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We present ...

Associated Institutions of the Orff-Schulwerk Forum:

The Moraitis school, Athens



Katerina Sarropoulou

This article explores the complex and deep-rooted relations between the Orff-Schulwerk (OSW) and Greece by focusing on the development of the Programme of Studies on Music and Dance Education, Carl Orff at the Moraitis school in Athens.

The Moraitis school was founded in Athens in 1936 and includes all school levels – Kindergarten, Primary school, High school, Lyceum and the IB (International Baccalaureat). In 1985 the first Orff-Schulwerk Workshop was organized and was welcomed with great interest by the two directors, Chrysanthi Moraitis-Kartalidis and Katherina Moraitis-Kassimatis, daughters of Antonis Moraitis the school's founder, due to its affinity with the school's educational aims and pedagogical principles. Consequently, the Programme of Studies on Music and Dance Education, Carl Orff was founded in 1986 and has been running ever since then as part of a Further Education Programmeme EPIMORPHOSI at the Moraitis school. Since 2000 the programmeme has been integrated in the school.

Moraitis school's seventy-year-old educational and

pedagogical presence in Greece is distilled in the text "Dodekalogos"¹. The text states the school's philosophy that converges with the principles of the Orff-Schulwerk.

The Moraitis school has a democratic approach as an institution that enables the educational development of the child's universality, on a cognitive as well as on an aesthetic level of knowledge. The student's contact with the Arts in the school's environment constitutes everyday practice.

The unity of music, rhythm, language, movement and dance has a long tradition in Greek culture. In modern times it was introduced as a pedagogical approach in the development of the Orff-Schulwerk in our country.

Chronology

- 1930 Koula Pratsika, rhythmician, choreographer and pedagogue opens a school for rhythmic, movement and dance in Athens after studying in Hellerau (Dalcroze)
- 1935 Polyxene Mathey studies at the Günther Schule in München, Carl Orff and Gunild Keetman are her teachers
- 1936 The Moraitis school is founded by Antonis Moraitis
- 1938 The Mathey school is founded in Athens and was closed from the beginning of World War II until 1949
- 1957 Orff comes to Athens, the Mathey school starts to work in a Schulwerk-oriented way.
- 1981 Two graduates from the Orff-Institute start teaching in Athens: Angelika Slawik at the Mathey school, Fotini Protopsalti at the Moraitis school
- 1985 F. Protopsalti organized with the help of Panos Milos (director of the further education programme EPIMORFOSI at the Moraitis school) and Polyxene Mathey the first Orff-Schulwerk Seminar at the school with teachers from Greece and the Orff-Institute.

- 1985/86 *The “One-Year Seminar” further education course at the Moraitis school is established, including the Dalcroze and Orff approaches.*
- 1986 *Hermann Regner is invited to Athens to explore the possibilities of founding a further education course in Orff-Schulwerk in Greece.
With the help of P. Mathey (curriculum, selection of staff members etc.) a “Two Year Professional Course in Music and Dance Education Carl Orff” is founded at the Moraitis school. A. Slawik becomes director of studies. For many years Regner is the mentor and supervisor of the programme.*
- 1990 *Polyxene Mathey receives the Pro Merito honorary distinction from the Carl Orff Foundation presented by Lieselotte Orff.*
- 1990 *Katerina Sarropoulou becomes director of studies.
An Easter Seminar is held at Cap Sounion (organized by Angelika Slawik in collaboration with H. Regner and the Orff-Schulwerk Forum Salzburg).*
- 1991 *The Greek Orff-Schulwerk Association (ESMA) is founded. Polyxene Mathey becomes its honorary president.*
- 1992 *Regners book “Musik lieben lernen” is translated into Greek.
K. Sarropoulou teaches at the International Summer Course at the Orff-Institute.
Mathey’s 90th birthday is celebrated at the Goethe Institute in Athens (organized with the help of ESMA and in the presence of Lieselotte Orff, Hermann Regner and Barbara Haselbach) with a performance of teachers and students of the Moraitis course.*
- 1993 *Cornelia Flittner, graduate of the Orff-Institute and member of the staff at Moraitis school for many years, becomes director of studies*
- 1995 *Two Greek groups perform at the International Orff-Schulwerk Symposion 1995 for the centenary of Orff’s birth in Salzburg:
A music ensemble from the Thessaloniki University (director: Yannis Kaimakis) and a group of students and graduates from the “Two Year Professional Orff Course” from Moraitis school (director: Katerina Sarropoulou) with “Alkestis Fragments” inspired by Euripides.*
- 1998 *From now on a new group of students started with the Two Year Course every year.*
- 1999 *Polyxene Mathey passed away*
- 2000 *A Pilot Education Programme of the Ministry of Education for Primary Schools integrates Orff-Schulwerk (by name) as an important approach to artistic education. Unfortunately political changes lead to a discontinuation of the programme in 2004.*
- 2002 *The Hellenic Association ESMA and President Maria Filianou, organizes a three-day event on Orff music and dance education entitled “1st Panhellenic Festival Carl Orff”.*
- 2007 *The administration of Moraitis school mentions the economical deficit of the Orff Programme and asks for a structural change.*
- 2008 *Katerina Sarropoulou becomes again director of studies. An “open” seminar with Barbara Haselbach (president of the Orff-Schulwerk Forum Salzburg) is held and results in so many participants, that new ideas to develop an alternative structure for the course start to be discussed between the administration, the director of studies and the teachers team, ESMA and the Orff-Schulwerk Forum OSF).*
- 2009–11 *Parallel to the last group who studied in the old scheme of the course, intensive*

