

Kinesthetic Learning for  
**Adolescents**

*learning through movement and rhythm*

Leonore Russell

*Kinesthetic Learning  
for Adolescents*

Learning through  
Movement and Eurythmy



*Kinesthetic Learning  
for Adolescents*

Learning through Movement and Eurythmy

by

Leonore Russell



*Printed with support from the Waldorf Curriculum Fund*

Published by:

AWSNA Publications  
The Association of Waldorf Schools of North America  
65-2 Fern Hill Road  
Ghent, NY 12075

© 2009 by AWSNA Publications and Leonore Russell

ISBN: 978-1-888365-89-4

Title: *Kinesthetic Learning for Adolescents:*  
*Learning through Movement and Eurythmy*

Author: Leonore Russell

Editor: David Mitchell

Copy editor and proofreader: Ann Erwin

Peer review: Reg Down

Note: The author is solely responsible for acquiring permissions and copyrights for all information in this book that is not of her own creation.

## *Table of Contents*

Introduction .....	7
Part I: EURYTHMY IN THE HIGH SCHOOL	
Overview: Stages of Development for the High School Student .....	13
Grade 9 .....	18
Grade 10 .....	42
Grade I I .....	69
Grade 12 .....	81
Festivals .....	92
Part II: KINESTHETIC LEARNING	
Overview: Looking at the High School .....	99
Learning through Movement:	
Examples from the Classroom .....	109
Steps in the Process .....	126
Bibliography .....	129

## *In Appreciation*

To my early teachers, Sabina Nordoff, Danilla Rettig, and Elena Zuccoli, for their inspiring teaching;

To Else Klink and Michael Leber for their friendship and support of eurythmy in America and for all I learned from them and passed on in teaching tone eurythmy;

To Molly von Heider for her work in teaching eurythmy to children and adults. Working with Molly was the rediscovery of this art in its many forms, including its special relationship to the English language;

To Reg Down for his cheerful support, guidance and patience in editing this book;

To George Russell for his support and insight;

To the Eurythmy Association of North America for their financial support; and

To the editors of AWSNA Publications for bringing this work into print.

– Leonore Russell  
Garden City, New York  
Spring 2009

## *Introduction*

*It was as if I stood out there where sky and sea do meet  
And then a wave I did become as I moved forward on my feet.  
I took a breath and arched my back and felt my body swell;  
I had become a bigger wave and would get bigger I could tell.  
I gently rolled towards the beach, a crest of foam I wore;  
The breath I held I now exhaled as I approached the shore.  
I gave the beach the foam I wore and gently slid away  
To gather more strength from sky and sea for another wave today.  
So I took a breath and arched my arms and felt my body swell;  
I will become a bigger wave, much bigger I can tell.*

– Mercedes Anderson, age 75  
on her first eurythmy lesson

A unique feature of Waldorf education is that it addresses the whole being of the student. Whereas public education places strong emphasis on intellectual growth, and gives some attention to artistic and/or social aspects of the students, Waldorf pedagogy values especially the ability “to get things done,” the volitional or will capacities, as well as the fostering of cooperative activity. The fundamental need for active learning is consciously nurtured in the Waldorf classroom. The Waldorf school child has daily opportunities to learn by using her whole body through eurythmy, painting, singing, and many other group activities. Learning with movement brings joy, confidence, and success, and it helps greatly to educate the whole child, especially the growing will forces.

A question often asked in Waldorf circles centers on the importance of eurythmy (and other active learning) in the high school curriculum. Are activities, especially eurythmy, given the attention they deserve at the secondary level? Do high school students need only to grapple with information and concepts or should they also be active and physically engaged in their learning?



This book focuses on these questions, addressing the part kinesthetic learning can play in high school education, and the often-asked question as to the importance of the arts, in general, and eurythmy, in particular, will be addressed. Is eurythmy important? And if so, why? And what are the implications of research in planning our curriculum and schedules? To answer these questions we will move from the whole to the parts, seeing what can be done to integrate movement into curricula and how this fosters understanding and a love of learning.

The high school eurythmy class is a place where the emerging human being is central to all the activity. Gone are the desks, books, tests, instruments—all the externals necessary in other subjects. In the eurythmy class the student learns through her experiences and perceptions alone. For these to be motivating and positive the eurythmy class must be filled with life, humor, warmth and discipline—all arising from the teacher and students alike. Eurythmy is a highly interrelated and integrating activity. Not only are the students “harmonized” (integrating thinking, feeling and willing), but also the students and the teacher are engaged in social activity and relationship. Eurythmy is social in the everyday sense, but, further, it is based on the universal or archetypal human being. Thus there is a conversation between microcosm and macrocosm. In eurythmy there is the added dimension of growth into our deeper nature and the possibility of becoming more human.

Is it essential for the high school students to study eurythmy? I respond with a resounding “Yes!” However, there are many Waldorf high schools that do not have eurythmy in the schedule, and those that require weekly eurythmy classes are few. Various reasons are given for this: too many students who are difficult to teach at that age; rebellious ones in the ranks who feel they have been doing eurythmy since they were “babies”; the high school schedule is overburdened by academic requirements; and “eurythmy won’t get you into college.” Furthermore the thirteen- to fourteen-year-old student has crossed a developmental divide and now his or her own choice is essential for creative and artistic growth.<sup>1</sup> If the teacher does not cultivate creativity and expression, the student soon feels disaffected and can bring a negative attitude into the class.

By way of introducing the matters raised in this book, I have chosen autobiographical accounts, since my teaching career has given me ample opportunity to explore these questions. I share them as illustrations and trust that readers will find value in the various examples I have chosen. Many basic principles have been shown in life experience, as well as through contemporary research, to be valid and worthy of serious consideration.

Eurythmy began for me in high school with Sabina Nordoff at High Mowing School in New Hampshire. Loving eurythmy in her classes was the basis for my becoming a eurythmist. There was a very strong investment in the arts at the school, in painting, pottery, eurythmy and music, weaving and other activities, so much so that there was no question that each student would be active in one or another of the arts. The entire school culture supported the arts and they were its strength. Admiration for each other's talents and accomplishments was a strong tie between the students, and it helped to give us all a feeling of belonging.

When I began to teach high school eurythmy at the Waldorf School of Garden City, I drew on the inspirational teaching of Sabina, as well as my other teachers, Danilla Rettig and several senior class teachers at the school. At that time, the faculty was evaluating the eurythmy program and was inclined to phase in other activities such as dancing, mime and improvisation. Knowing how powerful eurythmy had been for me in high school, I proposed that we have it year long—twice a week and in every high school class. This suggestion was adopted and eurythmy became a rhythmical experience in the school curriculum.

Other colleagues gave wonderful support to the program and to my learning to teach: Joann Karp, Jeanette Resnick, and Ilse Kolbuszowski brought a wealth of artistic and therapeutic knowledge to the work. We experimented with different combinations of classes to find what seemed to work best. We tried blocks for the upper grades, which gave a consolidated effect to the work. But with these, there came a pressure for performances to be given within a short span of time. What worked best was a twice-weekly rhythm.

One year when I could not teach, the high school had no eurythmy. Soon into the year the students told me they sorely missed eurythmy and felt “they couldn't breathe.” This echoed a remark Else Klink had

once made during a eurythmy practice in Stuttgart: “Never forget that eurythmy is the breath of the school. Have them do the simple, basic forms over and over. This is what they need.”

I was lucky to come to a school that had the essentials for a successful program: faculty and administrative support that took the form of honoring eurythmy and giving me the freedom to develop what I thought would work. There were also many fine teachers whom I could observe and have the joy of working with, in particular, Suzanne Berlin and George Rose. I learned all I could learn by observing and emulating these masters. Also supporting the eurythmy program were Anne Charles, Beth Scherer, and Elizabeth Lombardi, class teachers with whom I worked collaboratively, creating plays and performances integrated into their main lessons.

It was from this apprenticeship that I developed the methods for working with high school students that you will read about in this book. I found that the more I worked with the principles of eurythmy, Steiner’s suggestions, and the Waldorf curriculum, the more the students responded and found eurythmy to be meaningful and refreshing. Eurythmy touched their feeling life, made sense, and gave them a marvelous way to express themselves. Students often remarked how wonderful their classmates looked while doing eurythmy!

This book is an effort to address the challenge of being able to teach with a positive approach. New teachers of all subjects need resources for ways to bring artistic elements into their classes, and they may find the selection of poems and suggestions just the thing needed for moments of inspiration. Much is presented in a conversational style, and I invite the interested reader to respond with a phone call or e-mail should he or she wish to discuss further any of the points.

Renewal is a necessity after even a few years of teaching. Mine has come through several avenues. Molly von Heider’s books, *Come Unto These Yellow Sands* and *And Then Take Hands*, have been a God-send for me. And they can provide for teachers a wonderful resource. Molly’s courses were filled with her extraordinary vitality, and the books are a living echo of that work. I had the opportunity to collaborate with her in the pedagogical course at Emerson College (England) over a period of nine years, and I was constantly finding new ways of working and sources

of inspiration by seeing Molly's classes with students of many different nationalities and life circumstances. Molly had one course for the teachers in training at Emerson, another for the biodynamic farmers, one for the musicians, and yet another for the eurythmists, and so on. Each had its own character and curriculum. Thus I witnessed the great scope and flexibility inherent in eurythmy. And this is a door through which we all can pass! Working with Molly and having her as a mentor opened new vistas, and I live with the light and inspiration of those classes.

Another purpose of this book is to share specific exercises from Molly and other fine teachers I have met: Willi Voldyck, Hanna Kress, Renate Kraus to mention but a few. I am deeply indebted to each of them. This book is also the result of many things I have learned from eurythmy teachers I have mentored and evaluated. As Molly often said: "Why didn't I think of that?" By watching others we learn. Also, the few discoveries I have made in my own work came in the classroom while the students, and I were engaged in doing eurythmy. The best ideas seemed to just come "out of the air." It was often a student's remark or idea that opened the way to a new approach.

Steiner once remarked (I paraphrase) that if you want to work with adolescents, you must be prepared to talk a lot. This book is intended as part of an ongoing conversation about teaching eurythmy to adolescents. It is a survival guide for the eurythmy teacher, written in hopes that eurythmy in the high school grows ever stronger and healthier. It is an exploration of the need for movement in many forms for integrated learning.

Why write such a book? I write out of gratitude that life has given me the work of teaching eurythmy. It has brought me friendships and mentors, and a countless number of relationships with students who have enriched my life. It has brought me a life that is filled with creativity and hope. There is little I can do to repay this debt, other than to pass on the pearls of wisdom and experiences that have been given to me. And it is my hope to inspire and motivate teachers to work with movement in *all subjects with all ages* of students. The concrete examples of how to do this are but the "tip of an iceberg"—a never-ending path that brings renewal and strength to teaching, where students and teachers engage in movement and creative learning together.



Part I:  
EURYTHMY IN THE HIGH SCHOOL

*Overview: Stages of Development  
for the High School Student*

The following chapters of this book focus on the high school classes 9 through 12. In the United States the students are often referred to as freshmen, sophomores, juniors, and seniors, and I will do so as well as calling them “grade 9,” and so on. These grades are distinct kingdoms because the changes in the adolescent are so great and striking. Here is a thumbnail sketch of the changes the student experiences.

**The Ninth Grader**

The ninth grader is indeed a “fresh man,” newly minted in his relationship to himself and the world. He is both new to the world and to his self, full of ideas and creativity, somewhat rough, like green wood, still bendable, impressionable, at risk, and original. In many cultures the youth would experience a rite of passage and afterwards be treated as adults. Even though we do not expect them to carry the responsibilities of an adult, they often show signs of both maturity and childhood. As teachers we are there to help them put the building blocks of life in place.

The ninth grader is thus freed from the authority of the lower grades class teacher relationship and finds the many specialist teachers in the high school a welcome change. Their learning now is based on interest and love of the disciplines. Their work is their responsibility and they begin to mold their own futures by what they do—or not do—in their pursuit of interests, friends and activities.

The deeds of the ninth grader are his responsibility and define the next steps in his life. At the same time, the students have to reform their relationship to a world that may seem far away and uncaring. A most helpful approach is to turn their attention to the world and guide them to practice observation using their senses. The questions for them are: What

do I see, hear, smell, taste? What did you say? What happened? Where? When? The work is straightforward, enriched with artistic presentations and planning, but not self-involved or delving into the “deeper meanings.” They often say they learned nothing in the lower school, but this is just an example of how they are crafting a new relationship to their memories, knowledge and the world. They now must learn to ask questions, to think about what they are learning and whether it makes sense to them. They need to create their own forms in eurythmy and to work collaboratively in creative efforts with their classmates. They need grounding in the essentials which they will later elaborate on and deepen.

In eurythmy class this means one must encourage them to ask questions. If they feel awkward in eurythmy, that somehow they are not “doing it right,” one may suggest that, just as an athlete feels how effortless and smooth his motions are when he masters them, so it is with eurythmy. By asking questions the students can overcome any discomfort or awkwardness with a teacher’s help.

Often the eurythmist feels defensive about such questions, but one must realize that the student is entering the age of critical thinking and discernment; she must have some understanding of her work or it remains in the stage of imitation or even worse, on authority. The student must be engaged and motivated from within, finding the work interesting, refreshing and satisfying from her own point of view.

### **The Tenth Grader**

The tenth grade, the sophomore year, is a new plateau and opens vistas from the present to the past. The word *sophomore* comes from the Greek, *sophos*, wise, and *mores*, foolish, an apt description of the tenth grader. The students now know their way around the high school and think that it is going to take forever to graduate. They are continuing the development of their academic skills, able to attend to the question beyond “What” to “Why.” Rudolf Steiner reminds us that before the age of thirteen or fourteen, the child cannot have a true sense of cause and effect. The sophomore is fifteen and can now consider history as having effects: science, math. Ancient history and the history of the English language take them on a journey that reminds them of their own history and unfolds for them the causes behind their present.

The “*mores*” aspect, foolishness, is also part of this picture. Their studies of Dante, the medieval tales with strong contrasts, the polarities in qualities of the elements in chemistry all show the student that he can hold two differing thoughts at the same time and is thus able to find a new level of meaning in his work.

