



Europa InTakt.2010: Workshops Preliminary Remarks I

The fundamental conviction and experience of our Faculty of Rehabilitation Sciences at TU Dortmund University is that all humans are in the figurative sense "InTakt," in other words "on beat" where music is concerned. Anyone who has experienced the meaning of music for people with special needs knows how important music can be in stimulating different skills, as well as integrating and improving the life of children, youth and adults with special needs.

The Workshops

Goals

All of the workshops bring together people with and without special needs from various European countries for musical and – especially in the workshops focused on movement – for artistic interdisciplinary activities. The aim of each workshop is to facilitate an artistic-aesthetic exchange and to strengthen all of the participants' creative abilities. The main focus of each workshop lies in looking at the process as such. However, a short sequence from each workshop will be presented to the participants in the conference, which will run parallel to the workshops, as well as for the general public during the closing ceremony in Dortmund's City Hall.

Musical Themes of the Workshops

Each workshop focuses on different musical and artistic characteristics. Some of the workshops are meant to get participants moving in a musical-rhythmical way. These are workshops like "Community Rhythm Circle" or "Cajon," "Carrying a Tune on (Almost) Anything," "Steel Pan" or "Max Gemeinsam." On the other hand, other workshops concentrate on the act of listening and the resulting concentrated methods of dealing with rhythmically open sounds – they have quite a different and very flexible way of looking at the phenomenon of time in music. Workshops like "Sound and Tranquillity" or "Sound and Space" stress rhythmically open music and use archaic instruments. The physical quality of both the music and the process of experiencing the music are stressed in the workshops that focus on body percussion as well as the Tai Chi workshop, which ultimately connects body, sound and tranquillity. The dance workshops and the shadow box theatre workshop connect music and movement – both in their own unique ways.

Organisational

Musical and dancing activities are independent of language; they need no explanation. Still, volunteers will be present and can also assist as interpreters in the workshops.

In order to achieve continuity throughout the three days of workshops, it is not possible to change workshops.



Europa InTakt.2010: Workshops

Workshop 1: KeKeÇa Body Percussion

Description:

The Turkish version of Body Music is somewhat more deliberate and slower than the American version. Artistically it has its roots in the smoother tempo of traditional classical music in Turkey. Continually bringing in new methodological steps, both musicians in a team will work through simple rhythms in the beginning that then gradually become more sophisticated. The workshop guarantees many laughs, since both musicians enjoy clownery and teaching musical elements through jokes and humour.

Instructors: Timuçin Gürer and Tugay Başar

Tugay Başar from Istanbul studied Ethnomusicology – and is one of the few Turkish musicians to attend Music and Movement summer courses at the Orff Institute in Salzburg. He lives and works as a freelance music educator with his own office in Istanbul. Timuçin Gürer, who also comes from Istanbul, is an engineer and musician, vocalist and percussionist – and a member of Ayşe Tütüncü's popular ensemble in Istanbul. Together, Tugay Başar and Timuçin Gürer created the project KeKeÇa at Anadolu University in Eskişehir. This university has its own unique – and in Turkey the only – department for training students with hearing impairments. Almost all of the deaf students contribute to KeKeÇa and are enthusiastic about practising during their free time. KeKeÇa is short for “Kendin Kendini Çal,” which means something like “Put Your Body to the Rhythm.” It is obvious how both instructors work: The body becomes the instrument. You can find more information about KeKeÇa in Turkish and English at <http://www.kekeca.net/indextr.htm>

Workshop 2: Tai Chi - The Five Animals

Description:

Movement and serenity, sound and tranquillity all complement each other. The art of Tai Chi is an almost soundless art – only occasionally does one hear breathing or sometimes also steps, as the body calmly and elegantly moves. The movements in Tai Chi adhere to traditional rules. “The Five Animals” is a new method of movement in five steps. The characteristic movements of the five animals bear, crane, monkey, tiger and deer are translated into body movements. Through one's own body movements it is possible to understand these animals' methods of moving and attitudes towards life. Each of the five workshop timeslots will focus on one complete movement pattern, which at the same time also tells a story from the life of the animal. The bear catches a fish, the crane takes off into the air, the monkey swings from tree to tree, the tiger stretches powerfully, and the deer jumps elegantly. In the end the soundless movement will be accompanied by music...