preparation started with the support of the Orff-Schulwerk Forum to develop a new programme and course structure.

2011 Katerina Sarropoulou together with a group of teachers and students presents a piece on the theme of TIME at the International Orff-Schulwerk Symposium 2011 in Salzburg.

In October 2011 the new course starts with the "Further Educational Course on Orff-Schulwerk Studies on three levels." A group of some new teachers, most of them graduates from the former "Two Year Course" from the last 20 years, collaborates. The contents have been updated to the changes in society and pedagogy.

2013 In spite of the heavy crisis that Greece and its population is suffering in these years, the new programme is working successfully. The official supervisor of the Programme is Barbara Haselbach, who was present as a member of the Exams' Committee in June 2012 and 2013. The connections between the Greek Orff Institutions (ESMA as well as the Further Education Course of Moraitis school) and the international scene are intense and still growing. The Moraitis school is also an associated school of the Orff-Schulwerk Forum. The Greek leaders participate and present at the yearly conventions of the Orff-Schulwerk Forum, visit and perform at the Orff-Schulwerk Symposia and write for the Orff-Schulwerk Informationen.

ΣΧΟΛΗ ΜΟΡΑΙΤΗΣ

The Moraitis School, Athens - Greece

Orff-Schulwerk pedagogy is transforming the school

"every human being hides inside himself an artist" Carl Orff

The Moraitis School is a private school on the outskirts of Athens, covering all levels of Greek education: Kindergarten, Elementary School, High School and IB (International Baccalaureate). For 27 years, the Moraitis School is the accredited institution in Greece that provides certified education in elemental music and dance and stands in collaboration with the Orff-Schulwerk Forum, Salzburg.

The Moraitis School is not a specialized school in music, but at its core is the belief that children learn not only from cognitive aspects of the official Curriculae, but mainly from their experiences in contact with art, painting, poetry, music, dance, theatre, as well as from the attitude and interaction with all people that are involved, as a whole.



Back to the beginnings:

The director of the primary school, Katerina Moraitis-Kassimatis (1956—1996), was open to new approaches and chose to support seminars of different styles and techniques of music, dance and theatre². Her initiative gave a creative atmosphere to the extra curriculum activities of the school during the 1980s.

In May 1985 Fotini Protopsalti, with the support of Panos Milios and Polyxeni Mathey initiated the first Orff-Schulwerk Seminar in the school with guest teachers from the Orff-Institute (Johanna Deurer and Ernst Wieblitz), teachers from the Mathey school (Angelika Slavik and Nefeli Atesoglou and the Moraitis school (Fotini Protopsalti). The Seminar was so successful, being attended by teachers, dancers, musicians, high school professors, music conservatory teachers, kindergarten teachers from all parts of Greece (180 participants) that it became the springboard for the start of a further education course in music and dance in the Moraitis school.