In the earlier part of the year, the girls are still more developed physically than the boys. Usually the boys begin to grow after the winter break. (I am convinced they sleep a lot over the vacation and this enables growth.) Once a boy has begun his growth spurt, he will often be very tired in school, sleepy and not as focused. It is good to keep this in mind and give allowance for this, but not confuse it with results of excesses or lack of good habits. Most of his work is going into growing; he may even be depressed. (This is a time when the boys are especially at risk for substance abuse, and extra attention from the adults is important.)

Their studies of geometry and chemistry are of great importance in grade ten. Both subjects reestablish that there is an order and harmony in the universe. (The high school student can often forget this in the overwhelm of media hype of today’s world.) This can be reinforced in eurythmy and, again, integration of experience can happen in a way that builds a new and stronger vessel in the student.

### **The Eleventh Grader**

The eleventh grader is often called a “junior.” He is related to the “senior” of the next year and is now on a level with them in some ways. The boys are tall and gangly, good athletes and academically as able as the girls. Both boys and girls have overcome the bodily heaviness that showed itself in the first two years. Boys have emerged from the withdrawn state of earlier years and begin to show their leadership potential and intellectual abilities. Both sexes have achieved a rare balance (seen once before in the fifth grade “Greek period”). They are incredibly able in all aspects of their work. They can weave together many levels of thought and experience. They can keep ideas in motion or stillness.

The question for this class is “How.” How did this come about? How does this contrast with that? How does this affect that? The students are able to analyze, characterize, and hold a question until they find the meaning in it. They have a balance between the perception of their inner



being and the outer world. They are capable of a balance both socially and emotionally. They are often the leaders of community service projects. This is the time when they can do their most inspired and artistic work.

The needs of the future begin to intrude at this time, and anxiety about colleges begins to crop up in their behavior. This will blossom at the end of the year and begin to affect their work in grade twelve. It is important to bring their work forward in grade eleven, because grade twelve will be very different.

### **The Twelfth Grader**

The twelfth grade is often called the “senior” class, acknowledging that the students are at the highest rank in the school. It carries the tone that they have achieved a mastery of their experiences at the school. They look and usually act like young adults, so much so that on college trips they can easily be mistaken for college students.

Physically they are well on their way to how they will be as adults. Brain development shows the refining of cognitive skills: with “whole mind/body processing, social interaction, future planning and playing with new ideas and possibilities.”<sup>2</sup>

The task for the twelfth grader is to find how she is “membered” into the whole.” The individual now finds his or her place in the whole of the class, society, the world, history and the universe. This is the beginning of the visible path of the student’s personal biography (which began invisibly at the age of thirteen to fourteen). The student needs to choose their next school and teachers, the direction of their interests, and prepare their way with applications and visits to colleges. All this precipitates an “identity crisis,” which can be supported with an openness and genuine consideration of their questions and rebellious acts. The new adults are coming forth. These persons are now very recognizable. They have internalized (hopefully) what they have learned and now are usually able to work from within, forming decisions and separating themselves from the “pack” in a healthy way.

It is easy for the senior to fall back from this challenge and exhibit “senioritis” or unruly, uncooperative, antisocial or other self-destructive behaviors. It is important to keep in mind that these are symptoms of a

deep anxiety over the next steps that they must take and to keep the goal visible for them.

Work in all subjects should be manageable and finite. The zodiac forms in eurythmy bring the students into the scope of the universe and give them a way to envision their part in it. It is a quintessential experience of the senior year and is balanced by the EVOE. The former show the individual as a microcosm in the macrocosm; the latter as a human being in social interaction with self, neighbor, group, and the universe.

If nothing else is done in eurythmy during the senior year, it is my opinion that these are absolutely essential. They cut through all the anxiety and stress and give the student an experience of the self in connection with the world and others. This is another major developmental step. Without these, in my opinion, one has not a complete Waldorf educational experience.

### **A Note**

In reviewing the essentials of the high schooler's developmental path, it is always a question as to what happens when students partake of mind-altering substances (including alcohol). The normal developmental stages do not seem to manifest, a situation that needs to be addressed. Research has shown that whenever a student has quit school, his emotional and intellectual development is arrested at the age when he left. Similar results occur with substance abuse, although it has been more difficult to evaluate. The student using drugs waits at the door of his next challenge. (Perhaps he uses substance to delay his forward progress.) Close observation of behaviors will point the way to help the student. Ignoring or circumventing an encounter will undermine the lifelong health-giving effects of a sound education and make it nearly impossible for them to experience the real but more ephemeral experiences in eurythmy and the arts.

## *Grade Nine*

*May you have the strength of eagles' wings,  
The faith and courage to fly to new heights,  
And the wisdom of the universe to carry you there.*

– Native American blessing

The ninth grade follows the eighth as both a coda to the whole experience of the lower grades and a new beginning in the upper grades. The curriculum repeats itself but is brought now in a deeper and more reflective way, as the students embark on a new part of their journey on a path of true thinking. The various subjects now have an immediacy and direct relationship to the students' lives. The supports of childhood fall away as their studies through the sciences and the arts lead to an understanding of the outer world.

On the opening day of school, one ninth grade class lingered outside the high school steps long after the bell had rung, not even going up to the doors. Finally, an advisor had to go out and accompany them into the building. This is a picture of how they felt, how they needed a guide to bring them into the next phase of their lives. The young person faces life and school as an individual for the first time and can be, and often is, overwhelmed by upheavals of adolescence and the demands of school and parents. The teacher is the guide who empowers the student and shows the steps to take.

The eurythmy class is also a place for a new beginning. Often the attitude of the students is: "I have been doing this since I was a baby. Why must I continue?" There must be a clear and new beginning, stressing that whether they love eurythmy or not, it is now different. They must no longer just DO as the teacher instructs, but they need to KNOW the what, when and why of certain forms, gestures and patterns. Their own likes and dislikes, questions and interests are important to the learning. The eurythmy lesson is now a guided experience that includes the responses and creativity of the students.

The key that guides the eurythmy teacher is twofold: the curriculum and the developing student. The eurythmy teacher may see the eurythmy forms as her curriculum, but curriculum is for all teachers. Every subject can be expressed in word and in movement. Inspiration for teaching comes when one crosses the disciplines, for example, polarities in chemistry become “Fire and Ice” in eurythmy. Each topic can be raised to an artistic level, allowing the students to live into the subjects. One boy said, when reflecting on our ancient history and eurythmy block, “I could sit and listen because I knew we were going to be moving it in eurythmy the second half of the class... It gives me a feeling for the time.”

The material we choose for eurythmy needs to be selected economically, for the topics are studied in detail in the academic courses. One can choose a symptomatic moment or a principle and bring it into eurythmy. Examples of these are given later for each grade level.

The key to working with the adolescent is also twofold: first, to recognize and acknowledge that they are now real individuals standing before you—even though you will work with them as a group; secondly, to loosen the grasp on the lesson. For example, ask the students what they would do to this music or that poem, then develop these ideas in collaboration. The composition is made through infusing the ideas provided by the students with the principles of eurythmy provided by the teacher. The students engage themselves wholeheartedly in this activity and learn quickly and effortlessly. The lesson becomes a breathing experience between presenting new principles and encouraging/supporting the students to bring their own imaginations to bear within the context you have offered. If we are at a loss as to what is the appropriate thing to work on, the students will always give us the answer as to where the journey must go.

### **Themes of the Ninth Grade**

The ninth grader faces the world from the center of her being looking outward. There is a space between her self and the world. Her inner life is powerful and tends to hold her attention. Feelings ebb and flow. She is in a world of polarities: she feels the weight of her growing limbs and the weight of the problems of the world, but she does not yet have the capacities to deal with them. By asking the right questions, we

help the ninth grader to begin to look out into the world and see its content in a balanced way.

A healing question for the ninth grader is: “What is going on here?” What are we seeing, hearing, doing, or touching? The polarities of existence, comedy and tragedy, should be present in every class. Molly von Heider said, “They should be moved from tears to laughter in every class.”

The student should be helped to see and hear what is going on in the music or the choreography or the poetry. The basic elements of movement are reestablished—contraction and expansion of space, straight and curved lines, movements forward and backward, weight and levity, group and geometrical forms, the gestures for the vowels and consonants—until they flow easily. Rod exercises are very important for focusing their eyes and “waking up” their hands. Throwing the rods brings them directly into partnerships with their peers and results in the beautiful gifts of dexterity and harmonious group interaction.

In other words, the elements of eurythmy must be learned anew. The “building blocks of the universe,” straight and curved lines, are reintroduced, and the students move them with crystal clear forms. The vowel and consonant gestures may be quite hazy in the students’ minds and need to be revisited on a conscious level. Poems that have meaning for them inspire them to move and create. A favorite has been the melancholy poem “Buffalo Dusk” by Carl Sandburg.<sup>3</sup>

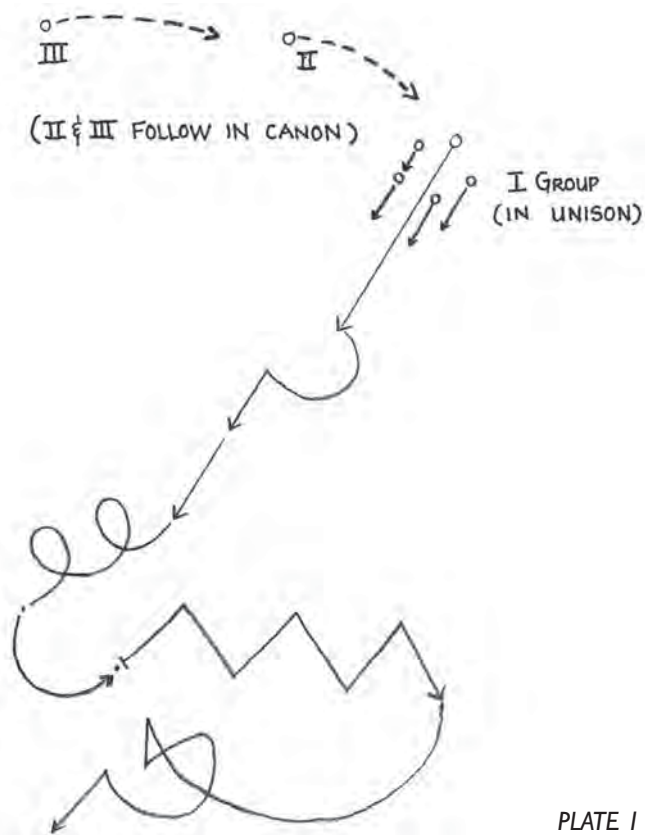
### **Buffalo Dusk**

*The buffaloes are gone.  
And those who saw the buffaloes are gone.  
Those who saw the buffaloes by thousands  
And how they pawed the prairie sod into dust with their hoofs,  
Their great heads down pawing on in a great pageant of dusk,  
Those who saw the buffaloes are gone.  
And the buffaloes are gone.*

The form below demonstrates a passive descent from upstage to downstage, with movement only on the verbs, and strong gestures in standing. Once this simple form is learned by the whole group, it can be

performed as a canon using the image that each group is a “tribe” moving through vast distances of space and time.

Each group begins the same form on each line, gently descending the stage. Although it is a sad poem, the mood needs to be felt and then dispelled by telling them that there is a resurgence in the buffalo population on the prairies today. Never leave without re-establishing the mood of hope. The ninth graders need to express the melancholy mood more than we might expect; they will sustain this mood and fill the gestures easily, but they need to emerge in a lighter, positive mood. Their academic and other artistic studies in the main lesson follow this same theme, e.g. comedy and tragedy, black and white drawing.



The ninth grade curriculum gives many possibilities for imaginative work in eurythmy. I have had the good fortune to teach American literature and combine it with eurythmy as the active part of the lesson. Since it takes time to develop a piece in eurythmy, we choose only a few poems, or a story, so that the eurythmy work is balanced with the academic study. The American poets—Frost, Dickinson, Sandburg, Plath, Oliver and others—suit the mood of the ninth grader, with themes and language easily accessible. There are also great speeches by Native American chiefs and legends from various tribes from which to choose. Below is an Iroquois creation legend well-suited for a whole class. It is a picture of the descent of the human being into day-waking consciousness and mirrors the change of consciousness taking place in the ninth grader.

#### **Iroquois Creation Legend<sup>4</sup>**

*Way beyond the earth, a part of the Osage lived in the sky. They wanted to know where they came from, so they went to the Sun. He told them that they were his children. Then they wandered still farther and came to the Moon. She told them that she gave birth to them and that the Sun was their father. She said that they must leave the sky and go down to live on Earth. They obeyed, but found the Earth covered with water. They could not return to their home in the sky, so they wept and called out, but no answer came from anywhere. They floated about in the air, seeking for help from some god, but they found none.*

*The animals were with them, and of these the Elk inspired all creatures with confidence because he was the finest and the most stately. The Osage appealed to the Elk for help, and so he dropped into the water and began to sink. Then he called to the winds, and they came from all quarters and blew until the waters went upward in mist.*

*At first only rocks were exposed, and the people traveled on the rocky places that produced no plant to eat. Then the waters began to go down until the soft earth was exposed. When this happened, the Elk in his joy rolled over and over, and all his loose hairs clung to the soil. The hairs grew, and from them sprang beans, corn, potatoes, and wild turnips, and then all the grasses and trees.*

Ninth graders also need comedy. I once had a class that resisted my every thought in eurythmy, but sprang into life when given *Mr. Pickwick on the Ice* by Charles Dickens. Not only did one of the leading boys

(who had been a very unhappy camper previous to this) offer to write a script for it, but the whole class costumed themselves and invented an ice-skating mime that was based on the sound gestures. They performed their work at a winter assembly, and it was greatly enjoyed by the whole school.

There are many sources for humor, from American tall tales such as the Paul Bunyan stories and James Thurber's short stories to Michael Burton's small volume of *Humorous Poems for Eurythmy*.

**Song of a Washing Machine on "Regular Wash" Cycle<sup>5</sup>**

(excerpt)

by Michael Hedley Burton

*Around we go. Around we go.  
All in together and to and fro.  
Your socks, your pants, your dark-blue shirt  
Tumbling around with your auntie's skirt.  
Around they go. Around they go.  
All in together to and fro.  
Around they go. Around they go.  
All in together to and fro.  
The suds are white. The water gray.  
Jackets and sheets will be clean today.  
A handkerchief is in a knot.  
The tablecloth sniggers—it must be a plot.  
And then it tries a shirt to smother.  
One sock is worried it can't find the other.  
Around we go. Around we go.  
All in together to and fro.  
(Around we go. Around we go.  
All in together...)*

The choreography can be simple in-winding and out-winding spirals with reversals. By involving the students in the choices of the patterns, the class is introduced to the process of making choreography. Proceed line by line, letting them choose an appropriate form for each.



