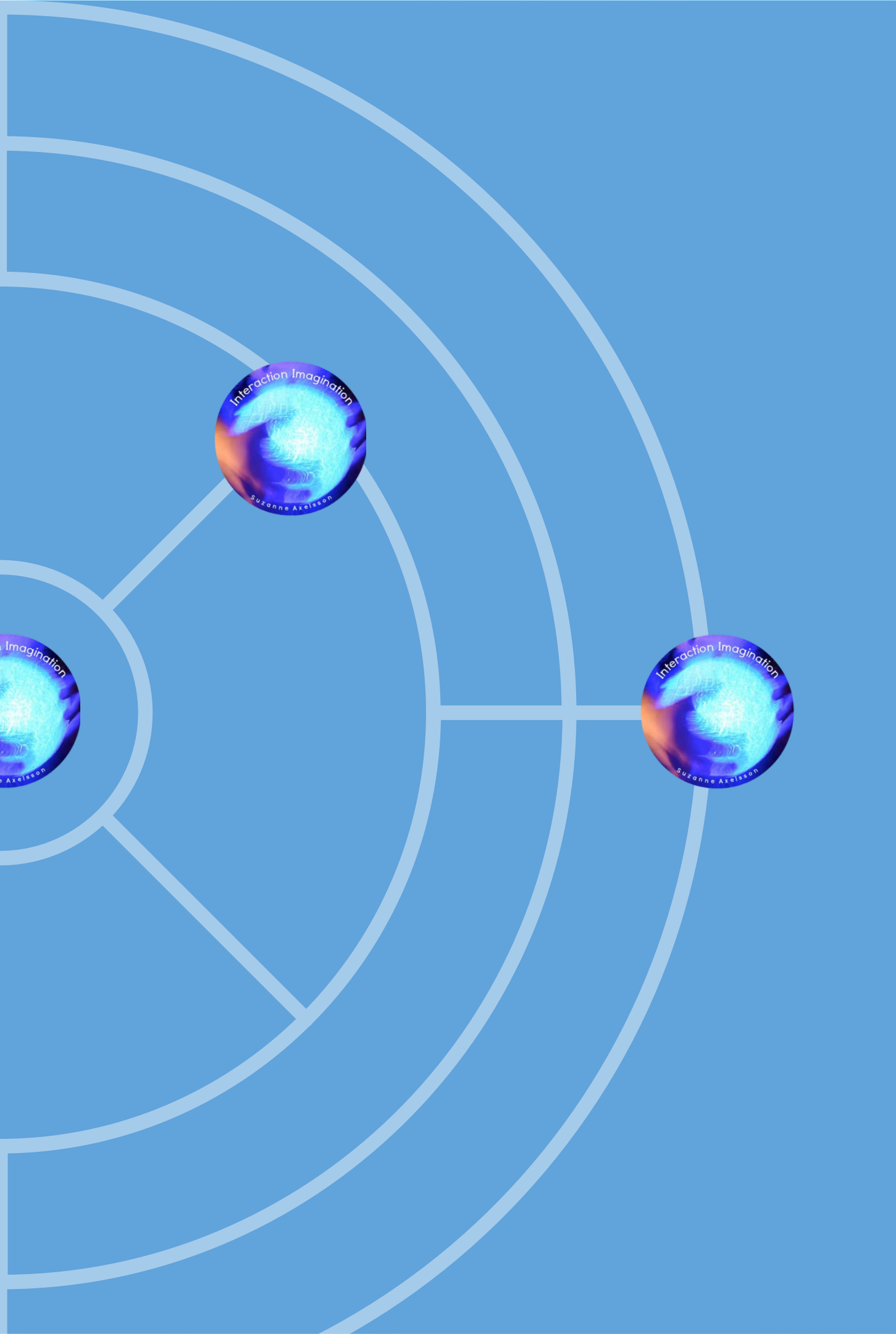
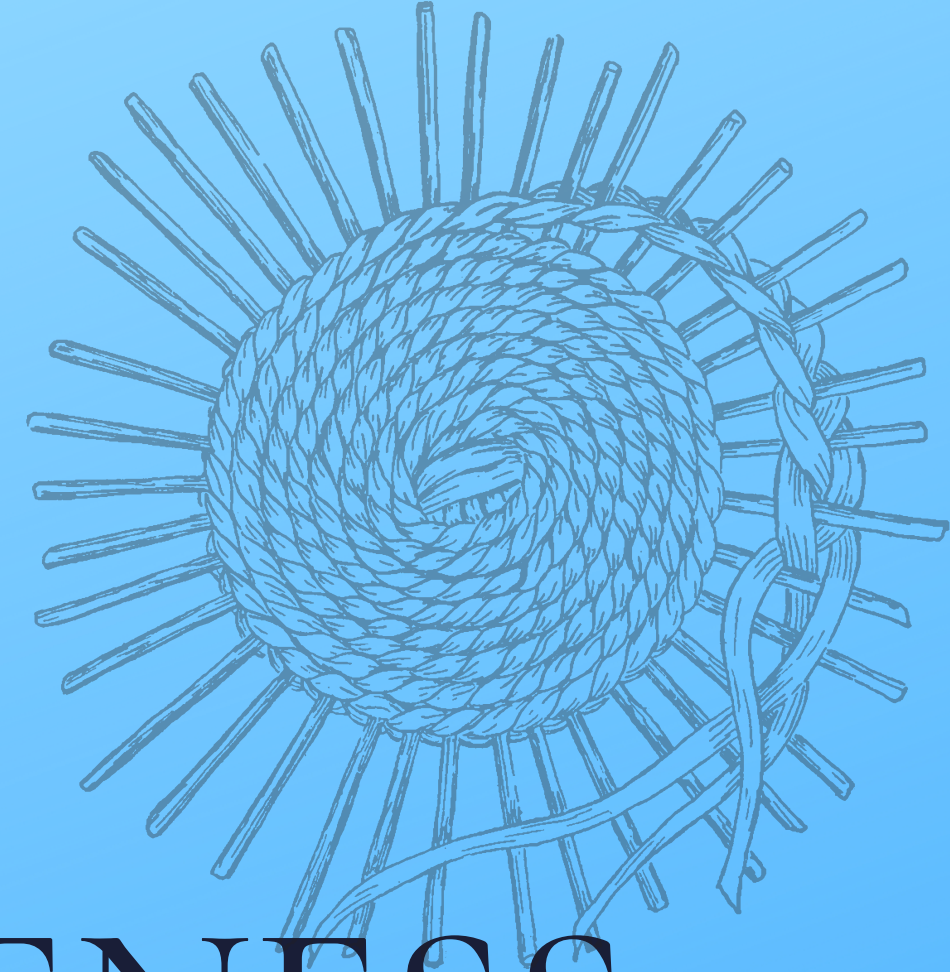
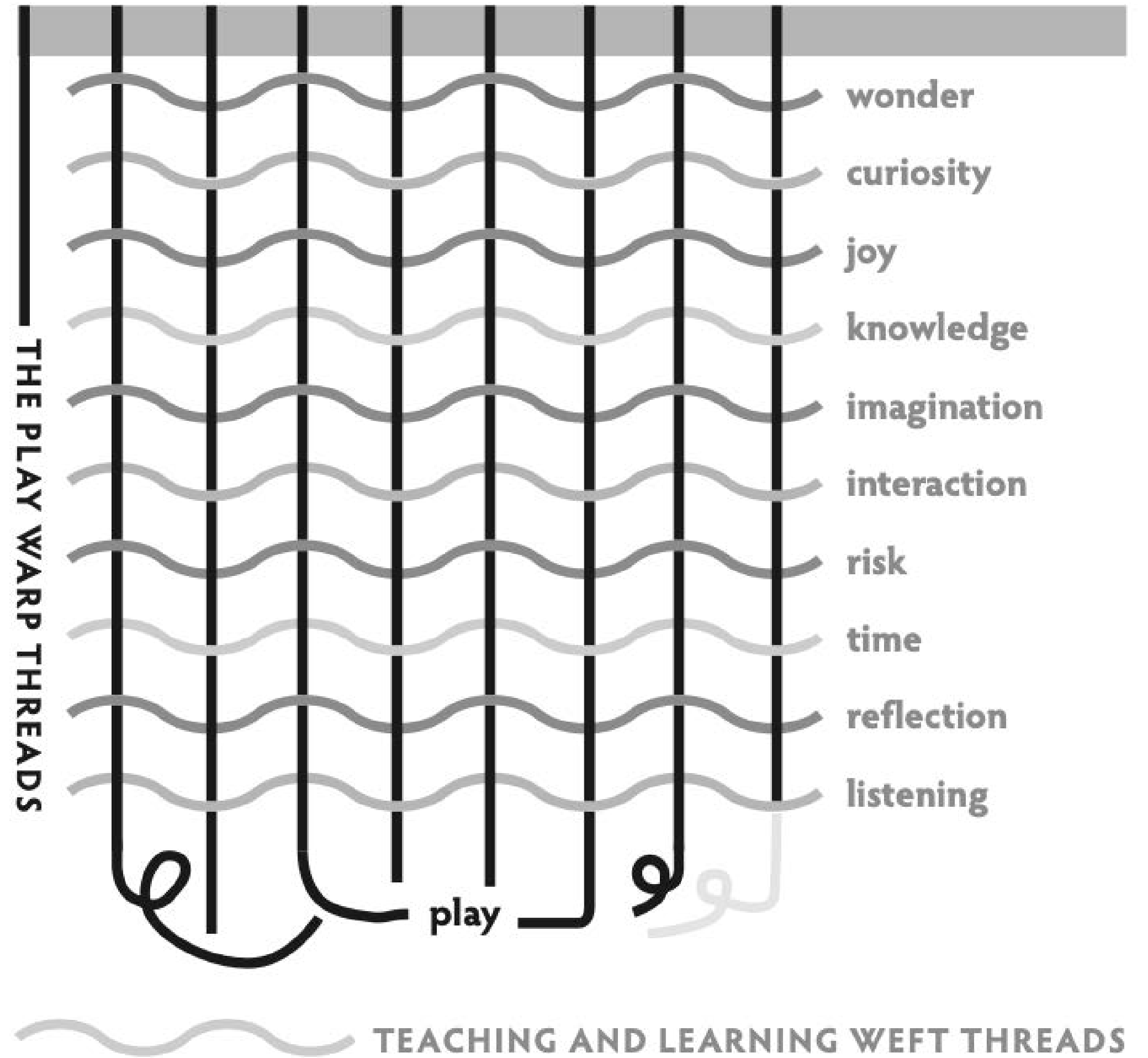
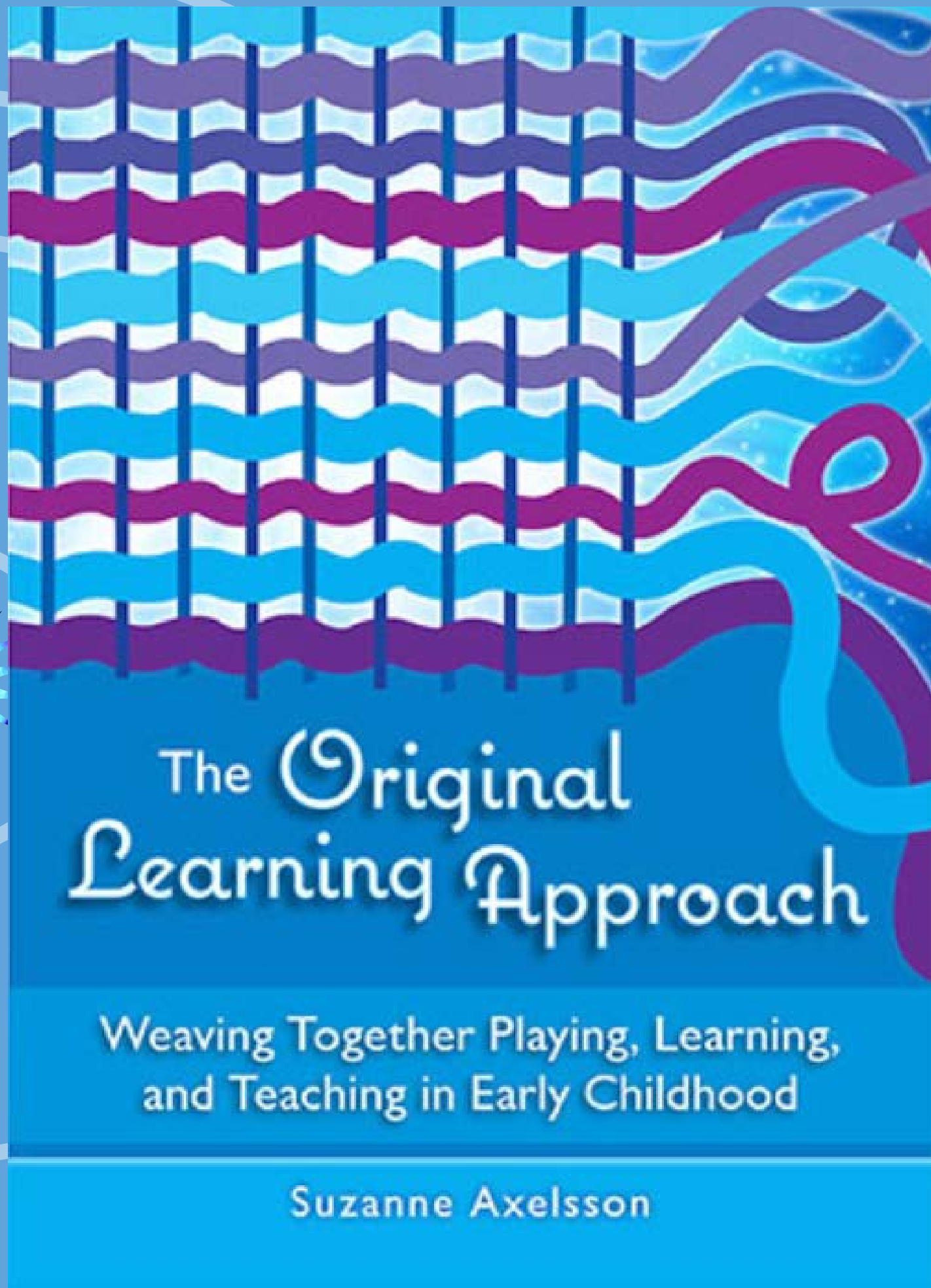