Instructor: Alex Feng

Alex Feng is the son of a German mother and a Chinese father who was a well-known Taoist philosopher. He was born and raised in Guangzhou, Kanton. The family was able to leave the country during the Cultural Revolution and first settled in Taiwan, then in the USA in 1963. Today Alex Feng lives in Oakland. He has a black belt in Judo and teaches various styles of martial arts. At the same time he is a Doctor of Oriental Medicine at the University of California, Berkeley, and runs a clinic for traditional Chinese medicine. He also teaches various Chinese martial arts in his own institute. Surprisingly, one of his hobbies is salsa dancing. You can find more information about Alex Feng at <http://www.thetaoistcenter.com>



Europa InTakt.2010: Workshops

Workshop 3: Cajon, the Small Drum Set

Description:

The Cajon (pronounced "cachon") is a wooden rectangular sound box. You can sit on it, play it with your hands or feet, or just pick it up and dance with it. It transfers its vibrations throughout the entire body. The Cajon can substitute whole drums, but can also be supplemented with percussion instruments. This workshop will impart various methods of playing and handling the Cajon, as well as other percussion instruments. However, the main focus lies in interacting within the group and learning styles from Brazilian to African Drumming.

Instructor: Matthias Philipzen

The drummer Matthias Philipzen was born in 1966 in Schwäbisch-Gmünd (Germany). After finishing his classical education at the Music Academy in Detmold, he began working as an instrumental teacher, which he continues to this day. He continued studying with the Drummer's Collective in New York and took classes in Brazilian Drumming with Marcio Alves, becoming a specialist for playing the Cajon. His artistic work has led him into diverse fields, such as jazz, flamenco and cabaret. He is the editor of the textbook "Cajon" and the training DVD "Cajon, the Small Drum Set." He is also a freelance writer for the drum magazine "Drum Heads" and gives workshops all throughout Europe (www.Matthias-Philipzen.de).

Workshop 4: Community Rhythm Circle

Description:

The "Community Rhythm Circle" works with impromptu but structured rhythms played on various small and large percussion instruments, in order to create a musical community. The musical and social goal is an equal level of participation by all who are present. Originally, this method was developed by Arthur Hull, one of the leading rhythm instructors in the USA. Hull's method is being applied more and more often in extremely different social situations. Managers and entire companies turn to this method, just as people with special needs do in curricular and extracurricular, in integrative and not yet integrative situations. Through a series of developing rhythmic exercises (and a song or two), the participants are able to create increasingly rewarding spontaneous rhythmic music as a group within a short time. All the while each participant is encouraged to find his or her own distinctive "voice" and to add it to the group's music. All participants are included to the same extent, based on their individual abilities. The workshops bring the methods and techniques of the game to life in the "Community Rhythm Circle."

Instructor: Jane Bentley

Having initially studied Performing Arts, Jane Bentley began a career as a puppeteer touring through Scotland, as well as such diverse corners of the world as Taiwan and Syria. During this work she came to the conclusion that it is more enjoyable to play music with, rather than for people. Finally, she acquired a degree in "Community Arts" with a specialisation in Music at Strathclyde University in Glasgow. At the moment she strives to persuade as many people from various training fields throughout England, Scotland and elsewhere to become more involved in shaping the field of music. She teaches vocal and drum classes at schools, at conferences, in community centres, and she works passionately and successfully with groups of children, teenagers and adults both with and without special needs.