**The Ocean's Ordeal – I**<sup>6</sup>

*The Ocean once could not get comfy,  
 "Zounds!" he said. "This bed is lumpy!  
 I will soon get very grumpy  
 If this pain goes on!"*

*The fishes called a delegation.  
 Fish of every creed and nation  
 Soon had sworn to bring salvation,  
 "The pain will soon be gone."*

*Well, they thought and thought for days.  
 Not one new thought could they raise.  
 When their vow they did not keep,  
 The Ocean cried himself to sleep.*

*The Ocean still cannot get comfy  
 Still his bed is far too lumpy.  
 Every year he gets more grumpy.*

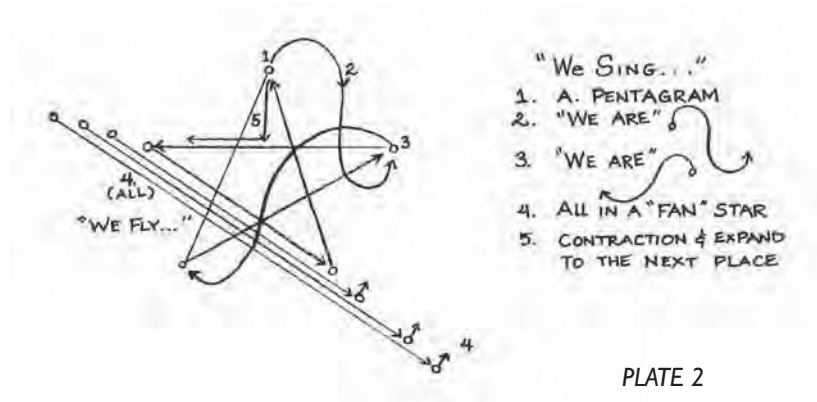
– Michael Burton

Native American voices speak to the students. One poem particularly apt for work with the vowels and the five-pointed star comes from the Inuit.

**Song of the Mountains**<sup>7</sup>

*We are the stars that sing.  
 We sing with our light.  
 We are the birds of fire.  
 We fly across the heaven.  
 Our light is a star.  
 Among us are three hunters  
 Who chase a bear.  
 There never was a time  
 When they were not hunting.  
 We look down on the mountains.  
 This is the Song of the Mountains.*

Nature poems are also important. Ninth graders care about the environment and need to find a connection with the world of nature.



Molly von Heider said, "All nature poetry can be done on the circle with contraction and expansion forms." The students can make up the forms by listening to the poem a line at a time and deciding whether it expands or contracts. By introducing in-winding or out-winding spirals, curves to the right or left, working in or out from the center, a strong, breathing form can arise that is easily learned. Many such forms can become part of their class repertoire and be used for warm-ups or small works in their eurythmy performances. Working with poetry in this way not only allows them to breathe harmoniously, but also strengthens their feeling and knowledge of poetry. This is extremely important for the adolescent. Some examples follow below.

### **Auguries of Innocence**

(excerpt)

*To see a world  
 In a grain of sand  
 And a heaven in a wild flower,  
 To hold infinity  
 In the palm of your hand  
 And eternity in an hour.*

–William Blake

The form can start with unity and then divide into a polarity. It can then be repeated with the first movement (allegro) from Robert Schumann's *Faschingsschwank aus Wien* [*Carnaval de Vienne*]. Music by

Schumann is strong, romantic and very understandable when doing eurythmy. The class should experience a strong polarity arising out of the unity.

*Climb the mountains and get their good tidings!  
Nature's peace will flow into you as sunshine into trees.  
The winds will blow their own freshness into you, and the  
storms their energy,  
While cares will drop off like autumn leaves.<sup>8</sup>*

– John Muir

### **Australian Prayer for Rain**

*Sweet rain, bless our windy farm,  
Skipping round in skirts of storm,  
While these marble acres lie  
Open to the empty sky.*

*Buried deep the oaten grain  
Awaits, as words wait in the brain,  
Your release, that of dew,  
It may make the world anew.*

*Sweet rain, bless our windy farm,  
Stepping round in skirts of storm,  
Amongst the broken clods the hare  
Folds his ears like hands in prayer.*

– David Campbell

### **Working with Polarities:**

#### **Heiterer and Elegischer Auftakt Forms**

*(The Merry and Melancholy Measures)*

The adolescent has entered the world of the affective, emotional, or “astral” life. She feels strongly the pull of polarities: joy/sorrow, sympathy/antipathy, humor/sadness, weight/levity, ebb/flow, sometimes flitting back and forth with lightning speed. These eurythmy forms are most engaging and important for the ninth grade. In doing these two forms the students can fully live into the swing of emotions in a conscious way, giving expression to their feelings and having them affirmed in the world by music, poetry and movement. When introducing the forms, begin with the

Elegiac form. It will take several lessons to teach, but be sure to end with either the music or the arm movements from the Merry Measure to lift the mood of the first form. As you work you can alternate between the two, balancing the dynamics of these forms. The class will have learned soul gestures in grades seven and eight and they can use them in these forms now quite spontaneously. (You can interchange “yes” and “no”!)

**Poem for the Merry Measure**

*Did you ever, ever, ever  
In your lief, life, loaf,  
See a deevil, devil, doval  
Kiss his weef, wife, woaf?*

*No! I never, never, never,  
In my lief, life, loaf  
Saw a deevil, devil, doval  
Kiss his weef, wife, woaf!*

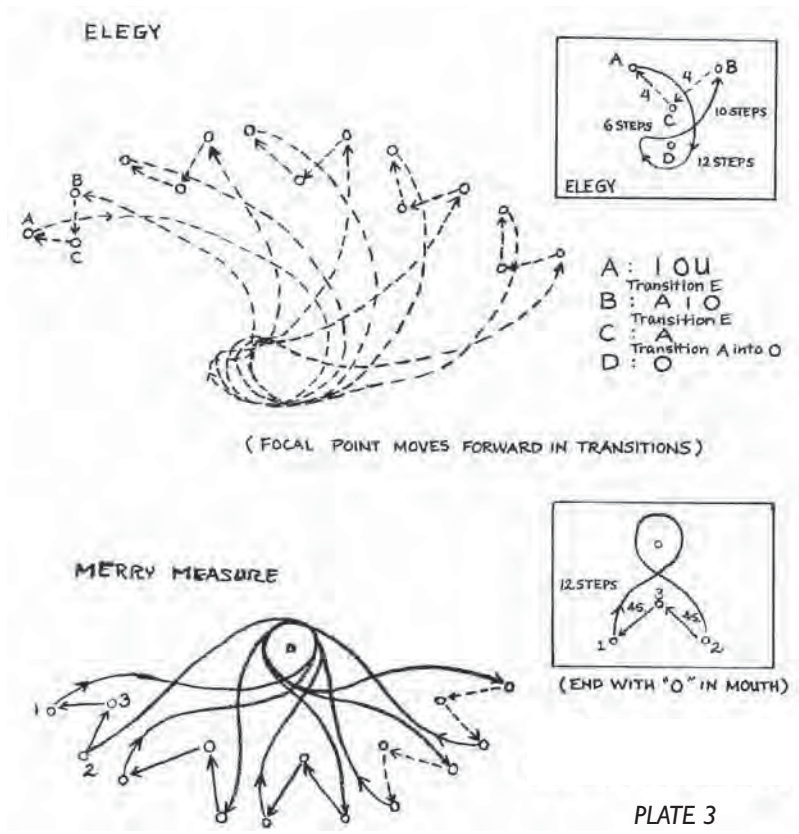


PLATE 3

This can be done with a full group (as drawn) with quick running steps. You can introduce stops and reversals, which add humor and control. The challenge becomes a matter of skill for the students, rather than allowing them to just run away with the form.

Divide the class into closely spaced groups of four. Have everyone work at the same time, as it is impossible to learn this by watching. Then expand it by bringing them together as a whole group on a semi-circle moving together. The form can be repeated with music; Scott Joplin's *Easy Winners* ragtime works well.

A poem which fits the melancholy mood is Robert Frost's "Stopping by Woods on a Snowy Evening." Eric Satie's *Gymnopédies* for piano suits this form perfectly.

### **Stopping by Woods on a Snowy Evening<sup>9</sup>**

*Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.*

*My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.*

*He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.*

*The woods are lovely, dark and deep.  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.*

Both of these pieces work well with this form and introduce a modern element into the pieces. Doing the form takes a long time, so alternate the poem and music on different days when teaching both. Tell the students to make it seem as if it were going on forever; then follow it quickly with the Merry Measure to break the mood of everlasting solemnity.

Other poets that you may want to look into, who carry a musicality in the words and images that sustain the mood, are Langston Hughes, Emily Dickinson, and e.e. cummings, and surprisingly, nonsense poems. The English Romantic poets have written many such poems; these are a journey in themselves. See Molly von Heider's books, *Come Unto These Yellow Sands* and *And Then Take Hands*, for many more suitable poems.

The following poem by Percy B. Shelley moves from the somber to the happy at the last moment. It can be experienced as the rays of the sun coming through the clouds as it transforms from one mood to the other during the course of the poem. This can be highly beneficial for the teenager on the precipice between depression and delight.

### Song

<i>Rarely, rarely, comest thou</i>	(sorrow)
<i>Spirit of Delight!</i>	(longing)
<i>Wherefore hast thou left me now</i>	
<i>Many a day and night?</i>	(question)
<i>Many a weary night and day</i>	(sorrow)
<i>'Tis since thou are fled away.</i>	(past)
<i>How shall ever one like me</i>	
<i>Win thee back again?</i>	(question)
<i>With the joyous and the free</i>	(I)
<i>Thou wilt scoff at pain.</i>	(sorrow)
<i>Spirit false! Thou has forgot</i>	
<i>All but those who need thee not.</i>	(I in negation)
<i>As a lizard with the shade</i>	(consonants)
<i>Of a trembling leaf,</i>	(consonants)
<i>Thou with sorrow art dismayed;</i>	
<i>Even the sighs of grief</i>	(sorrow)
<i>Reproach thee, that thou art not near,</i>	(I don't understand)
<i>And reproach thou wilt not hear.</i>	(I in negation)
<i>Let me set my mournful ditty</i>	
<i>To a merry measure;</i>	
<i>Thou wilt never come for pity,</i>	
<i>Thou wilt come for pleasure;</i>	
<i>Pity then will cut away</i>	
<i>Those cruel wings, and thou wilt stay.</i>	(Yes)

*I love all that thou lovest,* (love with L)  
*Spirit of Delight!* (call)  
*The fresh Earth, in new leaves dressed,* (consonants)  
*And the starry night;*  
*Autumn evening and the morn*  
*When the golden mists are born.*

*I love snow and all the forms*  
*Of the radiant frost;* (consonants)  
*I love waves and winds and storms,* (consonants)  
*Everything almost*  
*Which is Nature's and may be*  
*Untainted by man's misery.* (weakness, negation, sorrow)

*I love tranquil solitude,*  
*And such society*  
*As is quiet, wise and good*  
*Between thee and me*  
*What difference? But thou dost possess*  
*The things I seek, not love them less.*

*I love Love—though he has wings,* (love)  
*And like light can flee.*  
*But above all other things,*  
*Spirit, I love thee—* (joy)  
*Thou art love and life! Oh, come,* (call)  
*Make once more my heart thy home.*

Although this poem has elevated language, sometime thought to be beyond the ninth grader, working with the form will make it easier for the student to understand and experience its power and many moods.

### The Four Elements

This next poem introduces the four elements and the observing human being in the center of nature. It can be brought in relation to the History of Art block given in grade nine. Bring a picture of Giotto's *Saint Francis and the Birds* to class and discuss it with them. Such tangible pictures awaken interest in the students, especially for students new to Waldorf who are not familiar with art works or legends and thirst for them. Time given to a review of such things is never lost, and review

for long-time Waldorf students strengthens the memory and warms it as well. This shortened version of the complete hymn is a plus, for the complete hymn can be too extenuated for the students to sustain in eurythmy.