SUZANNE AXELSSON

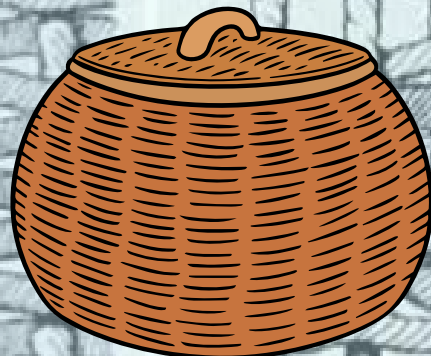
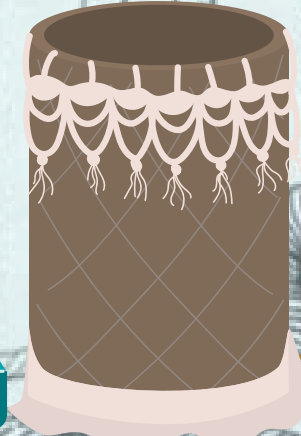
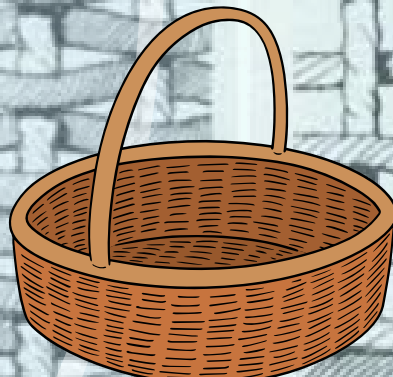
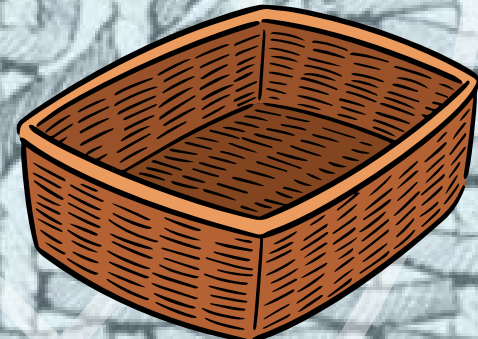
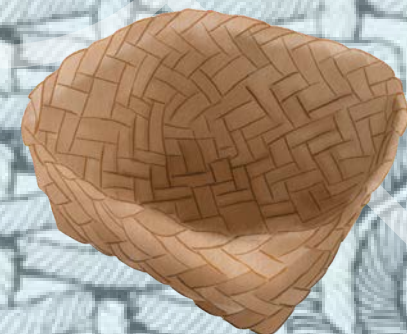
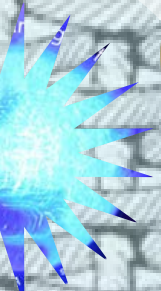
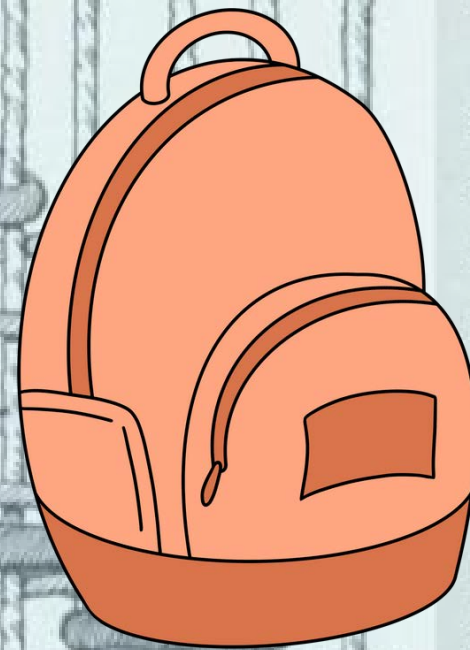
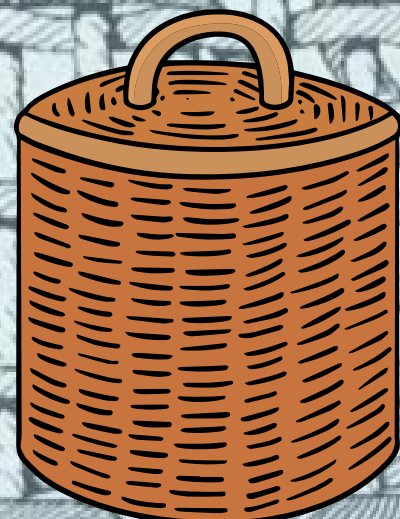
PLAY
RESPONSIVENESS
AS A TEACHING
PRACTICE