Europa InTakt.2010: Workshops

Workshop 5: Stick Fighting

Description:

Dance, rhythm, combat and play are all combined in this course. The rhythmical aspects of the art of stick-fighting are explored with one or two arm-length sticks. The sticks are struck on the ground or against one another, the feet stomp and the body rocks in a sort of dance. Single strikes can be co-ordinated with different partners, and a dynamic mixture of sound and rhythm, of movement, ritual combat and playing emerges. The sticks give the students clarity and security, and they connect all of the group members through their own strength. Violence and conflicts are everyday facts of life but are often taboo. Stick-fighting as a form of rhythm offers the opportunity to experience aggression in a creative and communicative manner.

Instructor: Steffen Naumann

Steffen Naumann, born in 1962, is a psychologist, dancer and teacher for dance and the F.M. Alexander-Technique (G.L.A.T.). For the past fifteen years he has been teaching various styles of dance, such as New Dance, Contact Improvised, Modern Dance, as well as the martial arts form Capoeira (a Brazilian mixture of fight, dance, music and song), and stick-fighting dance. Steffen Naumann teaches stick-fight-art in various projects at schools in Bremen and Lower Saxony, among others. In 1999 he added a focus on gender-specific work with men (i.e., saunas www.maensch.de) and boys with regards to violence prevention. He is the director of the training program for stick-fight-art for rhythm and movement in the Bremen area. More information about Steffen Naumann is available at <http://www.stockkampfkunst.de/naumann.html>

Workshop 6: Sound and Tranquillity

Description:

We, the creators, are simultaneously listeners of the music we make; this workshop deals with listening. As listeners we are inspired to allow ourselves time for listening, and we experience sounds that are simply tranquil. You will learn that tranquillity is not an acoustic phenomenon, not the absence of sound, but rather a particular situation of listening. Tranquillity can become a moment of stillness, in which we as listeners (and at the same time creators of music) are participants. You will not only hear what it is like when there is sound, you will also hear what it is like when there was sound: While playing, singing and listening, you will discover both the disappearance of sound and the situation after the disappearance. As listeners we will be inspired to make our own sense of this situation of listening. We will play instruments and sing, integrating instrumental and vocal sounds. Musical knowledge or a previous instrumental or vocal training are not necessary. Everyone is invited to this tranquil workshop which opens up the quiet but still extremely intensive side of music.

Instructor: Prof. Dr. Eva Maria Houben

Eva-Maria Houben, born in 1955 in Rheinberg (Niederrhein), is a musicologist, composer, organist and pianist. She studied School Music at Folkwang University in Essen, and then stayed on to study the organ with Gisbert Schneider. After then studying German and Music at Gerhard Mercator University in Duisburg, she completed her PhD and became a professor in Musicology. Since 1993 she has been working as a professor at TU Dortmund with research and teaching concentrations in Music Theory and 20th Century Classical Music. She is involved in the Wandelweiser Ensemble; her list of works spans diverse genres and instrumentations. As a songwriter she has written several texts for her own compositions. More information about the instructor is available at www.evamariahouben.homepage.t-online.de



Europa InTakt.2010: Workshops

Workshop 7: Sound and Space

Description:

The first instruments available to humankind were natural materials: stones, branches, dried fruits. With the discovery of iron ore the sound of metal was added. Taking these archaic sounds and discovering them anew, experiencing them anew and putting them together anew – that is the focus of this workshop. The sound unfolds independent of rhythm. Asian stone chimes and the gong are the main instruments, which are not only played while sitting, but also while walking. One special characteristic about this workshop is the rhythmically open music. Rhythmically open music is not bound to impulses that are repeated regularly, such as the metronome or tact. Each tone is drawn out as long as you want, and then the next one comes. This rhythmically open and independent method of playing with tones in the artistic work with people with special needs is not used often enough. With this method, the “problem” of whether or not the musicians play the rhythm “correctly” is not a topic at all...