**The Canticle of the Sun**  
by Saint Francis of Assisi  
*(excerpt rendered by Molly von Heider)*

*Praise be to Thee, My Lord,  
Thro' our Brother the Wind  
For air and cloud, for fair and storm weather  
For thus Thou givest sustenance to all thy creatures.*

*Praise be to Thee, My Lord,  
Thro' our Sister Water  
Useful and humble, precious and pure.*

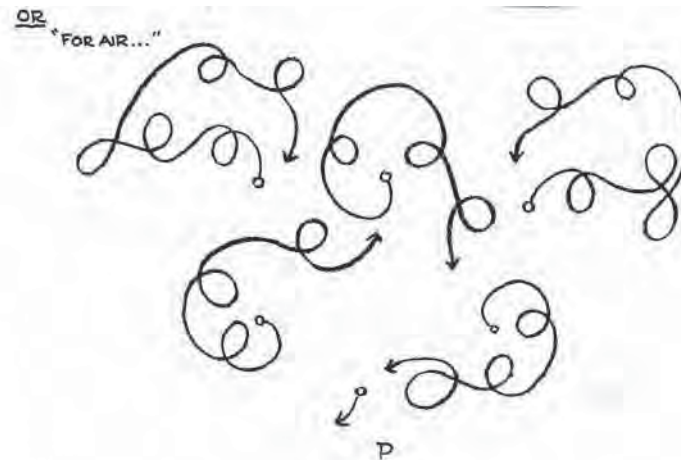
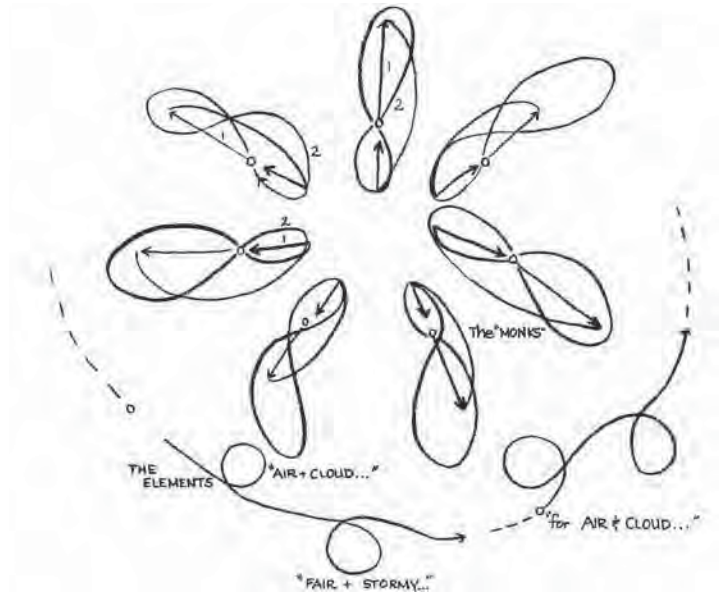
*Praise be to Thee, My Lord,  
Thro' our Brother the Fire  
By whom thou dost light up the Night  
For fair is he, cheerful forceful, and strong.*

*Praise be to Thee, My Lord  
Thro' our Sister Mother Earth  
Who dost support and govern and give to us  
Diverse fruits and flowers and the green grass.*

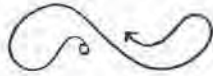
There are two groups in this form: One small group stands in the center (standing as if in the monastery looking out to the circling elements) and the other moves the four elements around the monastery. The “monk” within stands in ‘Eh,’ reverence—and forms the gestures within the rectangle of an imaginary window (soul space). If there are four students in the center, each may face outward to one of the four directions (north, south, and so forth). Those who are the elements move freely and swiftly around the periphery. By giving the students a choice as to which part they prefer, you will see the more active ones very happily do the elements (like a breath of fresh air) and the quieter ones enjoy the stationary part of the monk. After a time they might wish to exchange parts. The inner group does the words “Praise be to Thee, My Lord” and



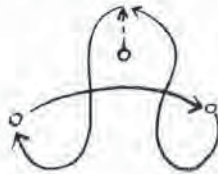
then the outer group whirls along with "Our Brother the Wind" and so forth. This dialogue echoes the "inner and the outer" forms done in the fourth grade.



(Praise be to thee, my Lord)



(for)  
thru' our Sister Water  
Useful + humble, precious + pure



thru' our Brother Fire  
by whom thou dost light up the night

Another poem with which to explore polarities is Robert Frost's "Fire and Ice." This poem is straightforward and yet dramatic. The students can readily create their own forms, based on straight and curved lines or on the four elements.

#### **Fire and Ice**<sup>10</sup>

*Some say the world will end in fire,  
Some say in ice.  
From what I've tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.*

#### **The Soul of Man**

*The soul of Man  
Is like to water.  
From heaven it cometh,  
To heaven it riseth  
Then returneth to earth  
In timeless rhythm.*

*Wind is to wavelet  
Tenderest lover.  
Wind from the deep tears  
Foam crested billows.*

*Soul of man mortal,  
How art thou like water!  
Fate of man mortal,  
How art thou like wind!*

– Goethe

#### **Periphery and Center**

Another way to work with the relation of periphery to center is the figure eight form developed by Marjorie Spock. The students hold copper rods in their right hands vertically, and the form is drawn as

the students move. Marjorie developed a further or more intricate rod exercise with this, but it is too difficult to describe in this text. I found the simpler version worked with the ninth grade. Please see Marjorie Spock's numerous articles (*Eurythmy Association Newsletter* at [www.eana.org](http://www.eana.org)) on the four ethers and other principles of eurythmy, particularly to read about the correspondence she found between these three forms and four ethers.

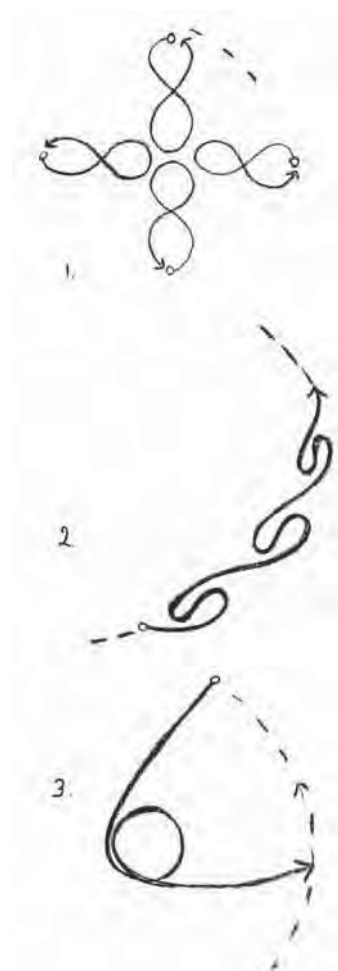


PLATE 6

1. It is moved first in relation to the center of the circle. (Plate 6.1)
2. Next it moves along the periphery. (Plate 6.2)
3. The focus expands to "extra periphery," moves towards the center, loops the top half of the eight over, and returns to the periphery. (Plate 6.3)

This form fits well with the music *Prelude* by Reinhold Glière and the following poem by Eleanor Treaves.

*There is a path to the heart of things.  
There is a gate to truth.  
In morning light the way seems sure,  
In starry nights the way seems clear,  
In deepest love the way seems found.*

### Rod Exercises

Rod exercises help establish form, rhythm and lightness in movement. The element of copper enlivens and refreshes everyone. Hands and fingers are awakened, eyes focus, feet become more conscious, people look into each other's eyes and make silent agreements (*When do I throw?*). Everyone

loves the challenges of these rod exercises. The seven rod exercises are often especially helpful in early autumn. Rods exercises that involve

throwing and moving around the circle work well to music by Handel (chorus from *Judas Maccabeus* or others of your choice). The original exercises are taught in eurythmy trainings, so are not reiterated here. Many variations and extensions developed by teachers and students are also available.

The following is a good opener at the beginning of the year. It has seven phrases of six counts each and is done as a canon form. It can be started in unison and then developed into six parts. (When it is done in unison, the music is longer than the movements, so when the form is completed the students can just wait in place until it ends. In canon form, the music and the form work out perfectly.) The form, a contraction/expansion on a circle, is by Willi Voldyk, with music by Jeanette Resnick.<sup>11</sup>

### **The Sunburst**

Standing in a circle the class makes seven movements of six steady counts:

1. Lower the rod held vertically from a position high above the head to an angle of 30 degrees near the floor.
2. Walk six steps towards the center with the rod held at the same angle.
3. Place the tip of the rod on the floor and lower the other end to the floor. This will make a sunburst pattern.
4. Walk six steps backwards towards the periphery.
5. Walk six steps back to the rod.
6. Pick up the near end of the rod and quietly pull it back to the periphery, leaving the point on the floor.
7. Raise the rod back up into the high vertical position.

Immediately repeat, now using the left hand to lower the rod. There is no rest measure between the end and restart.

Other rods exercises that motivate and stimulate the students include balancing the rod on the fingertip (vertically) or on the head (horizontally) while walking. The group can make a very small circle, each person holding her rod only with a fingertip as it stands vertically on the floor. This makes a very small circle of rods. On the count of three everyone lets go of her rod and catches the next one before it falls. There

is a moment when all the rods will be standing without support in a balance. Everyone likes to work at this; it brings the class together before ending.

*Rod Exercise - SUNBURST - in Six Counts*  
by Jeanette Resnick.

The image shows a handwritten musical score for a piece titled "Rod Exercise - SUNBURST" by Jeanette Resnick. The score is written on six systems of staves, each system containing a grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has one sharp (F#). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line and a final chord in the bass clef.

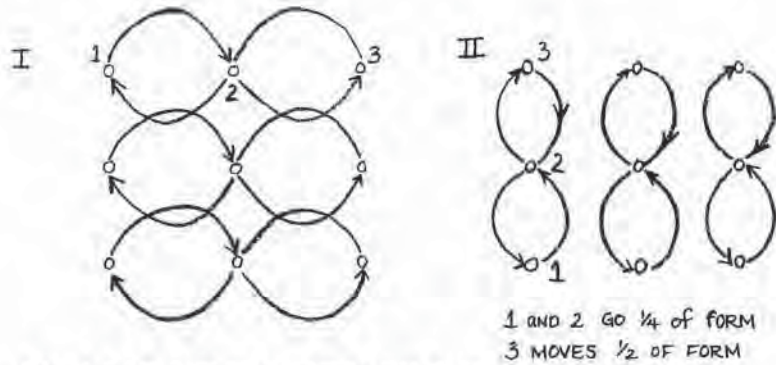
**Tone Eurythmy**

Other important studies for grade nine are pieces in tone eurythmy. They learn the tones and scales, intervals and chords; walk the beat, rhythm and pitch; and perform simple pieces ranging from folk melodies to the classics (usually piano music). Most important, however, they are all learning the activity of listening, an invaluable ability. Make it a practice to have the class sit quietly and listen to the whole piece of music before they begin to work on it; they love this and the pianist does as well, for so often she will be playing only phrases rather than the whole. Practice listening to the tones, the intervals, the rhythm. Then do a simple but important exercise that helps strengthen the ability to listen:

Everyone lines up at the back of the room facing forward. High C is played. The students show it with the gesture. Then G is played (without anyone saying what tone it is), and everyone must move their arms to where they think that tone is in relation to the high C (halfway down the space). Then E is played, and the students move their arms to that space. The pianist then chooses tones to heighten expectancy as to which note will be next. Have the students move to the place where the tone is. (Middle C is in the foreground, G is the middle ground and all others are between.) Those who cannot place the tone often follow the others and soon their ability to hear the pitch and identify the tone improves. This integration of space, movement, and visual sensing improves listening and identification of tone as well as self-confidence. (This can also be done during the grade six main lesson on sound.) It is a very harmonizing activity, so much so that all eurythmy work after it flows easily and is learned quickly.

The students can make up forms for other scales. A notebook is handy to have from here on, in which to draw the forms and record the scales if you have the class time.

NB: Orientation to front/side/back, and curve/straight can be practiced with many pieces of music. A favorite is an excerpt from Mozart's *Sonata in A Major, K2331, First Movement, Variation 4*. It can be done with students arranged in three lines across the room and as many in these lines as necessary. (Again, no one is sitting out.) Always follow work with the elements of music with a piece of music, so the students can move to real music and not just practice the movement exercises.



FORM FOR CURVED LINES AND INNER ORIENTATION

MUSIC: MOZART OR HANDEL

PLATE 7

courtesy of Michael Leber

### Geometric Forms

Geometric forms work on the feeling life of the teenager in highly beneficial ways. They strengthen thinking and clarify the feeling life; they are also very important for the social life of the class. In striving to master them the students work on problem solving and sharing responsibility with their classmates. They develop patience as they help each other learn to move the forms. They can build up the forms (and relationships) by first throwing copper rods on a line, a triangle, a square, a star, a hexagon and a seven-pointed star. Usually class nine students can go as far as the pentagram. Then they organize themselves on these forms and move them to poems or music. Building rhythm and flow is essential. First "follow the nose" and then move frontal. Clear, strong movements, sustained or quick, and versatile in mood—this is the goal for class nine, and all can be done with good humor!

The geometric forms worked on in grade nine are continued in the upper grades. If they are mastered in grade ten, then the students have the orientation needed for differentiated group forms in grades eleven and twelve. The following pieces also work well with classes five and six:



- The star with the Inuit poem (Plate 2)
- Musical star: an improvisation with alternating inner and outer paths
- Hexagon with poem
- Squares and octagons with Schumann's music (*Faschingsschwank aus Wien*)
- The figure eight and harmonious eight forms: See Reg Down's write-up on building up the "Harmonious Eight" in his book *Waiting for Angels*.
- Mozart's *Im Fruhling*
- Shelley's "The Cloud"

Other suggested pieces for circle and geometric forms:

- Handel's (major and minor) *Sarabande*, *Larghetto*
- Bach, *Prelude #1, Well-Tempered Clavier*
- Bach, *Prelude in D minor*
- Bach, *Partita* (two or three concentric circles, high voice, low voice, and rhythm)
- Bartok, *Children's Pieces* (walking and clapping the rhythm)
- Beethoven (melody, breath, major, minor and rhythm)
- J.K.F. Fischer, *Preludio Arpeggiato* (3-part / 9-fold walk)

Moving from center-oriented forms (such as the circle) to frontal forms (forms facing forward) can be done in each class, beginning with one and progressing on to a piece that the class can develop for presentation.

### **A Class Project**

To remedy imbalances Rudolf Steiner often encouraged teachers to observe the children and to start "where they are." This advice stood me well in the fall of 1986, when a major hurricane barreled over Long Island. School was closed, of course, but reopened the next day. (Hurricanes are quick to move through and they leave sunny skies behind.)

That next day my first period class was the ninth grade. Right at the bell, the outside doors of the eurythmy room (never used, as the students always came through the building) burst open and the students flew into the room, as if borne by the roiling energy of yesterday's storm.

I thought in a panic: What was I to do? They were carried on a wild wind! The hurricane, of course!

So we launched into it, first a description of what everyone had experienced: tree limbs down, a roaring wind, rain like daggers, trees bending in half, television predictions of dire flooding, radio static crying a “curfew” and everyone off the streets, curtains closed to protect from flying glass, the eye of the storm passing over, the school untouched, the streets washed clean!

Then the class unanimously agreed that we had to “do it” in eurythmy. We began the reconstruction piece by piece. A small group of students offered to write the narration; they would be actors sitting in front of the stage, listening to the radio and giving the account of what was happening. Seven girls wanted to be the hurricane, swirling counterclockwise around a center, all the while moving from the left side of the stage (Africa’s shores) to the right side (the Caribbean and the eastern coast of the United States). They had to remain always as a periphery rotating around the center, moving the gestures for “Gloria,” the name of this storm. The girl in the center had to “hold” them together in a neat circle and still move sideways. This was not easy!

The problem arose as to how they could show the geography of the two coastlines of Africa and America. The boys got an idea, but they wanted it to be a secret. (So be it, life is risky!) By now used to this sort of thing, the accompanist began to create some music and asked for additional sound effects to augment the piano, so we added thundersheets and bells—and had our score.