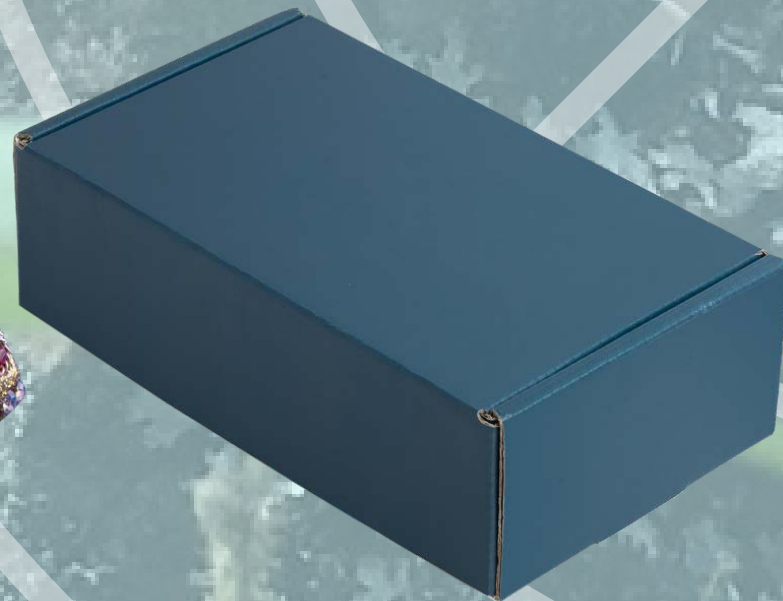
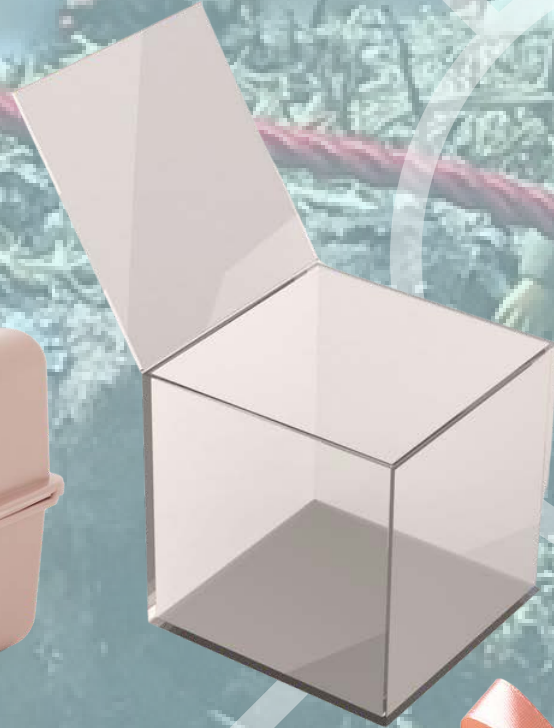
using the Original Learning Approach











Play

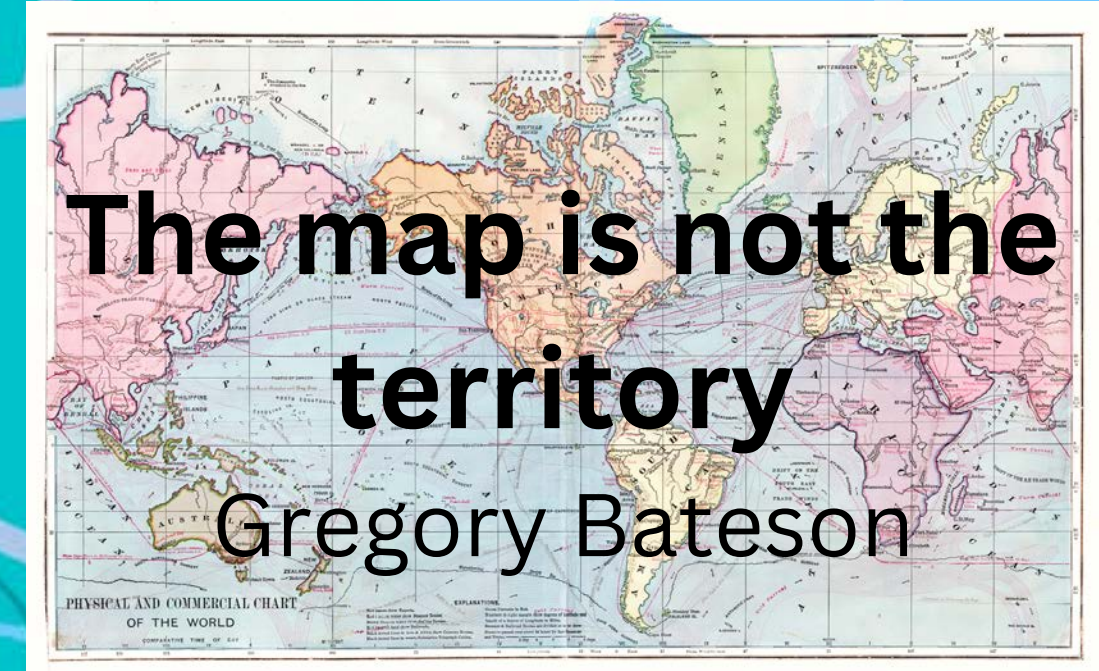
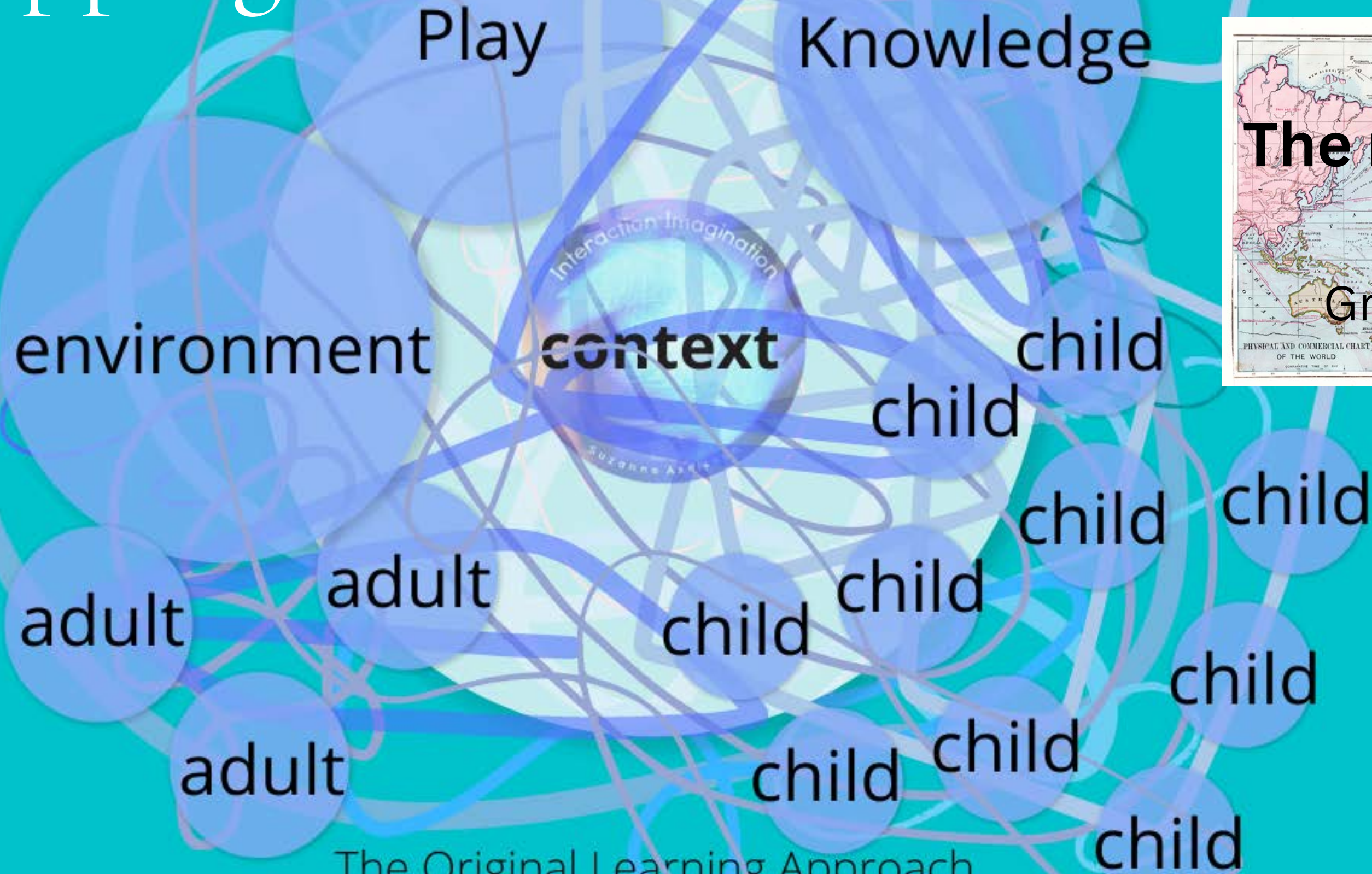
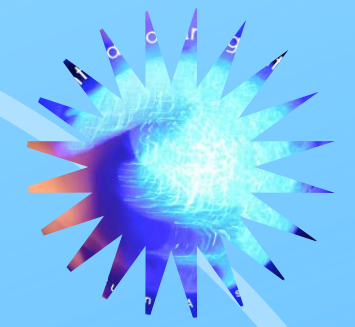
is the language of
children's autonomy