Instructor: Olaf Pyras

Olaf Pyras, born in 1967, studied Music and Art in Kassel and Drums in Munster. As a professional musician he specialises in 20th century classical music. As an artist he has been invited to the “Musiktage” in Kassel, the Swiss “Tonkünstlerfest,” the Festival of 20th Century Classical Music in the Church and to the World Drummer Meeting. His interest lies in archaic and new sounds, and he plays with aspects from earnestness to Dadaism. Olaf Pyras is not just an artist; he is just as equally an enthusiastic teacher. He has worked on several projects about 20th century classical music with school classes – some even awarded with prizes – in elementary schools, as well as in all of the other forms of grade school. He has been working with persons with special needs for a long time. In 2008 he was even awarded the Miriam Foundation’s Special Award for his project with the group “Los Krawallos” in Bielefeld-Eckartsheim. www.miriam-stiftung.de. More about Olaf Pyras is available at www.olafpyras.de

Workshop 8: Music without Notes

Description:

The team of instructors Claudia Schmidt and Christian Fleck will work together with the participants to develop their own sounds and songs by using voices and instruments. Whether in the style of world music or film music, whether oriental or electronic – anything goes. Aside from the usual instruments (piano, guitar, transverse flute, drums, etc.), lesser known instruments like the Kondziakaharfe, the e-pad or the soundbeam (turns movement into sounds) will be used. You can rap, sing or even scat. Participants will experiment with the instruments and develop their own melodies, rhythms and accompaniment to create songs for a concert program. Everyone who is interested in new and exciting music is invited to join. You may also bring your own instruments.

Instructors: Christian Fleck and Claudia Schmidt

Christian Fleck, leader of the legendary Hamburg-based band “Station 17” (latest CD production with popular German artists and bands like Fettes Brot, Guildo Horn, Barbara Morgenstern), works with electronic sounds, effects, the computer and so on. He is a music producer and musician, he carries out the technical preparation and editing of pieces, plays laptop and keys, creates beats, loops and much more. In short, he loves playing with sounds and effects. Claudia Schmidt studied Special Education with a concentration in Music and has been working for many years as a music teacher at the Bochum Music Academy. Since 1998 she has led the integrative big band “just fun,” which nowadays performs at festivals across the nation and was even invited to Berlin to perform for the German Federal President. She has experience as a singer in various folk and jazz groups and arranges the pieces for “just fun” as well as for others. Together with Robert Wagner she runs the training “Instrumental Lessons for People with Special Needs at Music Academies.” She was the organiser of the First Dortmund Integrative Sound Festival DIS in October 2008. You can find more information at <http://www.kultur-integrativ.de>



Europa InTakt.2010: Workshops

Workshop 9: I Have a Voice

Description:

My voice is my key instrument, but how do I get on key? Voice training and singing for everyone. The voice is the only instrument that everyone carries along with them all the time and that does not have to be bought in a store. However, it may be a long and winding path with many hurdles before we finally key into our valuable voices. From breathing exercises to hitting the tones: we will embark on this journey together. We will practice hitting the keys and key up a great atmosphere at the same time. Until we have achieved this sound atmosphere, we will experiment with the sounds of our speaking and singing voices. Does that sound good? We will listen very closely to our voices. How do our voices sound through a microphone? By training and experimenting with our voices, which we shape according to the seasons, we get to know the various nuances of our voices and see that there are very diverse types of voices and moods. We will train and record our voices. In the end we will compile a CD with all of our voices to take home to use for more exercises in voice training.

Instructor: Beate Theißen

Beate Theißen, born in 1961, studied Special Education with a concentration in Music and for the past 20 years has been working at the Rurtal School in Oberbruch, a special school with a focus on improving learning difficulties. Together with three other colleagues she runs the integrative school band "Rur Rock – Wir zusammen." The band has been honoured several times for its work and involvement in Russia, among others in 2002 with the children's rights prize from WDR. Beate Theißen is the author of the introductory manual "Blockflöte, das kann ich!" (Engl. "The Recorder, I Can Do It!"), which was created in the Rurtal School (www.dieckbuch.de). Together with Rolf Zuckowski she developed "Rolf's Blockflötenwerkstatt" (Engl. "Rolf's Recording Workshop"). In 2007 she received the InTakt Musical Award of Distinction for her work in the field of music education. More information is available at www.rurtal-schule.de and www.miriamstiftung.de

