

INTRODUCTION

This document is a revision of the *Guidelines for Orff Schulwerk Training Courses Levels I, II, III*, published by the American Orff-Schulwerk Association (AOSA) in 1980. The intent of the document is to provide a reference for sponsoring institutions and faculty for the planning and implementing of Orff Schulwerk certification courses. The material relating to movement, to the recorder, and to the topic of pedagogy has been expanded significantly. Other additions have also been made, and the presentation has been streamlined.

Common practice since the mid-1960s has been to organize Orff Schulwerk teacher training in the United States into three levels. With the previous guidelines, AOSA established that each level should contain a minimum of 60 contact hours and should include separate ensemble, recorder, and movement components. The majority of sponsoring institutions organize this requirement into an intensive two-week course, occasionally extended to three. It is also possible to offer training over the course of a semester. The earlier *Guidelines* did not attempt to specify in any detail the concepts and skills to be developed at each level, leaving this organizational task to the faculty and institution offering each particular course. The same plan is followed in the current document. However, in this document student outcomes for each level have been established to guide organization of content (see page 4-1). A syllabus outlining the content sequence to be followed in each course should be made available to students at all levels.

AOSA as an organization does not grant certification to students completing courses; that is the task of the sponsoring institution. Certification indicates only that the student has satisfactorily completed the requirements of three levels of a certification course. Such certification is not to be interpreted as an endorsement by AOSA or the sponsoring institution. AOSA has, however, established standards for certification course instructor qualification, facilities, and course design. AOSA distributes, upon request, an Application for Course Approval to sponsoring institutions of both new and continuing courses. All courses meeting the required criteria are included in a published list of approved courses that is made available every spring; the majority of these courses takes place during the summer.

CONTENT AND GOALS OF ORFF SCHULWERK TEACHER TRAINING COURSES

The intent of training courses is to prepare students to use the materials and procedures that are part of the Orff Schulwerk instructional model in public and private school classrooms and other educational settings. Although these courses do not deal specifically with special applications, the courses have been found valuable for music therapists, church musicians, and specialists in certain aspects of physical education and recreation.

The first task of teacher training courses is to familiarize students with the active, experience-based learning model. Most music teachers have been trained as musicians in a highly literacy-based model and replicate this experience in their classroom teaching. Substantial experience-based learning is necessary to familiarize and acclimate students to the learning style they will be seeking to foster in their own teaching situations. They need to experience music learning from the perspective of children. Of equal importance is the experience and development of basic skills in movement since few music teachers have background in this area. Because Orff Schulwerk represents a synthesis of music and movement, it is crucial that the latter be addressed substantively in teacher training courses.

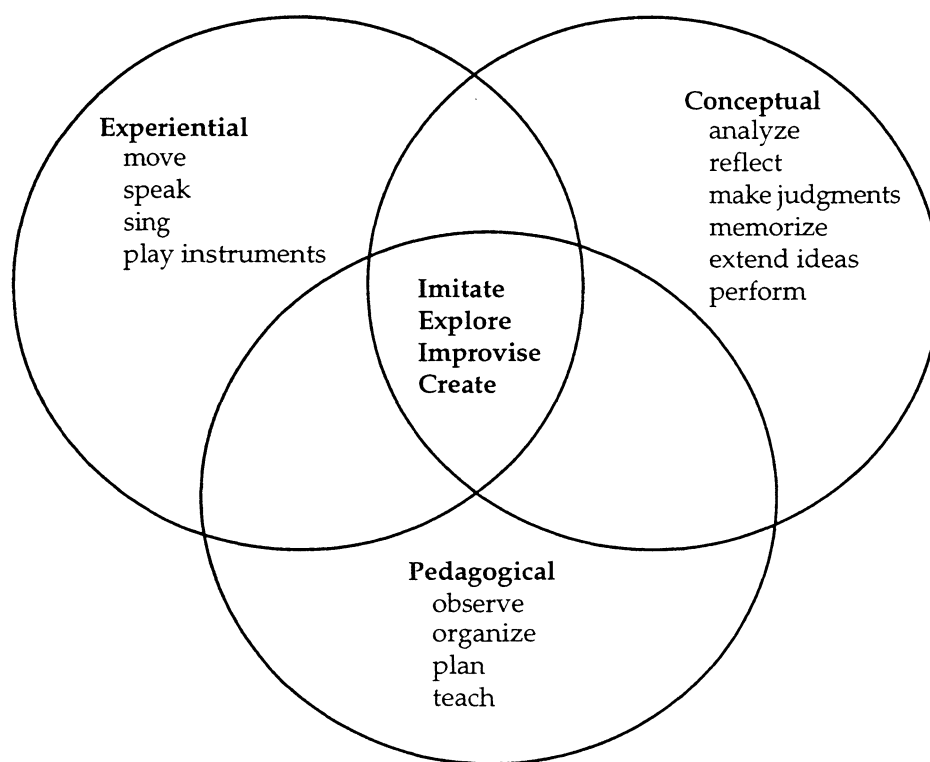
Orff Schulwerk teacher training courses consist of three components: the experiential, the conceptual, and the pedagogical. Each is developed parallel to and interrelated with the other two. The main thrust of experiential learning is normally established in Level I; students who have had previous contact with Orff Schulwerk through workshops or introductory courses have an advantage in adjusting to this learning style. Concentration on content and sequence during this phase is secondary to joyous and

interactive participation in music and movement activities and to the development and application of basic skills in movement, speech, singing, and playing instruments. The facilitative teaching style is modeled by the instructors but analyzed only after experience has taken place.

Students who take only Level I have often gained the skills necessary to plan and implement a variety of Orff Schulwerk music and movement activities in the classroom. In many cases, classroom teachers with some music background will find Level I useful and sufficient for their needs. Levels II and III are concerned with development of conceptual understanding of music and movement elements as they are presented in the Schulwerk elemental music context, as well as the skills needed to implement them. To benefit from this phase of training, students need music background including aural and literacy skills and a familiarity with movement as provided by Level I. The extension of the foundation built in Level I is again dependent on experiential learning, accompanied by analysis. The role of the teacher as facilitator is also examined. Students are asked to plan and teach brief lessons, leading to a more extended practicum at the end of Level III. Thus, the intent of Levels II and III is to develop a student conversant with and able to use the elements and techniques offered by the Orff Schulwerk model.

The following diagram illustrates the interrelationship of the three components in teacher training. Each must necessarily contain elements of the other two.

COMPONENTS OF ORFF SCHULWERK TEACHER TRAINING



Introduction

The curriculum section in this document outlines the content considered basic in a three-level teacher training course sequence. Explanatory and supporting material follow. The components and their sequence of presentation in the curriculum are not to be interpreted as the guideline for classroom presentation, for that will depend on the situation at hand. Topics beyond original Orff Schulwerk model materials (e.g., exploration of contemporary composition techniques and forms, jazz idioms, ethnic styles, application to active music listening) are mentioned briefly but are not developed. In the minimal time available in the teacher training course format, students should become well grounded in the concepts illustrated by the musical material in *Orff-Schulwerk: Music for Children*, Volumes I–V¹. Special topics such as those mentioned above are ideal subject matter for supplementary workshops or enrichment courses.

¹Carl Orff and Gunild Keetman, *Orff-Schulwerk: Music for Children*, English version adapted by Margaret Murray, vols. I–V (London: Schott and Co. Ltd., 1958–66). Throughout these *Guidelines*, these volumes are referred to as "Murray."