Agency: promoting an environment where children are actors in their own play and learning and not just receivers of instructions and information

Let Children be Children?



Mapping



The Original Learning Approach
SUZANNE AXELSSON



Play in Pedagogical Practice

Play practice

*different ways we can create
space for play*

When play is constructed as something specific. eg a way to develop social competence, to learn etc, then this particular aspect of play takes precedence in the practitioners view of play. This results in the full complexity of play not being acknowledged and certain kinds of play being forgotten, silenced or forbidden.

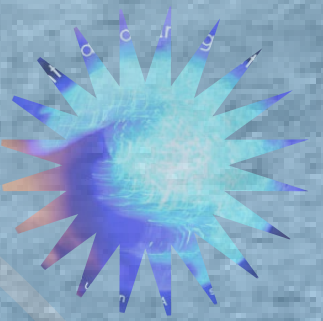
Challenging
"learning through play"

Play Assumptions



Running	Hole-making	Kicking/Stomping	Transporting	Crashing
Jumping	Building	Splashing	Listening	Pushing
Spinning	Testing	Teasing	Chatting	Falling
Sliding	Daring	Singing	Speeding	Dreaming
Noise/sound making	Creating	Dancing	Crawling	Crawling
Carrying	Bouncing	Poking	Sorting	Knocking over
Pretending	Swinging	Touching/feeling	Biking	Wrestling
Hanging	Climbing	Mixing	Dumping	Filling
Watching	Digging	Shaking	Rolling	Emptying
Hiding	Pouring	Picking	Chasing	Slipping
Together	Throwing	Balancing	Lining up	Thrill seeking
Alone	Hitting	Storytelling	Squeezing	→ and more...

Play-responsive teaching



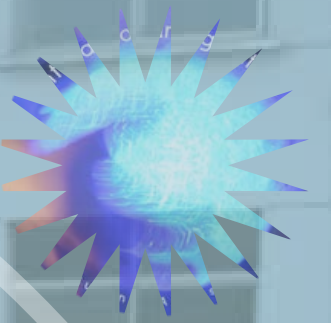
Interaction

Intervention

Interference

Interaction Imagination

Play-responsive teaching



Autonomy

Facilitation

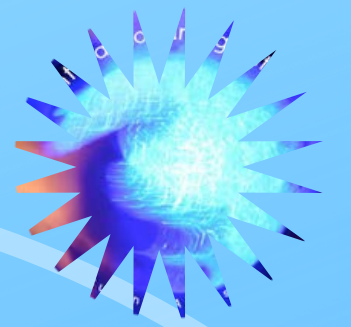
Teaching

Penny Wilson

Play literacy

is our ability to read, interpret, sense, and understand the essence of play; an ability to communicate in a common language about play. It is a set of skills and knowledge needed to recognize play, know when to interact and intervene, and how to avoid interference. It is the ability to evaluate and analyze play in order to provide credible and meaningful information about it to others and to be able to design and sustain an environment in which play is given time, space and validation. It is also recognizing that the essence of play can and should be found in everyday experiences.

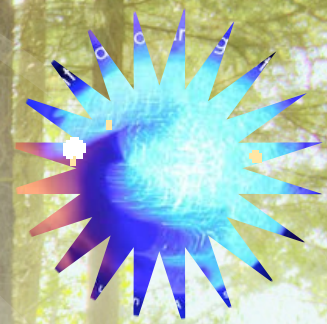
Suzanne Axelsson



Free play
Free to play
Feel free to express through play
Play freedom



Play or not Play? That is the question

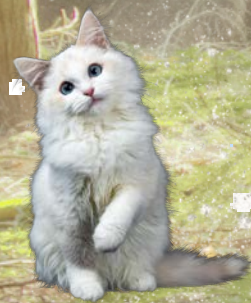


"Spin" - the cat child turned round and round

"Sit" - the cat child sat

"Build" - the cat child responded "but that is not play"

"Jump over the building then" - the cat child jumped over the blocks



Is play real?