Workshop 10: Playing with Music, Light and Shadows

Description:

The appearance of one's own shadow and the playful interaction with it have fascinated humankind since the Stone Age. Many figures of speech point towards its symbolic meaning. "To shadow someone," "to cast a shadow on something": these are just a few examples. Playing with light and shadows in front of and behind a screen is especially appropriate for telling stories and putting music into motion with one's own body or figures; the beauty is that the person can remain more or less invisible. Igor Strawinsky composed a strong, diversified music for the Russian fairytale "The Firebird." This music will set the foundation for this cooperative shadow box theatre.

Instructor: Dr. Eva Krebber-Steinberger

After several years of teaching in various types of schools, in 1996 Dr. Krebber-Steinberger became a research associate in the field of Music and Persons with Special Needs. She is an instructor in both the certificate training programme InTakt and the conferences InTakt and Europa InTakt. Her main focus lies in the areas of music education, task-based music learning in both school and extracurricular situations, questions of aesthetic education and the participation of persons with special needs in musical culture, especially by supporting inclusive processes through music.



Europa InTakt.2010: Workshops

Workshop 11: Carrying a Tune on (Almost) Anything

Description:

Obviously you can make music with objects that at first glance do not seem appropriate: with dustbins, heating pipes, newspapers and paper bags, brooms and egg cutters, along with thousands of other everyday objects that you would not normally think of. Crash, smash, bang, boom – it could sound great! The catch this time is: It is without traditional instruments.

Instructor: Heinz Schiefer

Heinz Schiefer studied to become a social worker. He is also a percussion teacher at the Leverkusen Music Academy – as well as a drummer in various bands and orchestras in the genres pop, blues and jazz. For more than 15 years he has been teaching children with special needs. He is also the director of an orchestra with mentally handicapped participants. Furthermore, he trains music teachers on how to work with people with special needs, for example in the course BLIMBAM from the Association of German Music Academies.

Workshop 12: Max Gemeinsam- Do it Together

Description:

Under consideration of the participants' individual abilities and level of musical experience, playful arrangements are created for songs and musical pieces that will be developed especially for Europa InTakt. You do not need to be an expert at everything in order to enjoy this playful task. Simply by listening, by making the first move and by making the first sound – and we already have the start of a musical game in which each individual contributes what he or she can. Robert Wagner has developed his concept of Max Gemeinsam throughout many years of work in music schools. The principle is: small steps lead to extraordinary music.

Instructor: Robert Wagner

Robert Wagner, born in 1959, studied Education for Secondary Modern Schools (German "Hauptschulen") with a concentration in Music. Since 1986 he has been working as Director of the Furth Music Academy. This entire time he has been working with people with special needs both in groups and one-on-one. Together with Claudia Schmidt he runs the continuing education training "BLIMBAM" at the Remscheid Academy on behalf of the Association of German Music Academies. In 2008 he was awarded the individual prize from the Miriam Foundation for his concept Max Gemeinsam. More information: <http://www.musikschule-fuerth.de> and www.miriam-stiftung.de

Workshop 13: Dance Dynamics

Description:

This workshop focuses on a method of dancing in which people with various special needs can discover and experience a whole new realm of movement. The goal is to shape a creative environment that promotes and supports self-expression through music and movement. Consequently, there are no rules; the movement sequences and the scenes develop out of the impulses of the participants. The acting is always connected with sophisticated music which is randomly chosen.

Instructor: Wolfgang Stange

Wolfgang Stange is originally from Berlin and has been living in London since 1970. He studied to become a dancer at the „London School of Contemporary Dance.“ His artistic work with people with special needs began in 1974. He is the founder of the AMICI Dance Theatre Company, which integrates performers with and without disabilities. The main focus of his work with physically and mentally challenged people lies in the creative expression of dance and movement. Wolfgang Stange has been teaching in the field of theatrical education for more than 30 years. He has often lectured throughout Europe, Asia and America. His teaching method is known as „Dance Dynamics“ and distinguishes itself by the derivation of the dance movements from the participants.