The class worked on it for three weeks: the narration, acting, lights, music and sound effects, and costumes. An all-school assembly was on the calendar and their work came to performance! The audience, who had also lived through this, was delighted and roared in approval during the final scene: The “coast of Africa” was a line of tall, straight boys clad in brown tunics. As the storm whirled across the stage, they disappeared stage right; moments later the storm approached stage left and the boys reappeared out of the wings wearing red, white and blue! The humor of this did not go unnoticed.

After this I could resume teaching eurythmy. The class had truly breathed!

## *Grade Ten*

*Thou art not set in space  
But space is set in thee.  
If thou wilt but cast it out,  
Thou hast eternity.*

– Angelus Silesius

The second year of high school brings the students to a new level. As sophomores they are able to think more abstractly than they could previously. They are able to take on challenges in thought and reflect on actions in new ways. They are interested in cause and effect and are at a stage where they can now understand the concepts. They have mastered the beginning of the high school work and are ready to go deeper in all their studies, moving from the question “What” to the question “How.”

Tenth graders also study the history of the English language and learn how our language has evolved and transformed. They see that what was valid in the past may no longer be so. In chemistry they learn the periodic table, about the essences of the elements and how these behave. In the earth science block they learn about the movements of the currents of water, river and oceans, air and weather. In literature they take the journey of the *Odyssey*. In math they study geometry. We can see how the curriculum brings their thinking into complexity and movement. This works in them, and later in the eleventh grade, they will develop the capacity to hold many different ideas or pictures at the same time. Conversation with the students reveals what is living in their inner life from their studies. One year it might be the *Odyssey* that especially grips the class; in another it may be the currents of water and air. No matter, this rich curriculum is an unending source of inspiration for the eurythmy class.

In our eurythmy lessons we take the elements one at a time and then begin to layer them into a whole. By taking bass, alto and soprano

voices in tone eurythmy and holding their own parts in the choreography, or by working with a poem that moves from a geometric form to a free form and back again (such as the Destiny form), the students learn how to do in movement what they will be able to do later in thinking, thus actually laying a foundation for flexible and layered thinking. The work in tone eurythmy and with geometrical transformations creates a space and form to express imaginations. The interplay of imaginations from the ancient world with geometrical forms strengthens their concentration and orientation. It can also heal many social rifts in the class. It is strongly social work and can help any new students feel part of the class.

The tenth graders begin a recapitulation of the history curriculum (from lower school) by studying the cultures of ancient history: India, Persia, Egypt, Greece and Rome. They have already revisited these in the ninth grade in History through Art and in History of Drama main lessons by establishing an overview of these great civilizations through their art. They can see the sweep of vast epochs and now consider changes in human consciousness.

Once I was asked to create a study (block) by integrating the Ancient History main lesson and eurythmy. We studied the history and did eurythmy to texts from each of the civilizations. It was important to find an image in each culture out of which the eurythmy flowed. This one image created the mood and held the study together.

One such image is the ideal of the holy man in ancient India; he was at one with the world of the gods, living in the breath of God so that he was sustained in the physical world. The physical world was only “maya,” illusion or unreality for him, existence as if one were suspended within the physical/spiritual world and sustained by the universe. The holy man went to the forest and lived with the food that fell into his hands. In ancient Indian art and sculpture the gesture of the hand is as if it touched the “ring of fire” (the periphery); the hand is at a right angle to the wrist and pressed gently outwards. All ancient Indian sculpture has this positioning of the hands and feet, reaching out to the periphery. Further, bells and gongs led their listening out to the flowing of the cosmic sounding, and they sensed being one with the Divine.

### Ancient India

In eurythmy the mood of India lives in the gesture for 'Ah.' This movement streams to and fro from the periphery and is held in the mood of wonder and longing to return to the heavens. In this gesture is expressed their wish to return to the Golden Age, when men and the gods co-existed as brothers in goodness and bliss. Stories from other ancient cultures that exist today in tribes from Africa or South America tell us that this closeness to the divine brings a social peace and happiness unknown to modern cultures.

A note of warning: It is very difficult for tenth graders to sustain the 'Ah' gesture. They will become sleepy and bored if this is the opening study. So begin the choreography in eurythmical movement, and, after creating the forms with them and studying the period, ask them how this longing to return to the spiritual existence can be shown in gesture. They will have the opportunity to transform the movement upward, in feeling, raised on the toes and streaming into the form of the 'Ah.' This activity will open the way for them to easily find the gestures for the succeeding epochs out of the mood of the times. It is an exciting opportunity for them to use their intuitive powers and to integrate their knowledge on a higher level.

### Sanskrit Verse

*Yasma yatam yagatzarvam*

(Ah,Ah,Ah)

\_\_ U \_\_ U U U \_\_ U

(Picture for speaking: sunrise)

*Yasmin evah praliyate*

(Ah, Eh,Ah,Ah, Eh)

\_\_ U \_\_ U \_\_ U \_\_ U\_\_

(day, animals, elephants, cobra)

*Yenedam dhariyate*

(Ah, Eh,Ah, I,Ah, Eh)

U \_\_ U U \_\_ U

(moonrise, night animals)

*Haivai tasmai*

(Ah,Ah,Ah,Ah, I)

\_\_ \_\_ U \_\_ U

(water, animals, manatee, ocean)

*Gnanad mano namach.*

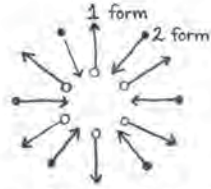
(Ah, O,Ah,Ah)

\_\_ U \_\_ U \_\_ \_\_

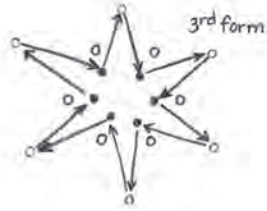
(temples, pyramids, burial chambers)

End with I, U, A.

SANSKRIT POEM



SUNRISE (1+2)



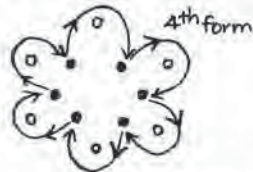
1. YASMA YATANI YAGATZARVAM  
(FROM WHOM THE WHOLE WORLD SPRINGS)

1 2 1  
A A A

2. YASMIN EVAH PRALIYATE  
(TO WHOM IT RETURNS AGAIN)  
A E A I A E

3. YENEDAM DHANIYATE  
(BY WHOM IT IS SURELY SUSTAINED)  
DAY, ANIMALS, ELEPHANTS, COBRA  
A E A I A E

MOONRISE  
(NIGHT ANIMALS)



4. HAIVAH TASMAI  
(TO HIM THE SELF WHO KNOWETH ALL)

A A A A E (ABOVE HEAD)



5. GNANAD MANO NAMACH  
(BE ALL HONOR)  
(TEMPLES, PYRAMIDS, BURIAL)

A O A A

PLATE 8

Notes and eurythmy from Hanna Kress

English can be done as well as Sanskrit.

*From Whom the whole world springs  
To Whom it returns again  
By whom it is surely sustained  
To Him the Self who knoweth all  
Be all honor.*

– Translated by Virginia Brett

*Mine eye is sun  
And my breath is wind  
Air is my soul  
And earth my body verily  
Who never have been conquered  
Give up my life  
To heaven and earth  
For keeping.*

– Satapatha Brahmana

The class can also create their own choreography for the following creation legend from ancient India. This activity will allow them to integrate their studies and learn on many levels. Each day they explore a part of the legend and create a new form. The students can contribute ideas for forms and gestures, such as “now a spiral, now straight lines,” until there is a complete choreography.

### **The Creation and the Flood<sup>12</sup>**

*In the beginning there was no life, no lifelessness, no air, no sky, no sign dividing day from night. The universe existed in the shape of darkness, wholly immersed, as it were, in deep sleep. Then the divine Self-existent appeared with irresistible power, dispelling the darkness. He who contained all beings shone forth of His own will.*

*Desiring to produce beings of many kinds, He created the waters and breathed warmth into them. He placed His seed in them and that seed became a golden egg more brilliant than the Sun. And in that egg, He, Himself, was born as Brahma, the progenitor of the whole world. He rested in the egg for a whole year. Then, by His thought, He divided the egg into two halves. Out of these two halves He formed the heaven and the earth; between them a middle sphere, the eternal abode of the waters.*

*By the breath of His mouth He created the gods who entered the sky. And by breathing downward He created the demons, thus separating good from evil, light from darkness, for with the creation of the gods shone the day, and with the creation of the demons came darkness.*

*Then for the sake of the prosperity of the worlds He caused the priests to proceed from His mouth, the warriors from His arms, the merchants from His thighs and, from His feet, those men who were to labor as servants of others.*

*He then divided His own body into two parts, male and female, and brought forth a son, Virag, who became the father of Manu and was called The Child of the Sun, the First King of Men. To him Brahma revealed the Sacred Laws as to how human beings were to live on earth.*

*Four great ages followed the creation of the world and of mankind....*

### **Building Meaning with Context**

In order to do eurythmy successfully, high school students need a context. The rule of thumb is that the teacher builds on what they already know. This not only validates their knowledge and experiences, but also establishes a common experience that forms the basis of their future work. They love to return to favorite stories from the lower school—but with the added element of perspective from their higher vantage point. If there is a main lesson or special subject which covers a topic you are going to draw from for eurythmy, wait until it has been introduced by that teacher, or preface your presentation as an introduction to their later studies with so-and-so. For example, in the *Bhagavad Gita*, Krishna says:

*Not wounded by weapons  
Not wetted by water  
Not seared by fire  
Not dried by water  
Not wounded  
Not wetted  
Not dried  
Not seared  
Such is the Atman  
The divine inner Being  
Forever and ever.<sup>13</sup>*



Putting it in context is not only informative, but this may be the first time a tenth grader hears of such a concept, so it makes for stimulating discussion. Arjuna must go to war, but knows the enemy is none other than his kinsmen. He would prefer not to fight his own clansmen. Krishna, the God of War, appears to him and counsels him on the eternal nature of the higher self.

After speaking the poem and having a discussion, the students will have a relationship to the poem and will be able to help create the eurythmy for it. Without this relationship their eurythmy work would be imitative and uninspiring.

### **Ancient Persia**

This is the period when, for the first time, mankind experienced the earth as distinct and having gravity. The priestly caste led the people to develop agriculture. New plants were developed and cultivated, and the nomadic life gave way to an agrarian culture. Humanity experienced the qualities of weight and levity, darkness and light, good and evil, peace and war. Led by Ahura Mazdao, Zoroastra, their great leader, formed a religion that embraced these polarities.

For the students, to make the experience of Persia concrete use a copper ball and a rod. This helps create the feeling of working with instruments to transform the world. The feelings for center and periphery, curved and straight, and tools for building form are strongly established. The students can feel themselves as creators with a measure of freedom not experienced in the Indian epoch. Class ten students love working with the polarities.

Molly von Heider's book, *Come Unto These Yellow Sands*, contains many suggestions for eurythmy for this time period, including the following:

#### **Bare the Sun**

<i>Bare the sun</i>	<i>Be a Warrior of the Light</i>
<i>To the earth,</i>	<i>Love the earth</i>
<i>You, O, Human Being</i>	<i>Into a radiant diamond</i>
<i>Are set between</i>	<i>Transform the plants</i>
<i>Light and Darkness.</i>	<i>Transform the animals</i>
	<i>Transform your self.</i>

Note: In a variation of a form for this poem, each student holds a ball and a rod, the ball in the left hand and the rod in the right, a physical manifestation of the straight line and curve, which can inspire them to make a form on their own.

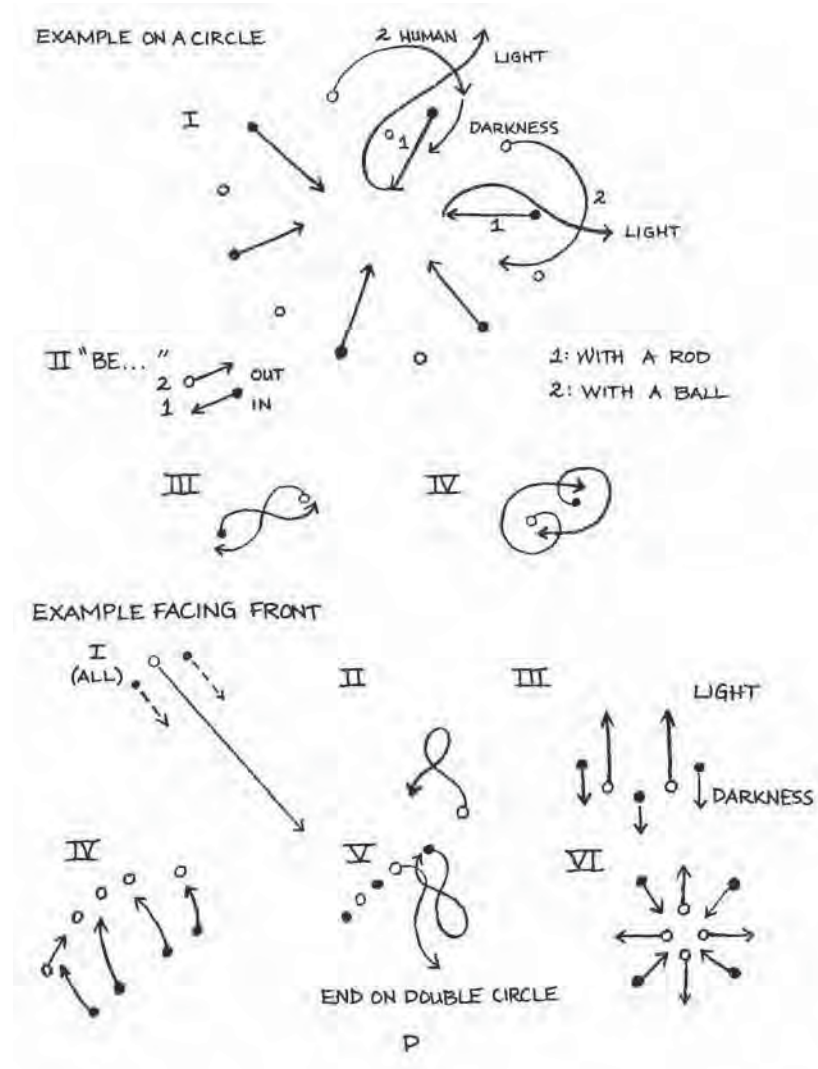


PLATE 9

**Babylon and Egypt**

The ancient Babylonian and Egyptian civilizations were another great step forward in human consciousness and in practical skills of life on earth. The Sumerians developed abstract writing and a lunar calendar. They had a feeling for the universality of number, for example, the sky god, Anu-the-Ruler-of-All was also known as the number 60!