Fairies are real. They are pretend real

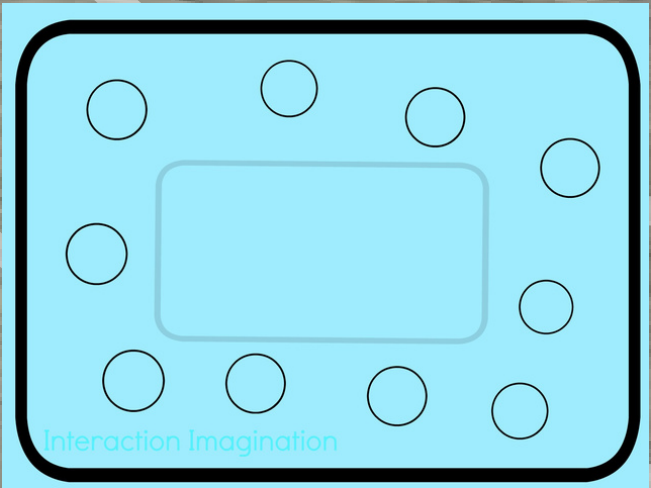
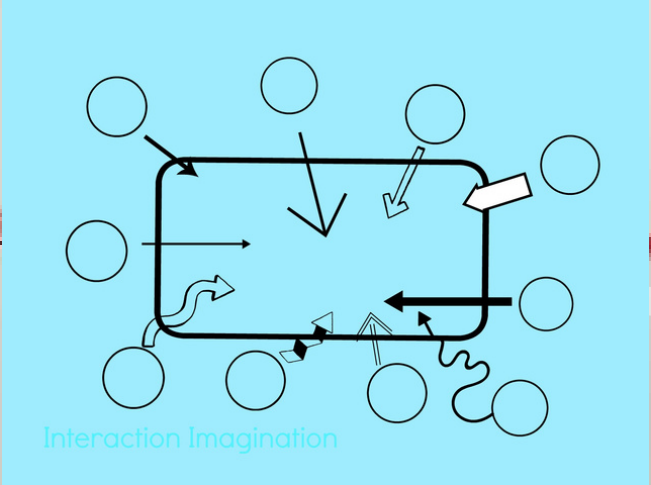
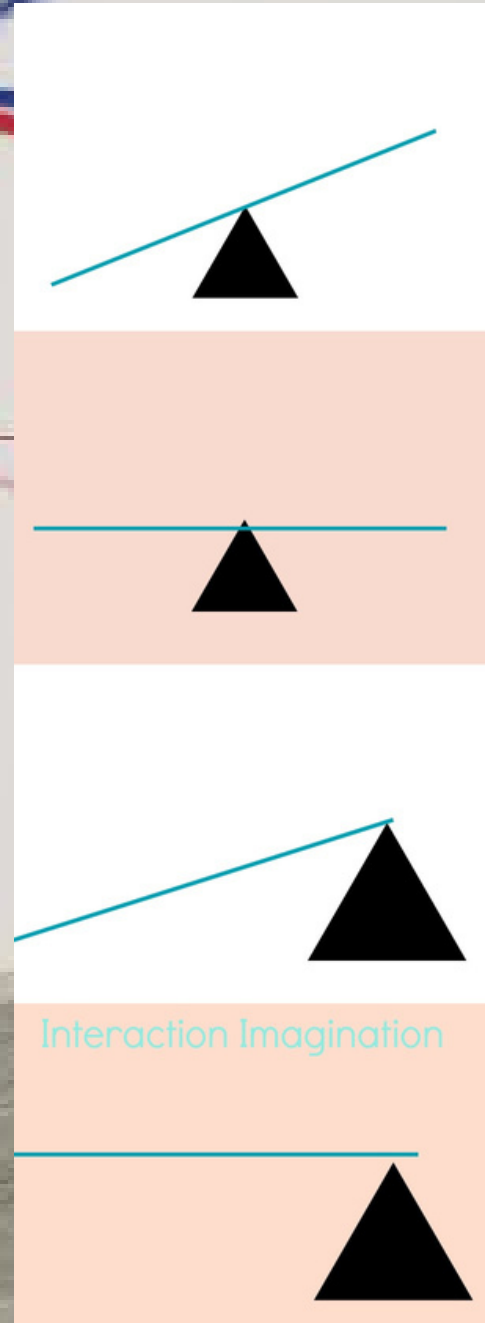
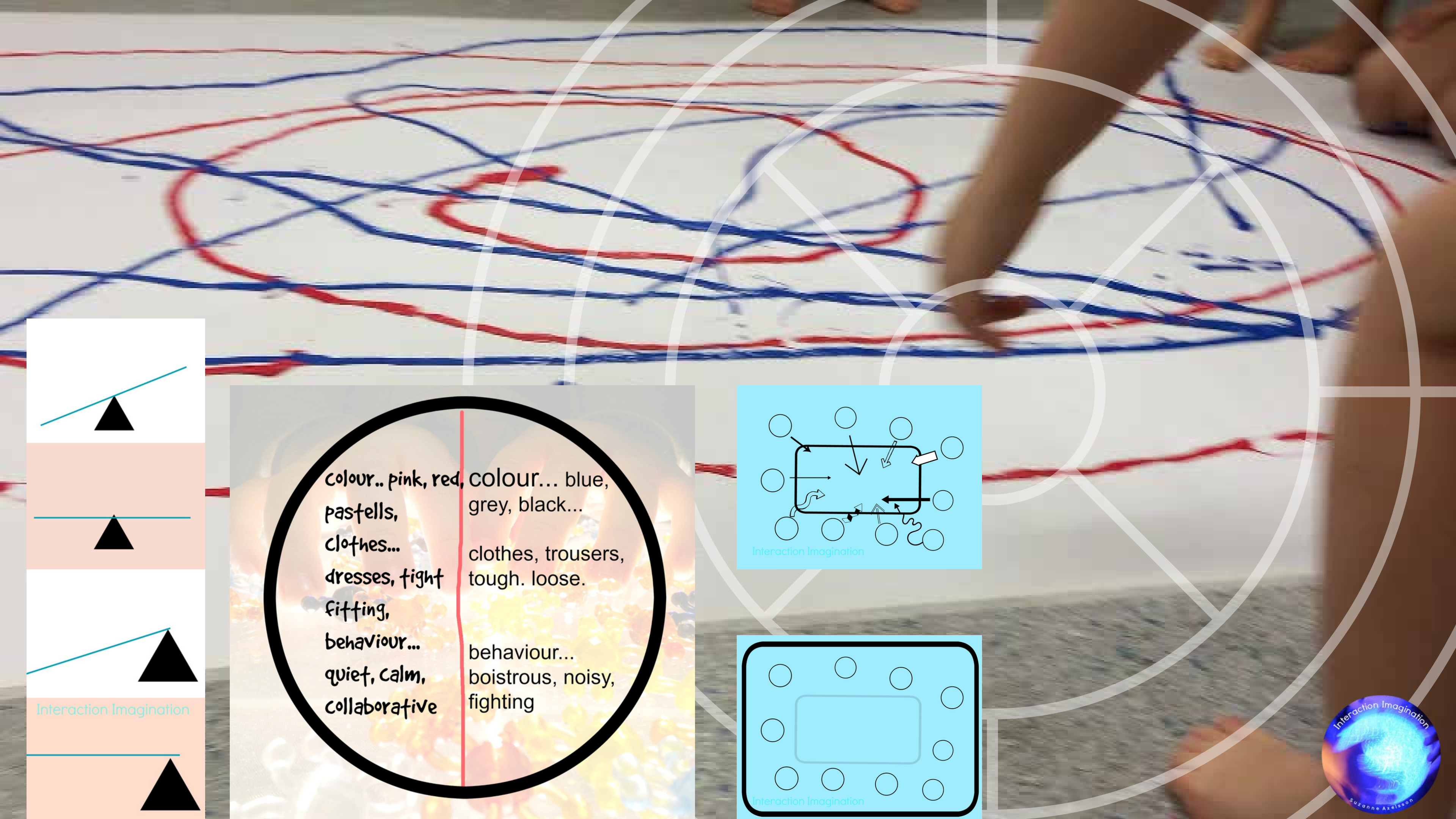


INTERACTION IMAGINATION

INTERNATIONAL FAIRY TEA PARTY

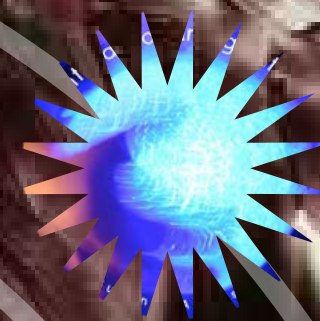
September 21st 22nd
and 23rd





Wonder

is one of the
affordances
of
loose parts



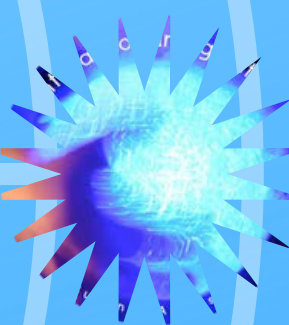
WONDER

Suzanne Axelsson



Designing for
curiosity
is closely linked to
designing for
autonomous play...

Suzanne Axelsson



permission

JOY

This requires that I support each child

- to know and value their own identity,
- to feel a sense of belonging,
- to feel brave,
- to know they can express their opinions and emotions - to feel loved and valued,
- to know how to be flexible and adapt, and
- to trust themselves, me, and others important to their well-being.



The graphic shows a close-up of a grey, textured rock surface. Two pieces of light-colored, textured bark are placed on the rock. The word 'JOY' is written in dark ink on the left piece of bark, and 'GLÄDJE' is written on the right piece. Overlaid on the rock is the text: 'Joy is rooted in the trinity of love, well-being & equity'. 'Joy' is in a large, black, serif font. 'is rooted' is in a smaller, black, serif font. 'in the trinity of' is in a black, serif font. 'love, well-being' is in a blue, serif font. '& equity' is in a green, serif font.

Joy
is rooted
in the trinity of
love, well-being
& **equity**

Suzanne Axelsson

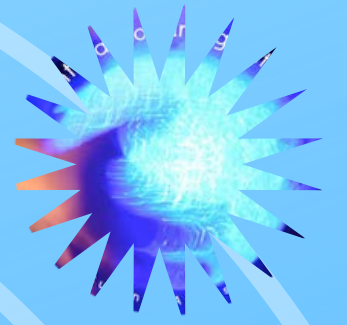
Interaction, Imagination
**ORIGINAL
LEARNING**

Knowledge

is a gift.

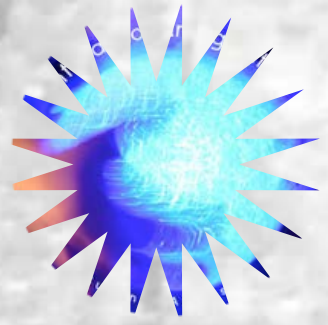
Gift giving is at it's best when
the giver has reflected on
what would be the best gift to
give.