Europa InTakt.2010: Workshops

Workshop 14: Ready to Dance

Description:

A dance workshop for people with and without special needs: Each person has his or her own language of movement, and dancing provides a method of expression for this language. Basic dance techniques impart security in movement and enable people to submit to their own expression through dance. Getting a feel for your own body and exercises that raise your awareness help you perceive both your own physical capabilities and those of others. Exchange through dance: Contact improvisation – a form of dancing in which people with and without special needs mutually find a dance in which everyone performs as equals. This results in very individual dance stories and small routines that can be presented.

Instructors: Tamara McCall und Christian Judith

Prof. Tamara McCall (Osnabruck University of Applied Sciences / Elementary Music Education) and Christian Judith (K-Produktion, Hamburg) have been performing in the dance company HandiCapace for more than 12 years and lead inclusive dance workshops and performance projects throughout Germany and abroad. By the way, Christian Judith is in a wheelchair. The goal of their dance education work is to develop a distinct artistic language in the field of modern dance: physical disability should be seen as an opportunity to discover a new and unique repertoire of movement. Here, inclusion can be experienced directly in collective and authentic dance

Workshop 15: Danceable

Description:

I will initiate improvisations having to do with the body or the room. That means to feel the room to be big or small, to use the body fully or partly. The individual improvisations will be composed to groups – thus consistently creating new images. so there will be always new images. Perhaps we will use texts in order to support the improvisations. Sign language could be used too, this depends on the participants. Alternatively, Elsewise I will use music or ask the participants to support accompany the dance activities of the others with musical activities. The aim is not a preplanned piece but experiencing the personal and common expression through movement.

Instructor: Erika Winkler

Erika Winkler lives in Cologne. Having studied dance at Folkwang Hochschule Essen she worked as a dancer and choreographer at home and abroad. Since 2001 she teaches contemporary dance, improvisation and composition in the professional field, amongst others at Pact Zollverein, Tanzhaus Düsseldorf, Grammar School Essen Werden. In addition, she works as a dancer and choreographer in Cologne and Düsseldorf, here especially at the Forum-Freies-Theater in the field of documentary theatre.



Europa InTakt.2010: Workshops

Workshop 16: Steel Pan Orchestra

Description:

The steel pan, also known as the steel drum, was created approximately 70 years ago in Trinidad. The main element of this instrument was an oil drum, and various membranes were worked into the concave top, resulting in different pitches. The steel pan is usually played while standing and either carried around the neck on a belt or set in a stand, which is adjusted to the height of the player. The workshop will use a special version of the steel pan, the "TeacherSteelPans," which have been exclusively produced in Dortmund and specially tuned for teaching purposes. The simple tone creation with two straight sticks and the possibility of learning melodies through patterns of movement, quickly lead to a group jam. Music and movement are inseparable: we play and dance simultaneously with this instrument.

Instructor: Werner M. Weidensdorfer

Werner M. Weidensdorfer has been teaching Music for over 35 years at the Dortmund Music Academy. He covers everything from Early Music Education to leading a big band. Since 1999 he has been working with steel pans. Starting with MiniSteelPans from Eckhard C. Schulz (E.C.S.), he developed the TeacherSteelPans, a "Music Learning Instrument" which has opened up a path to music for over 1000 children across the world. More detailed information is available at <http://www.teachersteelpan.de>

Workshop 17: Music invent and Explore

Description:

This workshop is meant as a common time while experiencing and creating music. The focus lies on individual and common musical improvisation. The precondition for the development of the personal abilities in using the own voice or musical instruments is the perception of sound. Improvisation serves deepening the acoustic perception and is the tool to explore and produce new and unheard sounds, which can be found both in different cultures and in New Music. Widening the world of hearing and widening the repertoire of musical activities – these are the aims of our common work.

