

**PROGRAMME OF THE MEETING OF THE ORFF-SCHULWERK FORUM SALZBURG**  
**July, 4 to 6, 2011, Orff Institute, Salzburg**

Monday	Tuesday	Wednesday
9.30 - 10.30 am Arrival Time for coming together	9.30 - 10.00 am Plenary session Introduction to today's programme	9.30 - 11.00 am Plenary session Theme: New Media
	10.00 - 11.30 am BLOCK II 4 groups working parallel on themes 6-9	
10.30 - 12.15 am Official opening, plenary session - Welcome - Presentation of the participants - Organisation - Introduction to the programme		
	Break 11.30 - 12.00 am	11.30 am - 1.00 pm Plenary session Theme: Discussion with the Carl Orff-Foundation
Break 12.15 - 12.45 am	12.00 am - 1.00 pm BLOCK II Continuation	
12.45 am - 1.00 pm Plenary session - Organisation of the groups		

Lunch break 1.00 - 3.00 pm

3.00 - 5.00 pm <b>BLOCK I</b> 5 groups working parallel on themes 1-5 incl. summary	3.00 - 4.30 pm <b>BLOCK II</b> Continuation and summary	3.00 - 6.00 pm <b>GENERAL ASSEMBLY</b> of the Orff-Schulwerk Forum Salzburg
Break 5.00 - 5.30 pm	Break 4.30 - 5.00 pm	
5.30 - 6.45 pm <b>Plenary session</b> Reports from the 5 discussion groups	5.00 - 6.30 pm <b>Plenary session</b> Reports from the 4 discussion groups	7.30 pm Reception of the Carl Orff-Foundation for delegates of the Orff-Schulwerk Associations and presidents of the international symposium

## ORFF-SCHULWERK FORUM SALZBURG

Meeting – July 4<sup>th</sup>-6<sup>th</sup> 2011

### Themes for group work

Monday, July 4<sup>th</sup>

3.00-5.00 pm

Simultaneous group work

5.30-6.45 pm

Presentation of the results in a plenary session

#### **1. Scientific research of Orff-Schulwerk practice (*Carolee Stewart*)**

Are there systematic ways of monitoring and evaluating Orff-Schulwerk practices in your schools? What are the appropriate criteria to document the progress and personal development of your students in relation to their Orff-Schulwerk work? What other research studies do you know that could benefit and enrich the practices of Orff-Schulwerk?

#### **2. World music and authenticity (*Sofía López-Ibor*)**

Multicultural music and dance education has many aspects in common with the Orff-Schulwerk, and many teachers wish to work with materials of ethnic music and dance. Which conditions are necessary in order to present these materials in authentic ways? How do we balance the concept of globalization with authenticity when using materials from other cultures?

#### **3. Understanding of movement/dance in the Orff-Schulwerk (*Barbara Haselbach*)**

What are the different ways of understanding the role movement/dance plays in the Schulwerk? Orff-Schulwerk movement curricula range from "almost nothing", to simply adding gestures to a song, to just learning folk dances, to creative dance, choreography and dramatization. What are the problems in the implementation of movement and dance? Which strategies are chosen in schools and different Orff-Schulwerk Associations?

#### **4. Everybody "does" Orff – Does everybody "do" Orff? (*Wolfgang Hartmann*)**

Those who sometimes call themselves "Orff specialists" (outside our ranks) lack in-depth training in Orff-Schulwerk. This is due to insufficient technical education and incompetence with their course work, which creates more confusion and harm than good. What experience do you have in your country with this problem? How do you handle it?

#### **5. Orff-Schulwerk Forum and international coursework/training (*Verena Maschat*)**

The Orff-Schulwerk Forum advises and supports the implementation of training seminars in many countries. What are the criteria for the selection of teachers who impart these courses? What training and evaluation opportunities for potential teachers could there be? Where is the Orff-Schulwerk Forum reaching the limits of its possibilities? What criteria for the selection of course leaders and teachers have you established in your own Orff-Schulwerk Association?

**Tuesday, July 5<sup>th</sup>**

10.00 am - 11.30 am	Simultaneous group work
12.00 am - 01.00 pm	Continuation within the same groups
03.00 pm - 04.30 pm	Continuation within the same groups
05.00 pm - 06.30 pm	Presentation of the results in a plenary session

**6. Teacher training and advanced courses in Orff-Schulwerk (*Ulrike E. Jungmair*)**

What effect does the presence of music and movement/dance education according to the ideas of Orff-Schulwerk have in your country on pre-service and in-service teacher training, or on graduate courses (professional development courses)? Can we establish an international standard for the quality of Orff-Schulwerk teacher training courses?

**7. The original Schulwerk literature and the inclusion of newer materials (*Christoph Maubach*)**

How much of the original works of Orff and Keetman are present in Orff-Schulwerk courses endorsed by your association? What are the criteria for selecting new and complimentary materials? Do you offer ideas for how to further develop materials? If so, how you justify this?

**8. Does the promotion of creativity in the Orff-Schulwerk pedagogy support the understanding of contemporary art forms? (*Polo Vallejo*)**

One of the priorities of the Orff-Schulwerk work is the promotion of individual creativity of our students. Can an understanding of and access to contemporary art forms be guided in this way? What are the experiences with this?

**9. The team work of the Orff-Schulwerk associations: evaluation, staff training, financing (*Verena Maschat*)**

The purpose of this session is to report on different approaches and experiences of the "old" associations and is primarily intended as a help for new and/or future Orff-Schulwerk Associations.

**Wednesday, July 6<sup>th</sup>**

09:30 am - 11:00 am	Plenary session – theme No. 10
11.30 am - 01.00 pm	Plenary session – theme No. 11

**10. New Media and Orff-Schulwerk (*Rainer Kotzian*)**

How can the Orff-Schulwerk benefit from new communication media (Facebook, Twitter, YouTube, etc.)? What benefits do they bring; what disadvantages do they pose? What are the different perspectives related to posting class videos on websites like YouTube? What are the legal requirements to do so? What about the constant intent to record and video tape every lesson?

**11. Discussion with the Carl Orff-Foundation (*Ute Hermann*)**

This session provides a time to meet with a representative of the Carl Orff-Foundation to discuss issues about publications and copyright, matters regarding the awarding of scholarships and grants for courses, and concerns related to establishing the use of the title "Orff-Schulwerk".