Suzanne Axelsson



IMAGINATION





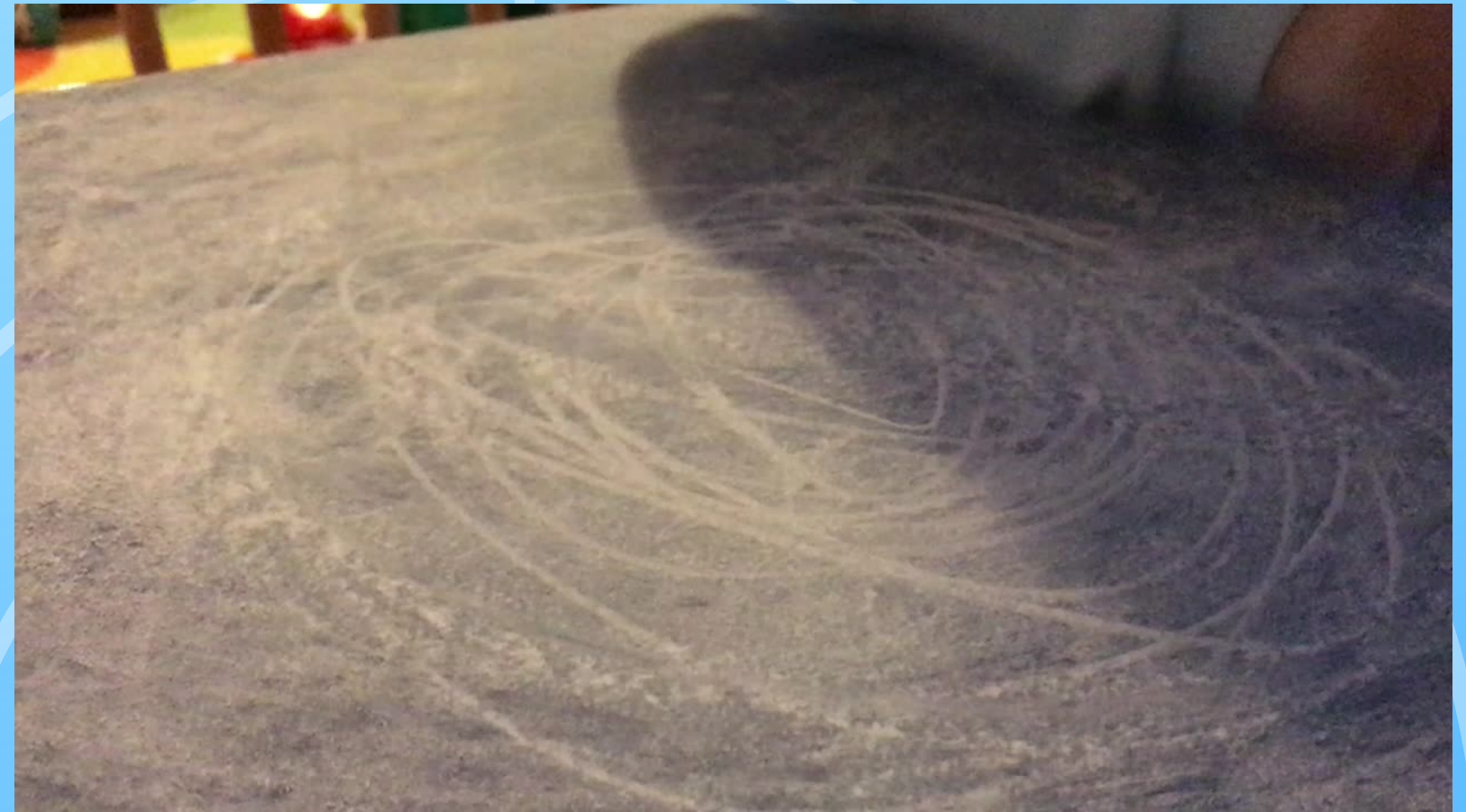
With

Interaction

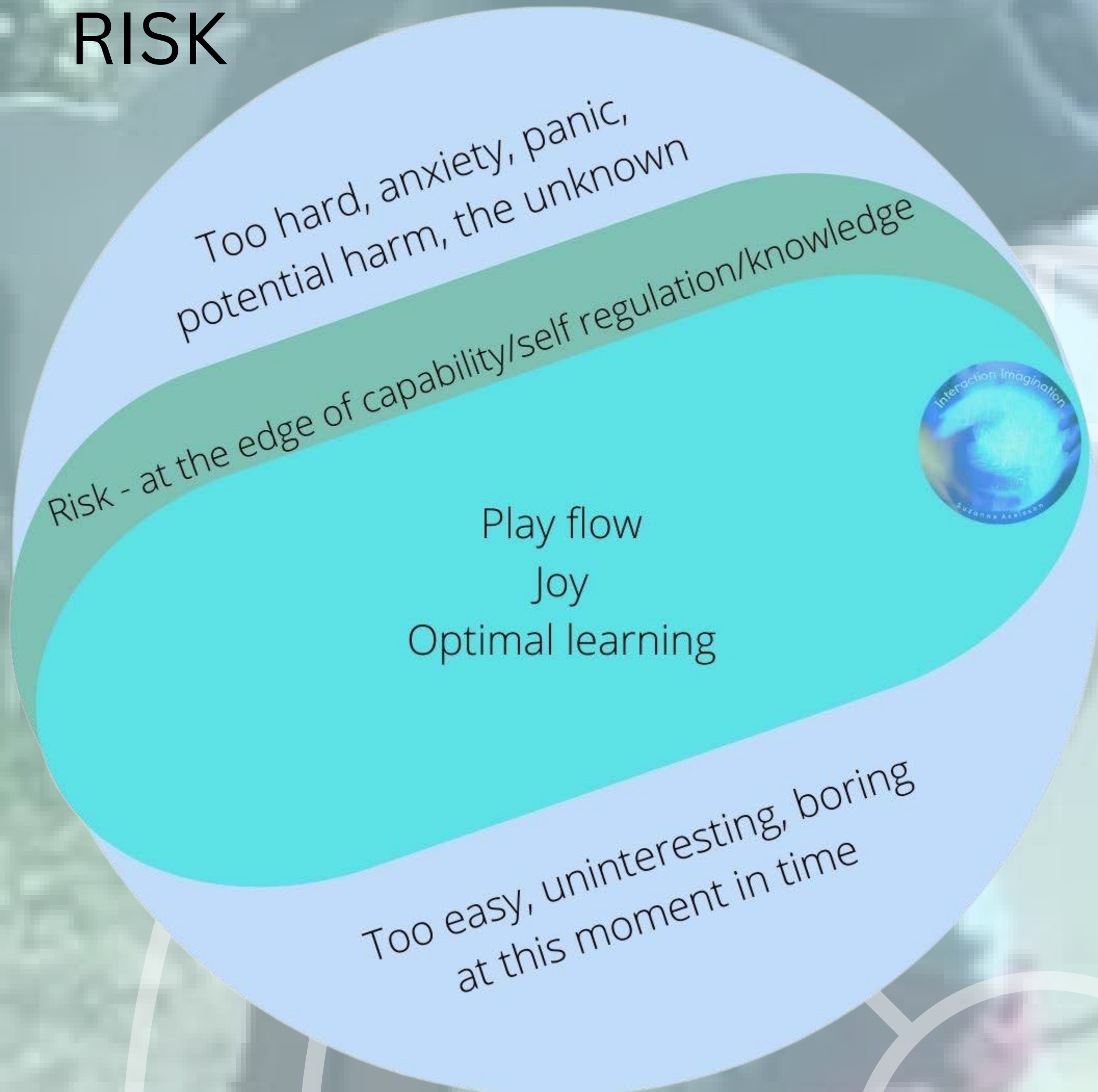
there are always rights and responsibilities. Dialogues are about speaking and listening, play is action and reaction, education is teaching and learning, and none of these should always be in one direction.