The “One-Year Seminar”

The next year (1985-1986) a “One-Year Seminar” by Angelika Slavik, Nefeli Atesoglou and Lily Arzimanoglou that offered a broader view on music and dance education, incorporating different “systems” (according to the expression of the time): the Dalcroze “system” and the Orff-Schulwerk “system”. This programme functioned as a foundation course for those interested in getting a basic knowledge of music and dance education and then advance, if they so desire, to a professional level.

The great attendance, the interest of the students of the Seminar, the enthusiasm of Katerina Moraitis and

her trust in the beneficial, pedagogical applications of the OS in the school’s environment, have been the catalysts that led the administration of the Moraitis school to invite the director of the Orff Institute, Dr. Hermann Regner in Spring 1986 to explore the possibilities of founding a professional Orff-Schulwerk course in Greece, at the Moraitis school.

“Two-Year Professional Course of Music and Dance Education, Carl Orff”

The Two-Year Professional Course of Music and Dance Education, Carl Orff was founded in October 1986 and the first staff members were: Angelika Slavik, Cornelia Flitner, Nefeli Atesoglou, Yanna Philipopoulou, Katerina Sarropoulou, Rena Lountzaki, Lambros Liavas, Dimitris Marangopoulos, Markos Moysidis, Michalis Klapakis. The structure of the Two-Year Professional Orff Course was based on every-day study, engaged 10 teachers for every 12 students and had seminars with professors from the Orff Institute.

The programme functioned on the monthly meetings of the teacher’s board which in the beginning were exciting: discussions arose in a very creative way about the content and the meaning of lessons of the curriculum asking for interaction. We all had to learn to interact and open up our point of perceiving our personal teaching subject aiming to promote the integrity of the arts.³ Definitions in our Greek music and dance concept had to be coined in subjects like Orff ensemble, elemental composition, elemental choreography, improvisation as well as “Bewegungsgestaltung” or “Bewegungsbegleitung”.

The period of the first seven years (1985-1992) that Dr. Hermann Regner was actively involved with



Greece, trying to inspire the further development of the music and dance education in the Moraitis school with his personal commitment, gentle energy and consistent care, helped music and dance education to “jump” to a level of broader social acceptance, to move from the area of private interest to the public sphere. It was only 3 years later, in 1995, that, for the first time, music and dance education was officially incorporated by law into the analytical programme of physical education curriculum for primary schools as an obligatory requirement.⁴ This period seems to have influenced the education in Greece in a subtle way. Indeed, from 1992 onwards the notion of including Arts in the educational system began to be taken more seriously. In fact, modifications in the laws on general education were taking place, stating that the analytical programme in High Schools should contain cultural activities. Art was not fully integrated into schools but it was a moment of genuine progress.

Furthermore, with his inspiring way, Regner contributed in creating and developing the Greek identity of the Orff studies. He insisted that space is needed where the study of music and dance education in Greece would adjust to the country's mentality and hopefully permeate into Greek society and public schools. Of course, originally Hermann Regner's initiative continued Polyxeni Mathey's lifetime work but he consciously invested in the quality of education provided in the Moraitis school so that Music and Dance Education studies would progress into a concrete and further-developed field.

In 1996 five cycles of the Two-Year Professional Orff Course were completed. There were already 50 teachers who could practice a certified profession. The graduates of the Orff courses taught the Orff approach at various levels through music lessons or physical education lessons of the state's curriculum, but not officially. The majority of the graduates were active members of the Association ESMA.

Despite many adversities, the changes in Greek society gave the thrust to discussions about the integration of the music and dance approach into the draft Acts of the Ministry of Education. Plans for musical High Schools and Primary Schools had already been realized since 1990. In the Moraitis school a graduate of the Two-Year Professional Orff Course (1986–1988), Angela Makris was already working in

the Primary school teaching Orff in the 1st Grade. Universities on the other hand, launched programmes on arts and newly founded Departments of Music and Theatre were organized by the University of Athens and the Ionian University. Music Pedagogy, Music Psychology and Performing Arts were some of the new subjects of various Universities.