The Babylonians and Chaldeans contributed greatly to the development of the science of astronomy. The Egyptians extended this into the development of measuring, mathematics and geometry. Like the Persians who tilled the soil, the Egyptians farmed, but they had to measure their field plots yearly after the flooding of the Nile. To do this they worked from their knowledge of the stars' relationships to points on earth, thus discovering the laws of geometry.

The students now draw on their memory of ancient Egyptian art and create a living tableau of figures flattened into the plane. They press themselves against a wall and turn their feet in the direction they would walk, lifting their hands in eurythmy gestures and then pressing them against the wall. Not only is this fun, but they see and feel the quality and effect of the plane. This understanding of the plane is evident throughout the architecture, sculpture and pictorial art of ancient Egypt. The human figures arise out of the plane in soft bas-relief, not yet into three-dimensional space. The students can sense the powerful and practical entrance into space needed when the three dimensions will all be present, although not yet in perspective, foreshadowed perfectly in the famous headdress of Tutankamen: The gaze is frontal, the headdress falls at the side-to-side plane, and the face and stripes of the head covering stress the (vertical) forward-and-back plane.

**From Tableau to Improvisation**

Another way to introduce the mood of Egypt is to ask the students to take up poses they remember from Egyptian sculpture. Ask them to form two lines (from upstage to downstage), each facing a partner, and about four feet apart. They assume their postures and freeze themselves, reminiscent of the great statues of Egypt, imagining themselves to be on the banks of the Nile. Then in twos, the students walk down between, imagining they are on a boat going down the river. They look to the right

and left and observe the “statues.” When they reach the end they take up a pose, the rest move upstage and regroup. The next pair then moves “down the river,” and so on.

After everyone has had a chance to move, ask them what it felt like. They will share the most surprising impressions! Out of these observations then ask: What is the gesture of Egypt? They will then discover the ‘U’ (oo). This contraction of the body in space gives the mood of Egypt; out of this mood the students can develop and discover gestures on their own for the poems and geometrical transformations.

When doing the forms for these poems, use a musical accompaniment other than the piano, such as bells, Tibetan symbols, drums, wind chimes or gongs. The students can help create the accompaniment. If the piano or other twelve-tone instrument must be used, stay with open intervals, the sixth or above the sixth.

The Egyptians learned how to measure. They used the abacus for accounting for the grains and wines delivered to the mills and storehouses. They dealt with the yearly floods of the Nile by inventing geometry; they understood the plane. One can see this in the museum exhibits of the activities of daily life, now a worthy subject for the artist/historian. By using pictures and images from this time, the students can experience the planar, the two-dimensional quality of eurythmy. This strengthens their thinking and creates a full experience of the movement. Space becomes a tangible, living experience. The human form, with feet planted firmly on the earth, but the head still open to the starry sky, bespeaks the strong connection to the world of spirit. The fact that the pharaoh was still considered a god also supports this. The pyramid, although in triangular form, is still a ‘U’ with its opening pointed to the Dog Star, Sirius. The Egyptian concern for the preservation here on earth of life after death raises questions about the afterlife and reincarnation. These are often posed in the eurythmy classes because of the artistic, non-academic format. By listening and attending to these ideas, students gain entrance to learning in depth.

The contrast between the complexity of India and the simplicity of Egypt is striking and worth exploring. Bring in pictures of their art and architecture so the students have visual phenomena before them as much as possible. They will be able to see that the ‘Ah’ gesture permeates

Indian art, and the 'U' gesture is everywhere in Egyptian culture. Here the exercise for Weight and Light is essential, as well as 'E,' 'U' and 'Ah.'

**Poem from the Egyptian Book of the Dead**

*HE WALKETH BY DAY*<sup>14</sup>

*I am yesterday, today, and tomorrow.  
The divine hidden soul who created the gods  
And who feedeth the blessed.*

*I am the lord of the risers from death,  
Whose forms are the lamps in the house of the dead,  
Whose shrine is the earth.*

*When the sky is illumined with crystal,  
Then gladden my road and broaden my path  
And clothe me in light.*

*Keep me safe from the sleeper in darkness,  
When eventide closeth the eyes of the god  
And the door by the wall.*

*In the dawn I have opened the sycamore;  
My form is the form of all women and men;  
My spirit is god.*

**Greece: Freeing the Gesture**

The study of the ancient Greek culture provides a surprising contrast to the Egyptian culture. In order to introduce ancient Greece, help the class recall what they learned about this culture in ninth grade. Then have the students stand in the position of the Kouros. This is the same as the stance of the ancient Egyptian statues with feet slightly advancing one in front of the other, arms and legs parallel. The gaze is forward and both heels are on the ground—with one major difference: The students are now standing free in three-dimensional space! Another important difference, but subtle, is the wearing of the archaic smile, which Rudolf Steiner suggested was an expression of the feeling of well-being in the body.

Now have them lift their back heel and see what happens in the body. Again, a subtle shift, the shoulders and hips twist slightly and move into a *contrapposto* position (the hips and shoulders are at opposing

angles). Then have them continue the twisting until they are bent way over and can touch the raised heel with the opposite arm. They will immediately realize the position in the Greek statue, *The Discus Thrower*. Then have them quickly untwist and let the imaginary discus fly, ending in a held gesture. Follow this with the question: What then is the characteristic gesture of Greece? The 'E,' of course. And what is in it? A sense of freedom, of movement, of balance, and of self-consciousness. One foot is raised into the air and freed from the 'U' of the earth, while the other firmly supports the body on the ground.

The students can then work on the rhythm with poems in the original Greek or in translation. Have them practice moving in a balanced way through will, feeling and thinking, taking each sound gesture through each zone. The dactylic hexameter may be difficult for them to walk; a helpful picture to give them is of walking over hills and valleys as the lyre singers must have done, stepping the lines, reminding themselves what came next with each caesura. A good exercise is to lead the whole class in this rhythmical walk, spiraling and snaking around the room, one student reading or reciting the poem.

Stressing balance in rhythm, breathing in and out, and using the whole body for gesture will lead the students to a breakthrough in which they can experience total involvement and freedom within the movement. They can experience the threefold human being, his thinking, feeling and willing, and how these are expressed through the head, heart and limbs. When they move, all these aspects of their being need to be involved. Ask them how one can do this. For example, a form that continues this rhythmical and balancing approach is the Threefold Eights (form for Greek rhythms):

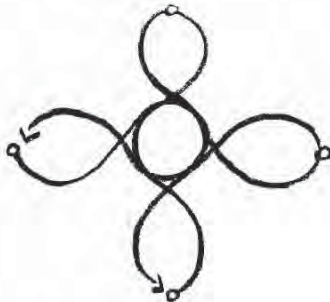


PLATE 10

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ <u>an-dra</u> <u>moi en-ne-pa</u> , <u>Moo-sa</u> , <u>po-lyo-tro-pon</u> , <u>hos ma-la pol-la</u> the man to me in-sing, O Muse, [the] many-turning [man] who very much	ἱερὸν πτολίεθρον ἔπερσε. <u>hi-e-ron</u> <u>pto-li-e-thron</u> <u>e-per-se</u> ; sacred citadel he sacked;
πλάγχθη, ἐπεὶ Τροίης <u>plang-chthay e-pay</u> <u>Troi-avs</u> wandered after Troy's	ἴδεν ἄστεα καὶ νόον ἔγνω, <u>i-den a-ste-a kai</u> <u>no-on</u> <u>eg-noh</u> , he saw [their] cities and [their] mind he knew,
πολλῶν δ' ἀνθρώπων <u>pol-lohn</u> <u>d'an-throh-pohn</u> of many men	πάθεν ἄλγεα ὃν κατὰ θυμόν <u>pa-then al-ge-a hon</u> <u>ka-ta thoo-mon</u> , suffered pains in his spirit
πολλὰ δ' ὃ γ' ἐν πόντῳ <u>pol-la</u> <u>d'ho g'en</u> <u>pon-toh</u> many he at sea	ψυχὴν καὶ νόστον ἑταίρων. <u>psoo-chavn</u> <u>kai nos-ton</u> <u>he-tai-rohn</u> . life and the homecoming of his companions.
ἄρνύμενος ἦν τε <u>ar-noo-me-nos</u> <u>hain te</u> [trying to] gain both his	ἔρρυσάτο, ἱέμενός περ <u>er-roo-sa-to</u> , <u>hee-e-me-nos</u> <u>per</u> ; he saved, having tried however much.
ἀλλ' οὐδ' ὥς ἐτάρους <u>all'</u> <u>oud'</u> <u>hohs</u> <u>he-ta-roos</u> but not so his companions	ἄτασθαλίησιν ὄλοντο, <u>a-tas-tha-li-ay-sin</u> <u>o-lon-to</u> , transgressions they perished.
αὐτῶν γὰρ σφετέρησιν <u>ow-tohn</u> <u>gar</u> <u>sphe-te-ray-sin</u> of them for by their very own	Ἐπερίονος Ἥελίοιο <u>Ho-pe-ree-o-nos</u> <u>Av-e-li-oi-o</u> of Hyperion Helios
νήπιοι, οἱ κατὰ βοῦς <u>nay-pi-oi</u> , <u>hoi ka-ta</u> <u>boos</u> fools! who cattle	ἄφειλετο νόστιμον ἦμαρ. <u>a-phay-le-to nos-ti-mon</u> <u>ay-mar</u> took away of homecoming the day.
ἦσθιον· αὐτὰρ ὃ τοῖσιν <u>ay-sthi-on</u> <u>ow-tar</u> <u>ho toi-sin</u> devoured: therefore he from them	τῶν ἀμόθεν γε, θεά, <u>tohn</u> <u>ha-mo-then</u> <u>ge</u> , <u>the-a</u> , of these [starting] from wherever, O goddess,
	θύγατηρ Διός, εἰπέ καὶ ἡμῖν. <u>thoo-ga-tayr</u> <u>Dee-os</u> , <u>ay-pe</u> <u>kai hay-min</u> . daughter of Zeus, sing also to us.

## PLATE I I

From Homer's Odyssey

Translation courtesy of Michael Anderson

Another example for hexameter comes from the Greek of Bion,<sup>15</sup> around 100 BC.

### The Death of Adonis

<i>Lovely Adonis is lying, sore hurt in his Thigh on the mountains,</i>	(lemniscate)
<i>Hurt in his thigh with the tusk, while Grief consumes Aphrodite.</i>	(spiral out)
<i>Slowly he drops toward death, and the Black blood drips from his fair flesh, Down his snow-white skin, his eyes Wax dull 'neath his eyelids Wail ah! Wail for Adonis! He is lost To us, lovely Adonis.</i>	(spiral in)
<i>Wail ah! Wail for Adonis! The Love Respond with lamenting.</i>	

Another approach is to ask them what scenes in the *Odyssey* seem particularly eurythmical to them. Ask them to choose the text and then bring it to class and create a form for it. A popular choice is the scene of the boat passing between Scylla and Charybdis. This passage lends itself to a large group form with a central figure (which also can be done with three), with the waves of the ocean and the unison of the rowers on the boat moved by different groups. The form is a simple water form repeated over and over on a large spiral pattern. Each student enters, one following the other into the spiral and out, but on a counterpoint with his or her neighbor. The waves become the prelude to the poem and the form repeats at the end of the piece. We used Erno Dohnányi for the music for the waves, *Postludium from Wintereigen, Op. 13, C major*. A large group can move water forms and spirals on the opening section of this piece.

### Forms and Activities for the Greek Period

1. Walking the hexameter on a lemniscate
2. Practicing the many rhythms of Greece using the copper rods for emphasis
3. Incorporating the lyre with the poetry and movement



4. Showing art works such as the Greek Sphinx, *The Discus Thrower*, Kouros and Kourai, *Winged Victory*, and Zeus (I mounted enlarged copies of these on poster boards and brought them to class.) These artifacts enliven the lesson.

5. The triple curve, figure eights form to Kingsley's *Andromeda*

A poem that ties the themes of ancient history and modern life together is *The Negro Speaks of Rivers* by Langston Hughes (*The Collected Poems of Langston Hughes*, New York: Alfred Knopf, 1995). It can be done using the various styles of the epochs, the forms for the elements, or a Dionysian form. The students relate strongly to the imagery and musicality of this poet particularly.

Tenth grade is an appropriate time to introduce the special gestures for English eurythmy (as opposed to German or American sounds), in conjunction with the History of Language block. A good example for consonants comes from Molly von Heider: (Plate 12)

*Why is the wild wind-swept wave  
Like a thief thirsting for earth,  
Shifting the shingle, jogging and jousting,  
Churning and charging hither and thither?*

The students will have many questions about the formation of the sounds and the particular characteristics of British English. There is the influence of their island existence with the ever-present interplay of wind and water. The focus is the transitions between the sounds, which leads to a flowing, never resting impression. Done well, the movement looks like the breezes blowing through the trees.

One class became so interested in the variations of language, sound and gesture that they brought in translations of the Morning Verse in different languages to try out in eurythmy. Working with style is appropriate in the tenth grade, but not in the earlier grades when sounds and moods are taught in themselves without adding "style."

