and throughout the world. Experience has proven to me that music is a powerful universal medium that makes it possible to weave knowledge with humane feeling and integrate wisdom with a sense of aesthetic value (Henning, 2008, pp. 222-223).

Just as children flourish with freedom, teachers must also be free and competent to adapt to the needs and interests of the children without the constraints of following a rigid curriculum. However, this kind of teaching requires the teacher to “instigate his or her own method of investigation and procedure...[challenging them to] animate the basic procedures with the full force of her musicality, personality and intelligence” (Goodkin, 2004b, pp. 1-2). It “takes tremendous mental and physical energy. There is no place for sitting behind a desk, or often for consulting notes or books” (Pline, 1985, p. 37) – it must be a part of who you are. As Whitehead puts it, “one secret of a successful teacher is that he has formulated quite clearly in his mind what the pupil has got to know in precise fashion” (1929, p. 36), since fostering the freedom of romance in the child requires the teacher to be well established in his own stage of precision (Goodkin, 2001, p. 3). I liken teaching this way to the layers of African polyrhythms. A master drummer once told me that before you can understand the complexities of African music, you must feel and embrace the rhythms in your heart (Mensa, personal communication, 2000). Those who are attracted to teaching through an organic process of music education are likely those who “wear their learning with imagination” (Whitehead, 1929, p. 97). They will tend to be “Artistic and creative people, idealists and visionaries...who are able to extract the extraordinary from the ordinary (Hall, 1985, p. 17).

Educating in this way differs radically from the popular trend in many schools and universities today that focus largely on developing employable skills. This trend has, over the past years, created a shift in what society values as the ‘really real things that constitute the universe’. Sadly, this trend has placed the economy in the forefront to become the number one ‘really real thing’, and in doing so, has done a great disservice to students and all of society by expunging the idea that motivation for learning should come from within and/or through a process that promotes growth concerning value, beauty, goodness, and wisdom.

Some educators argue that such a process of music education does not suffice to teach enough about the mechanics of music. To this, Walter suggests that they look beyond the narrow scope of a single discipline, for “Schulwerk does not teach all about music. On the contrary, it leaves a great deal out to lay a firm foundation for studies yet to come... But what it does teach hangs together, is interrelated and integrated” (1985, p. 26).

III. Conclusion

This thesis has examined the potential of an organic process of music education based on the theory and practice of Orff and Whitehead. I have argued that fundamental principles offered by both Orff and Whitehead complement each other, and do much to foster freedom, imagination, creative expression, self-discipline, and purpose in children so that they may enjoy a healthy balance in the ‘art of life’ from an early age. I have further argued that Orff’s belief that “bringing music and children together” (Walter, 1985, p. 26) through the Schulwerk is humanistic in nature and is informed and strengthened by Whitehead’s educational philosophy in which the alternating rhythm of freedom and discipline are essential to the development of wisdom. By examining relationships between teachers, students, music education, culture and life, I conclude that a music education steeped in the visionary notions of Orff and Whitehead is an organic experience, lived dynamically through opportunities that afford children to ‘live’ music in ways that nurture their whole being – body, mind, and spirit. This approach works to

establish connections at a much deeper level than if concepts were merely presented in a technical and theoretical manner, or if music were experienced in isolation from other disciplines. Much like the living cosmos, an organic music education unfolds through alternating and overlapping rhythms of freedom and discipline (Whitehead, 1929, pp. 27-28). Since music education is “never conclusive and settled, but always developing, always growing, always flowing” (Orff, 1977, p. 3), it enables children to make important discoveries about the “nature of music and the relationship of self” (p. 44) and thereby assist in the growth and development of healthy individuals and healthy cultures. It holds a promise of hope because it is

...an *education* in which music is ...brought down to earth from a specialized human activity to simply one of many healthy and healing ways to live well. ...its deeper purpose is to bring music and dance into the lives of all people, not as a profession or a hobby or a recreation vehicle, but as a way of thinking, a way of being, a way of living, a way of musicalizing our mechanized minds, tuning our monotone hearts and awakening the rhythms in our slumbering bodies (Goodkin, 2004b, p. 194).

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