1st Panhellenic Festival Carl Orff

In 2002 the Hellenic Association ESMA and President Maria Filianou organized a three-day event on Orff music and dance education entitled 1st Panhellenic Festival Carl Orff. The aim of the Festival was to pay tribute to Polyxeni Mathey on occasion of the TEAPI department of the University of Athens naming a central hall after her, but also to develop new dialogue on the issues of the music and dance education Orff. The opening ceremony took place in the University of Athens and the conference itself at the Moraitis school. International professors for the seminars and presentations were Barbara Haselbach (Austria), Uli Jungmair (Austria), Doug Goodkin, Sophia Lopez (USA), Werner Beidinger (Germany) and Jeanne Bresciani (USA). Greek professors included Nefeli Atesoglou, Angelika Slavik, Dimitris Marangopoulos, Maria Filianou, Lena Rondouli, Angeliki Kiminou, (presentations) and Alexander Mathey, Anna Mathey, Helena Michailou, Despina Telloglou (workshops).

The Greek identity

Exactly twenty years had passed and Orff-Schulwerk had become a permanent feature of the structures of Greek society in a host of ways. Every kindergarten in the capital, on an island, in a city or in the provinces wanted to teach “Orff” in their classes. This fact brought up questions and intensive controversies within the teachers board of the “Two-Year Orff Course” of the Moraitis school and at ESMA. How to confront the numerous imitators, how to defend the professionalism of the studies? How to certify studies that are recognized only by a private school in collaboration with the OSF since the Greek State had not at that time included such an approach in any draft law of the Ministry of Education? How could we maintain the originality of our educational processes, how could we define our Greek Orff-Schulwerk identity?

A demand for a change

By 2007 the Moraitis school's administration mentions the economical deficit of the Orff Programme and calls for a structural change that the professors' committee turns down. The school does not want to close down the Orff Studies on principle however, warns of not being able to maintain the studies due to their financial liability.

There were four main parameters responsible for the almost utter collapse of the Two Year Orff Course. They became inescapable evident in 2007 and were not to be overcome until a fundamental structural change in 2011. They were:

1. Big changes in Greek society
2. Changes in the Moraitis school's administration by closure of EPIMORFOSI which weakened the educational and intellectual contact with the Orff-Schulwerk Forum
3. A twenty-year-old teachers' team that was not willing to reform or re-educate or to adjust to the social, educational, scientific and artistic changes and demands that were going on in the Greek and European societies.
4. There was no harmonic connection anymore between the ESMA and the Orff course in the Moraitis school.

In October 2008 Barbara Haselbach, President of the Orff-Schulwerk Forum, was officially invited by the Moraitis school to teach a Seminar on dance and the visual Arts in the context of the Orff-Schulwerk. The number of participants was so great that it sparked off a process of brainstorming for new solutions to develop another structure for the professional Orff Course, in order to maintain the course in Moraitis school. A lot of energy was used to seek for a balance between all parties: the Hellenic Association, the Head of Studies of the Course, the professors' team as well as the administration of the Moraitis school that would adjust to the social, educational and cultural changes occurring since it's beginning in 1985. In December 2008, on behalf of the Moraitis school, Katerina Sarropoulou became Head of Studies of the Orff course. There was a demand for a remodelling of its structure as well as a "tidying-up" of the department's finance. The Orff-Schulwerk Forum's contribution to the changes that took place from 2009 to 2013 in the OS Moraitis programme has been excep-

tionally significant. Barbara Haselbach, President of the OSF, with generous commitment, assisted, for five consequent years in realising the fundamental and structural change of the OS studies' programme in Greece. It took years of consequent work, correspondence and travel between Athens and Salzburg, between the Orff-Schulwerk Forum and the director of studies to build the new programme.

Two Seminars with International Orff-Schulwerk teachers who had broadened their teachings by being in contact with different cultures, were also catalysts to a successful change. Our encounter and teaching exchange with Wolfgang Hartmann and Polo Vallejo gave impulses for a new interest on our subject matter and fundamentally renewed our approach.

The new reformed programme from 2011

A Three level OS Course in the Moraitis school was introduced in October 2011 with the official title: Further Educational Course in Orff-Schulwerk Studies on three Levels. A demand for a reform had finally been realized, in accordance to the socio-cultural changes in the Greek society.