Instructor: Alain Goudard

Alain Goudard is a musician through and through, composer and mediator of New Music. In 1995 he founded the „L'Ensemble de Six Voix Solistes », a group of 6 singers, participating in all major festivals and events of New Music in France. Alain Goudard works as an artist and just as passionately with persons with special needs. The group « Les Percussions de Treffort » was founded by him 25 years ago. Within this group professional musicians play together with persons with special needs. Alain Goudard inspires musicians and composers from different countries to write pieces for this ensemble and it's abilities and he is the initiator of a german-french cooperation in this field of art. He stands for musical-artistic development and integration.



Europa InTakt.2010: Workshop Schedule

Wednesday, 06.10.2010

6:00 p.m. Opening Concert at the TU Dortmund
„Audimax“
Vogelpothsweg 87, 44227 Dortmund

Thursday, 07.10.2010

08:00 a.m. - 09.45:00 a.m. Registration for the workshops in the
conference office
09:30 a.m. - 09.45:00 a.m. Opening Prof. Dr. Irmgard Merkt
10:00 a.m. - 12:00 p.m. Workshops 1-17, Phase 1
12:00 p.m. - 2:00 p.m. Lunch Break
12:30 p.m. - 1:30 p.m. Midday Concert at the Mensa Stage
2:00 p.m. - 4:00 p.m. Workshops 1 – 17, Phase 2
8:00 p.m. Evening Concert at Propsteikirche Dortmund
Propstehof 3, 44137 Dortmund

Friday, 08.10.2010

10:00 a.m. - 12:00 p.m. Workshops 1-17, Phase 3
12:00 p.m. - 2:00 p.m. Lunch Break
12:30 p.m. - 1:30 p.m. Midday Concert at the Mensa Stage
2:00 p.m. - 4:00 p.m. Workshops 1 – 17, Phase 4
8:00 p.m. Evening Concert at “Theater im Depot“
Immermannstr. 39, 44147 Dortmund

Saturday, 09.10.2010

10:00 a.m. - 12:00 p.m. Workshops 1-17, Phase 5
12:00 p.m. - 2:00 p.m. Lunch Break
2:00 p.m. - 5:00 p.m. Sound Check at the City Hall
5:30 p.m. Closing Presentations at Dortmund City Hall
Friedensplatz 1, 44122 Dortmund
After Work Party

Sunday, 10.10.2010

11:00 a.m. - 1:00 p.m. Closing Discussion with the Instructors
Emil Figge Str. 50, 44227 Dortmund

Europa InTakt 2010: Workshops

Organisational Remarks

Costs

The topics covered in the workshops are divided into five phases, each one building off of the other and leading to a final result. Therefore, it is necessary to remain in the workshop that you selected during the entire conference.

30% of the participants in each workshop shall be people with special needs.

The costs for participating in the Europa InTakt.2010 workshops are:

- € 200.00 for professionals
- € 80.00 for students
- € 80.00 for trainee teachers
- € 50.00 for participants with special needs

Cancellation Policy

Cancellations to the Europa InTakt.2010 workshops must be made in writing and must arrive at the TU Dortmund Centre of Further Education (Zentrum für Weiterbildung, ZfW) by September 21, 2010, at the latest. For organisational purposes a cancellation fee of € 50.00 will be charged. After this deadline or in the case that the registered participant does not attend the workshop, the full price will be charged, unless the space in the workshop can be filled by a replacement.

Information

TU Dortmund / Zentrum für Weiterbildung
Emil-Figge-Str. 50
D-44227 Dortmund
Tel: +49(0)231/755-6507/-2164
Fax: + 49(0)231/755-2982
e-mail: zfw@post.tu-dortmund.de

Registration for the Workshops

Registration for the workshops must be done online through TU Dortmund's Centre of Further Education (Zentrum für Weiterbildung, ZfW):
www.zfw.tu-dortmund.de/landingpages/kongresse.html

By registering you agree to be filmed or recorded for purposes of documentation, television and radio.