Suzanne Axelsson

Interaction Imagination
**ORIGINAL
LEARNING**



RISK



Sandø, Kleppe and Sandseter

Heights

speed

dangerous tools

proximity to dangerous elements

rough + tumble, weapon/war play

lost/disappearing

crashing into

vicarious

being different

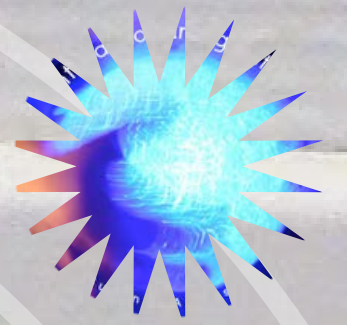
breaking rules

being first

being last

getting it wrong

not belonging

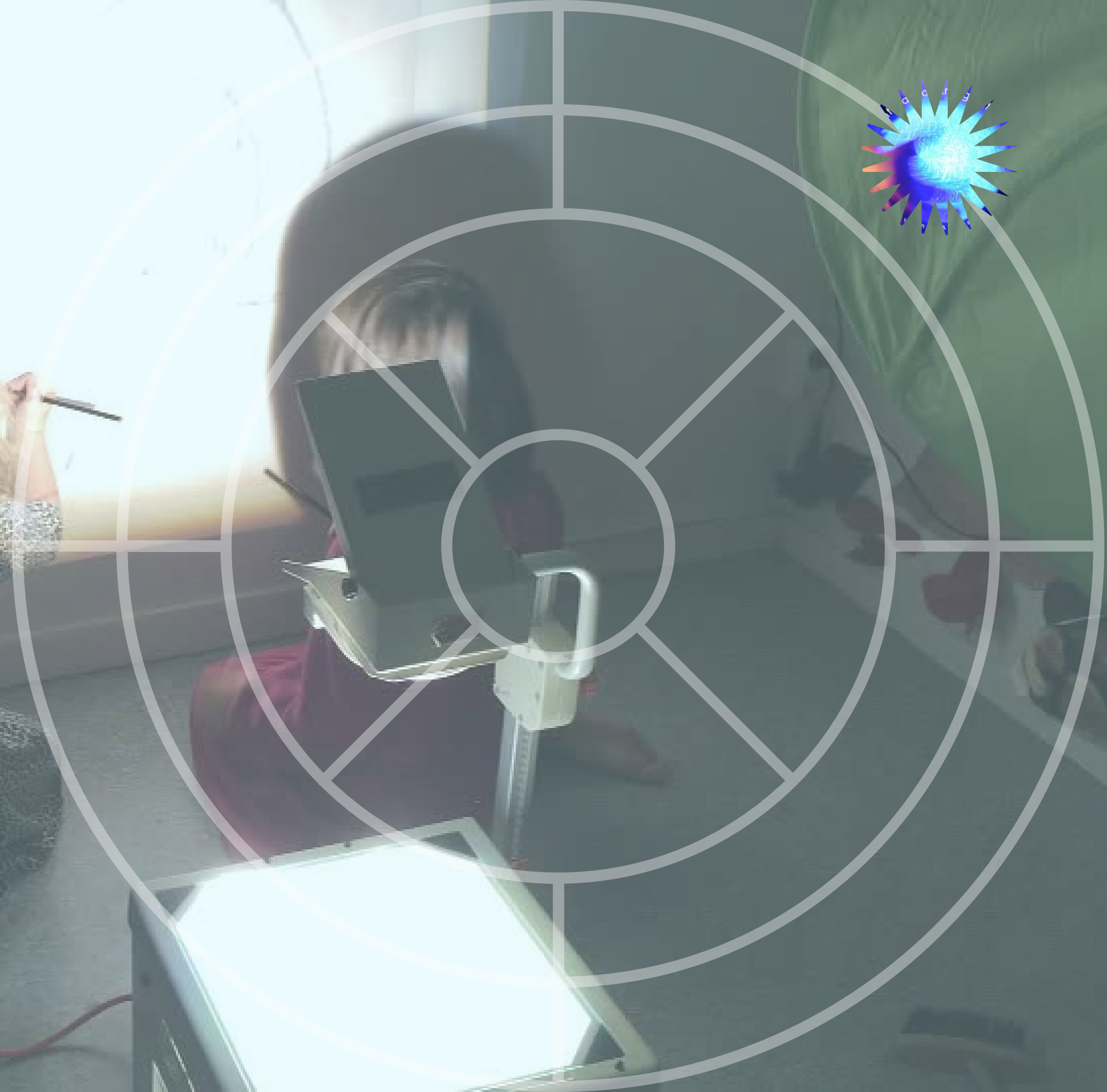
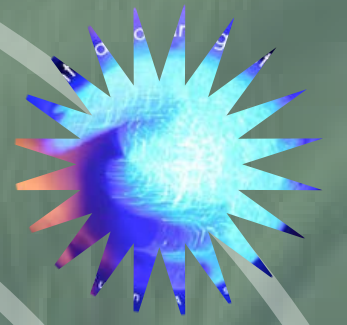


Time

**is not something to be filled
but should be
freed
so understanding can occur**

Suzanne Axelsson

**play "time" and
understanding
"time" work
differently from
teaching and
learning time**



Reflection
is more than recounting facts,
it includes an emotional
response to the experience.

Suzanne Axelsson

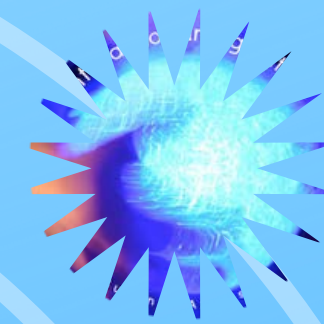


Interaction Imagination
**ORIGINAL
LEARNING**
Suzanne Axelson

LISTENING

IS AT THE ROOT OF ALL FORMS OF COMMUNICATION

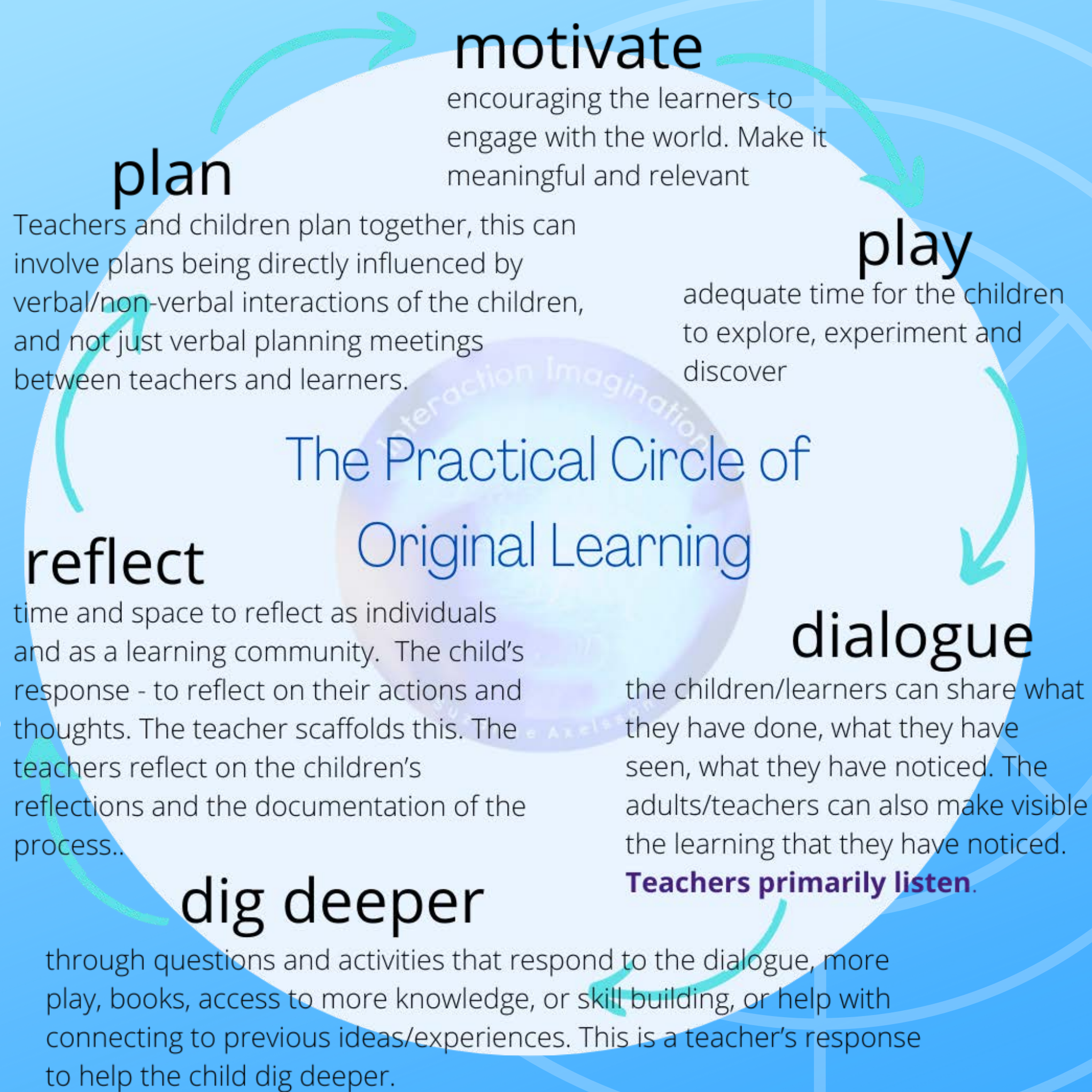
Suzanne Axelsson



pedagogical
documentation

or

ludic
documentation?

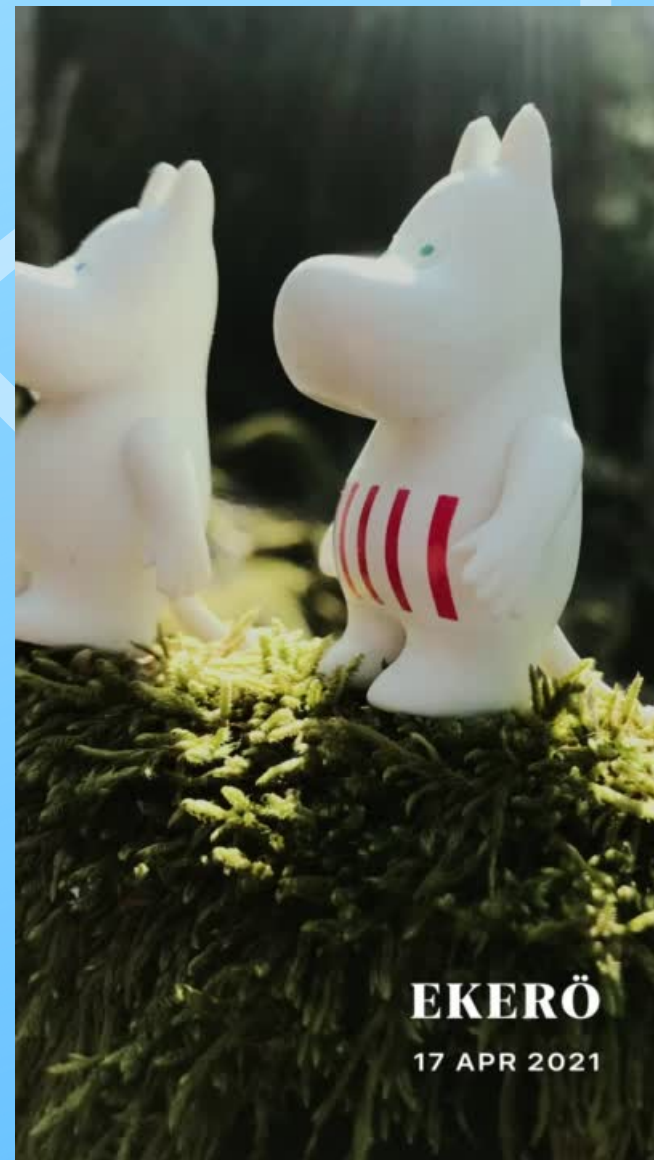


Play Strategy

Early Years



- **Play Sufficiency** - do the children have enough time and space to play. Is the space curated to ease every child's access to a rich and varied playscape?
- **Play Literacy**- are all the adults knowledgeable in play? What books, training and practical knowledge is needed? Which play assumptions will be prioritised?
- **Play Development** - do you have a plan to evaluate the current play context in order to make informed decisions about how to develop the environment, materials as well as how staff can evolve in order to guarantee a thriving and sustainable play-ecosystem?
- **Play Value** - how are you advocating the value of play for children for the parents and others.
- **Play Curriculum** - understanding how play, learning and teaching are interwoven. →
- **Play Responsive**- time for educators to practice being play responsive