The course has a new team of teachers since most of the previous teaching team disagreed strongly with the new proposed structure of the course. Most of the new team are graduates from the 'Two Year Course' of the last twenty years who had developed a personal Orff-Schulwerk teaching approach, whilst remaining in touch with the contemporary movements in pedagogy and psychology, tuned in with questions of the new generation and staffed the Orff-Schulwerk Programme in the Moraitis school. The current team is Sofia Kamayianni, Maria Filianou, Alexis Nonis, Yiouli Papagiannopoulou, Thanos Daskalopoulos, Natasha Avra, Yiannis Antonopoulos, Olympia Agalianou, Lena Rondouli, Haris Sarris, Nena Papageorgiou, Angelika Slavik, Katerina Sarropoulou.

The programme is oriented towards new tendencies developed within Orff Schulwerk, and new subjects have been introduced to the programme such as Body Music, Orff-Schulwerk Repertoire, Elemental Composition/ Choreography and Didactics.

Resumée

From 1938 to today, in other words for 75 years, the OS approach has been present in Greek education.





Polyxeni Mathey's contribution (1964) as well as Hermann Regner's (1986) together with Barbara Haselbach's contribution (2009) and the OSF have provided an integral continuation to the studies through educational institutions of equally long tradition, such as the Moraitis school. This continuation through ever changing social and economic circumstances seems to insist on cultivating the soil in which the Orff-Schulwerk principles can offer not only artistic but social work, in accordance to the triptych of the Orff-Schulwerk of humanistic, artistic and pedagogical aspects. The reform that took place (2011) was realized by the persistent and systematic supervision of the Orff-Schulwerk Forum's president, Barbara Haselbach. Also the annual meetings of the Orff-Schulwerk Forum in the past three years triggered a dialogue and allowed access to essential help.

The Moraitis school's relationship to the OSW has been developed into two keystones.

1. Nowadays the first axis is represented by the reform of the previous Two-year Educational Course C. Orff into a similar programme that has been divided into a study on three levels, for adults who possess a basic degree in Pedagogy, Music, Dance or Theatre, the Further Educational Course in Orff-Schulwerk Studies on three Levels.

2. The second axis refers to the class music and dance education in the first grade in the Primary school of the Moraitis school. In 1987 the Moraitis school's administration included the Orff-Schulwerk in the activities of the Primary school and in 1990 created a separate class in the first year class of the Primary school that would specialize in music and dance education and would be integrated into the official programme of the school. From 1990 until today this class has been taught by: Angela Makris, George Fasolis (graduates of the Two-year Orff Course, Cornelia Flitner and Angelika Slavik (graduates from the Orff-Institute in Salzburg).

This class is very important because it forms the organic and physical space in which our students can try and learn the practical teaching of music and dance education according to Carl Orff and Gunild Keetman.

The Moraitis school constitutes a living example of Carl Orff's words "I believe that something of an

artist lives in every human being". I have observed that the Moraitis school implements principles and ideas that relate to music and dance education in a non-specific school framework.

Katerina Sarropoulou

Studied philosophy and pedagogy (University of Crete), theatre, mime (École Jacques Lecoq and École de Mime Etienne Decroux in Paris, Donato Sartori in Venice). She has taught movement, theatre improvisation, drama, neutral and expressive masks in Athens, Luxembourg, Brussels, Bremen, Salzburg (Summer Course Orff Institute). Director of the Theatre and Dance Company Aeoria, conducted productions from Euripides to J. Fosse, whose plays she translated into Greek. Taught in the Orff programme at the Moraitis school since 1986, course director from 1990 to 1993 and again from 2009 on in the newly structured course.

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- 1 A twelve point text that presents the philosophical principles and the educational aims of the Moraitis school.
 - 2 Apart of the Orff Courses at the same period Dora Tsatsou the director of KSOT (State School of Dance) founded a course in the Moriatis school on Laban Dance Technique and managed to authorize the studies through the Trinity Laban Centre in London.
 - 3 All members of the staff in music, dance, theater were active composers, dancers, performers or students and teachers of the Mathey school, or teachers in KSOT that were mostly dancers, composers and performers coming from prominent music or dance schools that from R. Laban, R. Chladek, Jacques Lecoq etc
 - 4 Olympia Agalianou informs in a private discussion: "Music and dance education appears for the first time in an official Curriculum 1995 and specifically in A.P.S. (Analytical Programme of Studies) of Physical Education (PE) as a module of the class by presidential Decree. The A.P. S. 1995 confers on MD education 13 hours in the first level (1st and 2nd grades of primary school) and 7 hours in the second level (3rd and 4th grades) on an annual basis.