Other themes appropriate for tenth grade work include more of the slightly fantastical or legendary American tall tales and such stories as Dickens' *Mr. Pickwick on the Ice*. The Paul Bunyan stories are often a quite welcome diversion and different kind of challenge for tenth grade students. Many of them remember them from lower school reading;

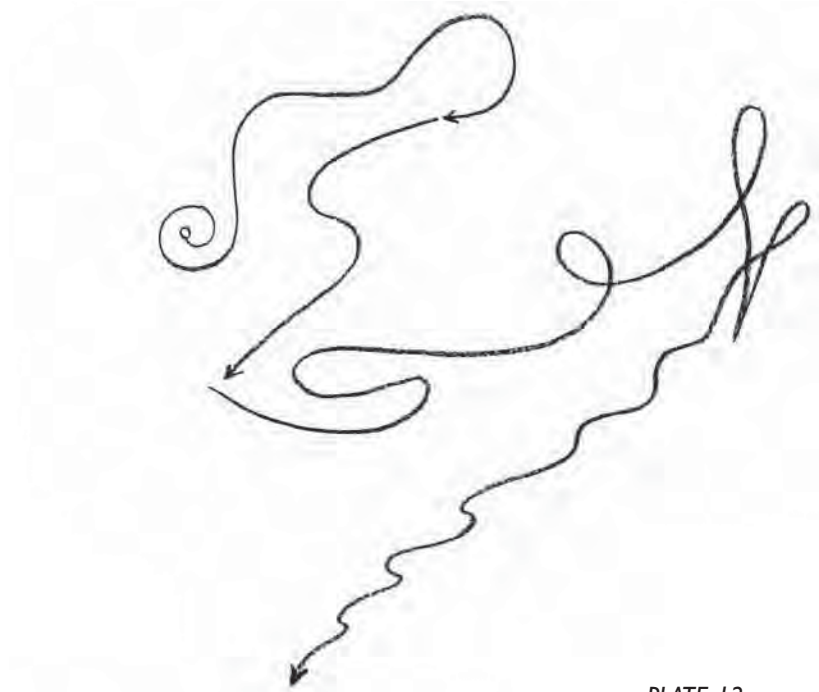




PLATE 12

NOTE: "TH" SOUND 

OR  USE ONE HAND FOR SMALL WORDS.  
"THIS, THAT, THESE, THOSE."

this is important because the resonance of memory brings warmth and fullness to their work now. These stories involve impossible scale, and they stretch the imagination (for example, "How can we show Paul's toothpick the size of a pine tree?") By asking the students to be creative, they come up with solutions filled with imagination and humor. The eurythmy becomes "quickened," surprising and strong. The larger-than-life American legends are funny and awesome at the same time. They create a feel for the vastness of the new country and the resulting movement is expansive, free and dynamic.

### **Geometrical Forms**

Central to the tenth grade eurythmy work are geometric forms, in particular the TIAOAIT. When I first learned this indication, I shook in my boots. How could a tenth grade sustain this silent form and be willing to learn its symmetry? I was helped by Molly von Heider's approach: One simply teaches it and repeats it regularly in class. One will notice an orderliness slowly arise in the thinking and the behavior of the students if this is carried over a number of months.

The TIAOAIT form is a full, symmetrical development of form. It is complete in all directions (up and forward, right, left, down and back) and develops gesture fully in space and time. There are many approaches to teaching this, but what I have found most useful is for the whole class to step the patterns together to music in a slow rhythm.

The axis of the form becomes strongly visible when the whole class walks the forms (without spirals) at the same time. They can see how the front is "budding out" and the back supports and fills out the circle. Once the ground form is clear, the students can go on to see how the spirals are further elaborations on the unfolding of the form. They can see how the horizontal is transformed into the vertical and then returns to the horizontal dimension.

Rather than have the whole class repeat this form over and over, you can challenge them by asking: Can you do this in complete silence without looking at one another? (If you mention that in the future eurythmy will be done in silence, they are intrigued). Or at the end of the class ask, "Who feels they can do the TIAOAIT today?" Six volunteers could perform it and the rest of the students can watch in silence, watching to see if they are completely together and strong. A sense of satisfaction always followed this. I was amazed at how long my classes would sustain this activity; it was usually months.

Other teachers have done this form to music at eighth grade graduations and other festive occasions. I have found, however, that silence is so rare in our world that it is essential to the experience of this form. The students remark on how hard they have to listen, how they have to feel the movement of the group and of their neighbors in order to stay together. It is a triumph of the inner self to direct all outward movement. This is a new idea to them, and by considering it they have a specific

example of the autonomy and freedom of the self. This is yet another example of the theme from the *Bhagavad Gita* of the undying self. For some, this may be the first time they have met these ideas. They are now, as the Greeks were, standing at the beginning of philosophy.

This form is in Annemarie Dubach-Donath's book<sup>16</sup> so I will not repeat it here, only the drawing of the ground form. She also suggested the poem *Wonder at Beauty* by Rudolf Steiner. Reg Down uses Pachelbel's *Canon in D Major*. Each piece changes the rhythm and mood of the form.

Although the power of the TIAOAIT form is particularly felt when done in silence, here is a poem that works very well with it. The poet is Dag Hammarskjöld, who was the first Secretary General of the United Nations. Many of his poems, found in the book *Markings*, resonate with the high schooler who is also walking in uncharted lands.

#### **The Road<sup>17</sup>**

*The road  
You shall follow it.  
The fun  
You shall forget it.  
The cup  
You shall drain it.  
The pain  
You shall conceal it.  
The answer  
You shall learn it.  
The end  
You shall endure it.*

#### **Symmetrical Forms**

Tenth grade students need to experience how forms are made. Often they think it is just the creative whim of the teacher. When they discover why the forms are as they are, they are freed from the experience of working from authority and begin to do eurythmy because they can understand it and love it. I have found building up the lemniscate to be an effective basis for understanding the dynamics of form. It shows the inward tendency and the outer centripetal forces as they integrate movement, and it is a strong individual and social experience.

**The Lemniscate**

1. Stand on an imaginary circle at three o'clock. Extend your hand to the center of the clock and move around it counterclockwise, focusing only inwardly (about eight steps).

2. Stand at nine o'clock and move clockwise with your arms raying out to the periphery.

3. Put the two forms side by side (this creates a lemniscate) and move from the center of the left hand circle and then to the right. Follow the inward movement and then open out to the tangential gesture.

4. Ask the students to show only the inward or the outward focus. (This is almost a mime exercise. They must direct their movements very consciously.)

5. Place nine students in a large lemniscate form, filling the room, and have them move it all at once, crossing though the middle. If the students have trouble understanding the transition to a whole group, remind them that they do this as a warm-up in basketball practice. The show at the Museum of Modern Art in New York City (summer 2007) included this form crafted in a huge metal sculpture by Richard Serra. Museum patrons walked this sculpture and some said they experienced a kind of vertigo caused by the tremendous pulls of the centrifugal and centripetal forces of the sculpture.

6. After they have this large lemniscate moving well, have the students turn frontal.

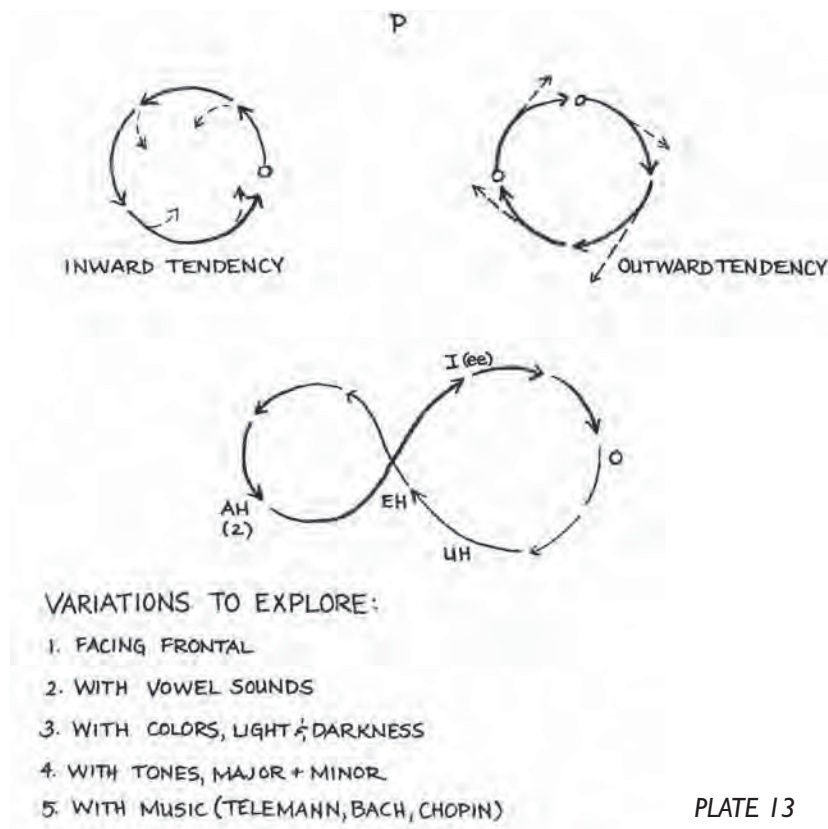
7. Ask them where the vowel sounds would fit on this pattern (see Plate 13). Try this.

8. Ask what colors would fit where. Try this.

9. Ask whether one side is like the major in music, the minor. Try this.

10. Do all sequentially.

This sequence involves focused thinking and intense will activity on the part of the students. The overlay of colors, sounds and music lifts their activity into a harmonious experience of strong feeling and expression. Every class I have done it with is harmonious, energized and confident afterwards. They no longer resisted eurythmy because they have contributed to it, understood it, and felt it. Their technique improved greatly and they were now in control of graceful, expressive and strong movement. It was theirs, not mine.



### Understanding Symmetry

Symmetrical forms that are completely realized in space, i.e., where there is “similarity of form on both sides of a dividing line or plane,” are explored by doing “mirror” forms. These satisfy the tenth grade student’s will to work with wholeness, and they enjoy doing these with partners or in groups.

The next stage is to move in parallel forms, and a third stage is to move in free forms (one part of the symmetry is visible, three parts, invisible). The student can do solo forms only when the four-part symmetry has been integrated into her understanding (hence the TIAOAIT). She carries the orientation of front, back, left, and right within and does not lose her way or become disoriented. Every movement is made in relation to an axis of symmetry; every action is carried in relation to her center.

Good forms for experiencing symmetry are the square and the five-pointed star with two or three groups. The students can create the many “ways” to move, each for their own group. One poem particularly apt for work with the vowels and the five-pointed star is the Inuit “Song of the Mountains” (see the ninth grade section). Robert Frost’s “Stopping by Woods on a Snowy Evening” also lends itself well to this.

Crossing into other disciplines opens many ways for the students to find relevance in the eurythmy work. This is addressed in greater detail in the next chapter: “Kinesthetic Learning in Adolescent Education.”

Remember: Geometric forms are also important in grade nine and should be part of their work. They give a sense of security, harmony, and confidence.

### **Inspiration from the Sciences**

Of great importance are forms of contraction and expansion. Again a note from Molly von Heider: “All nature poetry can be done to contraction and expansion forms.” I found this particularly helpful and freeing and soon began my classes as I had seen her do, with such a form to many different nature poems. Poets to look into are John Keats, Percy Bysshe Shelley, modern American nature writers, and Robert Frost, among many others. The students will develop a feeling for whether one should “expand or contract” which will help them create the forms. You will see how quickly they come into harmonious breathing when doing these forms.

*Hail! ye waves! Hail! seas unbounded.  
By the holy fire surrounded  
Water, hail! Hail! fire splendid!  
Hail! Adventure rarely ended.  
Hail! Ye airs that softly flow.  
Hail! Ye caves of earth below.  
Honored now and evermore  
Be the elemental four.*

– Goethe

The theme of Nature and the Human Being needs to be returned to each year. The ninth graders may have visited this in American Literature, in History of Art, and Drama, and in doing the Saint Francis prayer in

eurythmy. In tenth grade they learn of the elements in chemistry and may be reminded of the Greek philosophers' findings that the four elements permeated both the world and the human being. A prime moment for bringing the elements, the Greek rhythms, and geometry into the eurythmy class is when they meet the ideas for these elements in their block on Ancient Greece.

The element forms of earth, air, water, and fire can be explored by having the students find them manifested in nature. It took me many years to find the element forms given by Steiner in their natural forms. Air was the easiest, living as I did on Long Island and being able to observe the looping of the birds in flight over the beach. Water was again self-evident in the play of the waves breaking on the shore and the flow of a stream. Fire was in the flickering of flames, but the salamander form was hard to find. I finally saw it in England in a huge Saint John's fire: the sparks zipped up, rotated and fell before spiraling upwards again. Earth again seemed easy, but the angles of crystals and pyrite did not show themselves in action. One autumn day, however, I passed by a pond that was in the process of freezing and on the skin of the surface were myriad angles being etched right before my eyes.

Have the students look for these, either in photos or, better, in artifacts or, even better, in nature. Have them bring these in and display them for the duration of the study. You will find the students' interest will deepen and they will see the reality in the eurythmy as well. These forms can be done to music (see list) or poems. They can be woven later into poems and plays without having to reteach them. The students will greet them like familiar friends.

Another example of interdisciplinary work in eurythmy and science comes from Kristin Ramsden. She asked Kenneth Melia, the biology teacher in her school, how the blood moves through the human heart. He drew this form (Plate 14) and her high school group performed it as a eurythmy form to this poem<sup>18</sup> by Emily Dickinson:

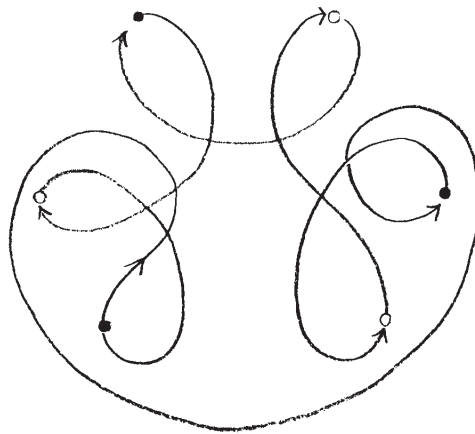
*The life we have is very great.  
The Life that we shall see  
Surpasses it, we know, because  
It is Infinity.  
But when all Space has been beheld,*



*And all Dominion shown,  
The smallest Human Heart's extent  
Reduces it to none.*

### **Apollonian and Dionysian Forms**

The tenth grade is an excellent time to work on the two streams of artistic expression—the Apollonian and Dionysian modes. The former can be seen as radiating from the periphery in towards the center, the latter radiating from the center outward towards the periphery. In the Apollonian forms everything relates to the Creator. In the Dionysian, everything relates to the human being. While Apollonian expresses the cosmic order, the laws of the universe as they radiate into language and all human activity, the Dionysian gives expression to the human soul. These two streams manifest in all the arts; one example is realism and expressionism in painting.