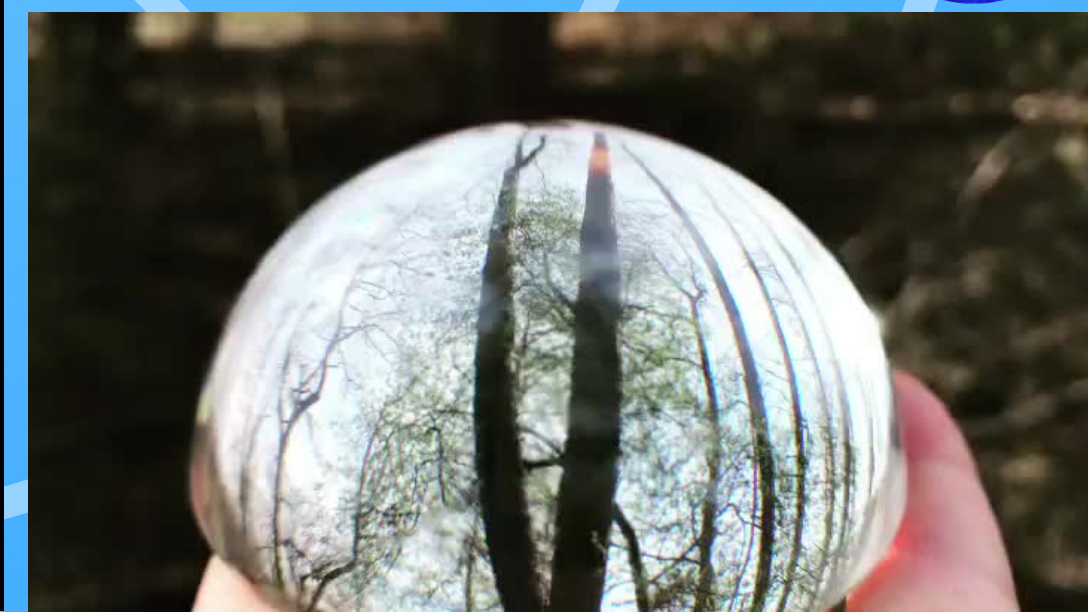
Often mistranslated as "craft" by the Western art field, **duodji** encompasses a specifically Sámi and complex worldview, combining spiritual, material and environmental knowledge, concepts of aesthetics and beauty, but also utility and manual work, that converge in the processes of making objects, the behaviour they elicit and in the objects themselves.



Monique Gray Smith

'In the Western tradition there is a recognized hierarchy of beings, with, of course, the human being on top - the pinnacle of evolution, the darling of Creation - and the plants at the bottom. But in Native ways of knowing, human people are often referred to as the 'younger brothers of Creation.'

Kimmerer, 2013





#Slowdown
#Lookclosely
#Listendeeply

#playisplay
#learningthroughjoy



Reflections

risk and play

ADVENTUROUS PLAY

Child's name

HEIGHT

SPEED

CRASHING

DANGEROUS TOOLS

DANGEROUS ELEMENTS

ROUGH AND TUMBLE

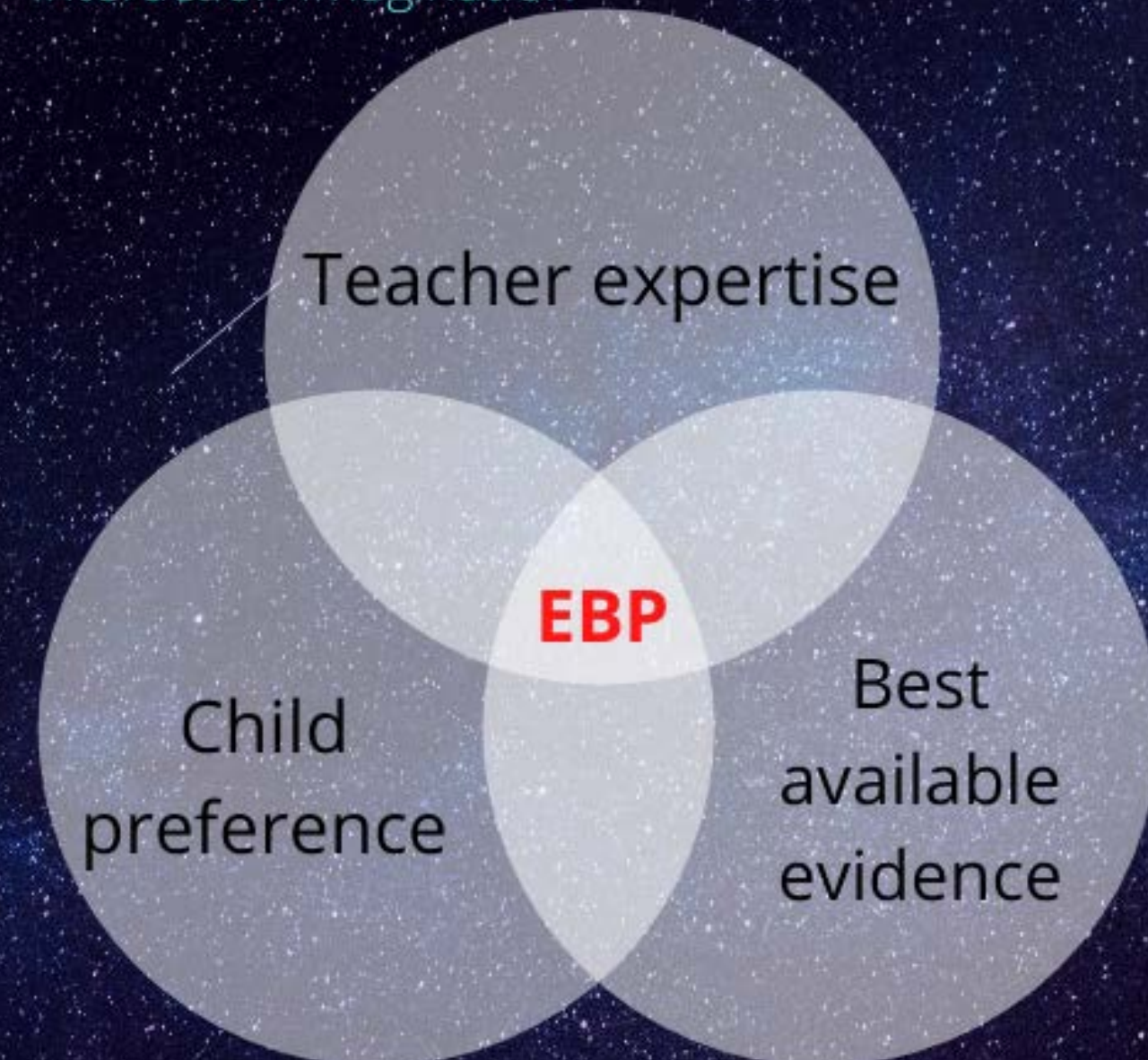
VICARIOUS

Child's name	HEIGHT	SPEED	CRASHING	DANGEROUS TOOLS	DANGEROUS ELEMENTS	ROUGH AND TUMBLE	VICARIOUS



Month	Questions	Actions
August	Presentation	
September	<p>Play Assumptions.</p> <p>What play assumptions do the children have permission and/or possibility to engage in?</p> <p>Where do the children mostly play? With what? Are there any areas where the children don't play? why? Are there any areas where the children are not allowed to play? Why?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> write a list of all the play assumptions you can think of <input type="checkbox"/> observe how and where the children play <input type="checkbox"/> film the children's risk taking, and/or play that feels adventurous

Interaction Imagination



EBP - Evidence Based Practice

www.interactionimagination.com

Original Learning

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 SUZANNEAXELSSON

SUZANNE@INTERACTIONIMAGINATION.COM