P

PLATE 14

Talking about these two modes and exploring the differences give the students an overview and a sense of order. They gain confidence and are often inspired to write their own poetry. To pursue this study in eurythmy, the students enjoy doing the exercise just as Steiner suggested: taking a poem and moving it first from the Apollonian point of view and then the Dionysian. I would write out the basic forms on the board

and then ask the students to choose which they wanted to work on and create their own forms. After much discussion and practice, they showed each other their work. Comments from those students watching revealed their new understanding of how the artist chooses his starting point and how different the results can be. Molly von Heider shared with me this simple rendition (Plate 15) of these types of forms that is easily remembered.

A crossover with the tenth grade History of Language course can be made through working on the styles of epic, lyric, and dramatic poetry. The epic lives within the realm of memory—of thinking; the dramatic is embedded deep in the will; the lyric lives in the life of feeling. The English teacher can provide short excerpts that can be worked on in eurythmy. The sounds for the elements can be used with the alliteration in early English poetry.

*Air: r and h*  
*Water: l and w;*  
*Fire: f, s, c, h, d, b, p*  
*Earth: g, d, k, t*

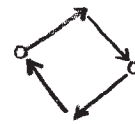
An interesting note: Most often literature from the South (the *Odyssey*, for example) stresses rhyme and structure; the Northern works, such as the *Edda* and *Beowulf*, are full of pictures. “Singing from the south, pictures from the North,” said Molly von Heider. The *Edda* is replete with verbs and consonants, the *Odyssey* with vowels and flowing phrases. These two streams meet in early English poetry, a good example of which is William Langland’s “The Vision of Piers Plowman,”<sup>19</sup> written with alliteration and pictures.

### **Tone Eurythmy in Grade Ten**

The tenth grade students are able to do the elements in tone eurythmy and can move in three-part harmonies, to work in groups to show the soprano, alto/tenor and bass parts in a piece of music. Working with circle forms brings them into the breath of movement and allows them to move to works by Bach that would be too difficult in a strictly frontal form. The works of Beethoven are wonderfully clear in their structure, and students love to move to them. A frontal form in three

parts can inspire them for a whole semester. It is through such a study that many students will be introduced to the world of music. One girl remarked to me at the beginning of class, "You know, I listen only to rock music, but I really like the piece we are working on. And you would never believe it! We heard this very piece on the radio while we were driving to school! I was so excited that we had to stop the car and listen to the whole thing!"

THE STRENGTH  
OF THE BODY



THE GLORY  
OF GOD



THE JOYS AND  
SORROWS OF  
THE SOUL



PRONOUNS

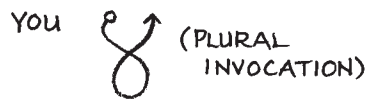
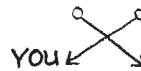


PLATE 15

The eurythmy forms should reflect the strong use of major and minor, and the intervals. This will simplify the forms and allow the students to experience the music strongly. One year I used the opening section of a Beethoven Sonata to teach major and minor. The students were so interested to hear what came next that they completed the whole movement.

In general, choose short pieces to focus on the individual elements rather than cutting up a larger work. It is important to preserve the integrity of all musical works—a completely opposite approach than what is happening in advertising and popular use of music for other than artistic purposes. Favorite composers for grade ten include Beethoven, Schubert, and Schumann.

The use of music in eurythmy classes is perhaps the most overlooked aspect of the Waldorf school curriculum. In the music curriculum, the children learn to sing and to play instruments. In eurythmy they participate by listening with their whole body. Therefore, it is important that there is a good accompanist and a piano that is kept in tune. The students hear the great masters' creations on a weekly basis for the many years they are in school. A student might not ever hear—let alone move to—Bach, Beethoven, Mozart, Brahms, Bartok, Debussy and the moderns save for the eurythmy class. The use of live music in class is one of the aspects my students appreciated and remarked on. When they were experiencing stressful times, in eurythmy class we would sometime sit down and just listen to a whole piece. They loved this.

Music also accompanies the plays and poems worked on in the eurythmy class. The students develop an ear for beginnings, development and endings. They learn to move gracefully and rhythmically. They experience the inner song, a prelude to listening to and loving their inner voice.

An important note: Be sure to schedule one paid session per week with your accompanist to find, discuss and prepare the music for all your classes. Budget the cost of one or two music books a year and build up a eurythmy library (it keeps well in a file cabinet). Ask the accompanist leave the books at school, and copy the pieces she wishes to take home. She can then arrange a book of pieces that you want to use by grade that is kept in the eurythmy space. You will soon have a lovely library that you will use for many years and leave for the teacher who follows you.

**Ideals and pitfalls in the high school eurythmy curriculum:***Ideals:*

- Bring into expression the inner being of the person so that it is recognized and affirmed.
- Attain an experience of the beauty and freedom intrinsic to eurythmical movement.
- Have the student experience him- or herself as a member in the universal laws of movement and art.
- Provide ways to have artistic experiences of music and language in groups and individually.
- Harmonize the individual and the group.
- Strengthen inner experience with quintessential human artistic expressions.
- Create a socially acceptable, artistic way of working.
- Create and develop the “breath in the school.”

*Pitfalls include:*

- Develop a performance ethic at the cost of excluding members of a class.
- Employ a discipline of rules enforced by the teacher instead of the discipline which radiates from the art itself.
- Judge the students’ work by how it looks rather than by the quality of their engagement.

## *Grade Eleven*

The junior year of high school is a high point, a time when the intellectual and emotional faculties of the young adult are now available for work. The students are somewhat like the fifth graders who have come into the balance reminiscent of the ancient Greeks. The eleventh graders are capable of expressing their ideas and feelings in a heartfelt yet objective way. They move into the land of Parzival and, paradoxically, the modern condition.

What does this “Parzival condition” mean? Just as it is with Parzival, the medieval hero, the ego of the young adult is emerging. The student now sees many decisions on the table before him and faces the task of finding the right answers by learning to ask the right questions. Making decisions, separating from family and friends, finding goals, recognizing his future teachers—all make this year intense and, at times, full of anxiety.

The students are now able to analyze and synthesize in their thought life and work. Correspondingly, the curriculum calls for the integration of thinking, feeling and willing. The students are able to choose projects, create artworks, and do advanced work in math, science and languages. They have developed skills in drama and in governance. Now they have to think beyond high school and are often anxious about the fact that they do not yet know their direction. A cartography block is a great help in building confidence in their abilities to find their way to the future. Likewise, eurhythm gives them confidence in their own abilities to imagine and realize their inclinations. When they do eurhythm the students can more strongly experience their higher being, thus having an intimation of what it feels like to have “it all together” and then building decisions out of inner experience. The work in eurhythm gives the students a chance to breathe, to feel deeply, to experience poetry and music, and to regain a balance in the social interaction with their class. Unfortunately, they often feel separated from this due to worries about colleges and standardized tests.

As in every year, there is a need to review previous work and build on it. Sometimes all it takes is a conversation; sometimes a form can be revived, but I have found that having familiar opening exercises for them to warm up with and reconnect with eurythmy and their classmates best achieved this goal. This also helps new students learn the basics—and allows the others to help them learn—and thus be welcomed into the class. These warm-ups include contraction and expansion, circle forms to music, rod exercises, geometric forms and poems in standing. Else Klink once said to me, “Have the students do the basic forms over and over. This is what they need.”

These warm-ups are a never-ending way to introduce new poems and music and yet use the basic forms in a myriad of ways. These forms are almost always done on the circle. Afterwards it is important to move into frontal orientation. This change strengthens the inner activity and objectifies their work.

The eleventh graders study Parzival, Shakespeare and the Romantic poets—all rich in poetry, imagery and drama—all subjects that can inspire deep work in eurythmy. Many students at this age are accomplished musicians so they can do advanced work in tone eurythmy and provide the instrumental work with solos and small groups. They can manage three-part work, and you can use complete movements of works and whole pieces, so that they can move beyond exercises into authentic artistic experiences. If they have mastered the symmetrical and geometrical forms, they will have no trouble now doing free, non-symmetrical, expressive forms.

The class should be doing (and understanding) Apollonian, Dionysian, and geometric forms. “The Dance of the Planets,” “The Evolutionary Sequence,” and “The Question of Destiny” are all important. Music can be interwoven with all of the above.

### **The Dance of the Planets**

from Rudolf Steiner, translation by Reg Down

*The sun it is shining—  
What carries its raying  
To crystal and flower  
So strongly below?*

*The bright stars are gleaming—  
What broadens their blazing,  
Their light so revealing,  
From widths to the core?*

<i>The soul it is weaving— What raises the living From faith to beholding With yearning upwards?</i>	<i>And mankind is asking— What in us questing, Is anxiously striving And seeking to know?</i>
------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------

<i>So seek, O my soul, In crystals light beaming In blossoms light streaming— You'll find your true self.</i>	<i>O man, by directing Your self to expanses, Your being to the center, The spirit you'll find.</i>
---------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------

<i>The heavens are blueing— What is the deep sending, From widths all unending, Unseen to the earth?</i>	<i>The dark night is reigning— What deadens the beings, In space all unending, To inexorable void?</i>
----------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------

<i>The spirit's enkindling— What is power creating, From deep-willed existence, To radiant strength?</i>	<i>The cosmos is being— What rules self-secluding So secretly breathing In darkest foundations?</i>
----------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------

<i>O spirit, be guiding Your gaze to horizons, Your self to the depths— The world you will find.</i>	<i>The spirits' thirst flaming Is sensing-divining The worlds in all beings, The beings in all worlds.</i>
------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------

### **Following the Rhythms of the Year**

The passage of the seasons is very important in your choice of poems and should be taken into consideration. This also helps the students be in the moment rather than held in thrall by all the things they have to do. Moving to a nature poem at the beginning of class reconnects everyone with the mood and strengths of nature. (Many of these poems can be used with any class in the high school.)

#### **For September:**

*Day arises from its sleep  
Day wakes up with the dawning light  
Also you must arise  
Also you must awake  
Together with the light*

—Anonymous



**For late September and October** (*contraction and expansion*):

*Climb the mountains and get their good tidings!  
 Nature's peace will flow into you as sunshine into trees.  
 The winds will blow their own freshness into you, and the  
 storms their energy,  
 While cares will drop off like autumn leaves.*

– John Muir

**To Autumn**

(*first stanza*)

*Season of mists and mellow fruitfulness,  
 Close bosom-friend of the maturing sun;  
 Conspiring with him how to load and bless  
 With fruit the vines that round the thatch-eves run;  
 To bend with apples the moss'd cottage-trees,  
 And fill all fruit with ripeness to the core;  
 To swell the gourd, and plump the hazel shells  
 With a sweet kernel; to set budding more,  
 And still more, later flowers for the bees,  
 Until they think warm days will never cease,  
 For summer has o'er-brimm'd their clammy cells.*

– John Keats

Use contraction and expansion with developed circle forms; two groups alternating works well. Let the students make up the forms with your help. The forms should really breathe and flow.

**For November****Ode to the West Wind**

by Percy Bysshe Shelley

*O wild West Wind, thou breath of Autumn's being,  
 Thou, from whose unseen presence the leaves dead  
 Are driven, like ghosts from an enchanter fleeing,  
 Yellow, and black, and pale, and hectic red,  
 Pestilence-stricken multitudes: O thou,  
 Who chariotest to their dark wintry bed  
 The wingèd seeds, where they lie cold and low,*

Each like a corpse within its grave, until  
 Thine azure sister of the Spring shall blow  
 Her clarion o'er the dreaming earth, and fill  
 (Driving sweet buds like flocks to feed in air)  
 With living hues and odours plain and hill:  
 Wild Spirit, which art moving everywhere;  
 Destroyer and Preserver; hear, O hear!

I, IV "GHOSTS"

III "GRAVE"

"FLEEING..."

"THOU..."

"DRIVEN..."

II

1. "YELLOW,.."
2. "... black..."
3. "... pale "
4. "Hectic red..."
5. WITH "S" "PESTILENCE..."

III RETURN TO FORM I, (BACKWARDS)

IV "WILD SPIRIT" V 1. (INTO A BOW) "CREATOR"

VI STEP BACK WITH "CALL" ("HEAR...")

2.

PLATE 16

**For January**

“Stopping by Woods on a Snowy Evening” by Robert Frost is a well-known poem appropriate for winter. Not only is it a fine poem, but since most students are familiar with it, they can rely on their memory of it and concentrate on the eurythmy. The winter months are very interesting because in human consciousness winter is a wakeful time, yet nature is “asleep.” Imagery from nature poems can be from winter poetry, but one can also relate to the other side of the planet where it is summer. A favorite poem in this vein is by the Australian poet David Campbell.

**Prayer for Rain**

<i>Sweet rain,</i>	(expand)
<i>Come bless our windy farm</i>	(1. circle one place to the right)
<i>Skipping round in skirts of storm</i>	(2. curves two places to the right)
<i>While these marble acres lie</i>	(1. expands)
<i>Open to the empty sky</i>	(2. expand, then all expand)
<i>Buried deep the oaten grain</i>	(1. contracts)
<i>Wait as words wait on the brain</i>	(2. contracts)
<i>For our release</i>	(1. expands)
<i>That of dew</i>	(2. expands)
<i>It will make the world anew.</i>	(all contract and jump on “anew”)

**March**

Note: all the vowel sounds are within this poem.

*The Ark of the Sky  
And the stars are over me  
I will awaken  
Alone I will prove the power of my spirit.*

– Native American

**Written in March**

by William Wordsworth

*The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake doth glitter*

*The green field sleeps in the sun;  
The oldest and youngest  
Are at work with the strongest;  
The cattle are grazing,  
Their heads never raising;  
There are forty feeding like one!  
Like an army defeated  
The snow hath retreated,  
And now doth fare ill  
On the top of the bare hill;  
The plowboy is whooping—anon-anon:  
There's joy in the mountains;  
There's life in the fountains;  
Small clouds are sailing,  
Blue sky prevailing;  
The rain is over and gone!*

### **April**

This poem is a wonderful one to work on in the spring. One can explore this in contraction and expansion, but should quickly move on to a form in which whole class can participate. Air and water forms can carry much of the poem. Often my classes worked with this poem only up to “thunder.”

### **The Cloud**

by Percy Bysshe Shelley

*I bring fresh showers for the thirsting flowers,  
From the seas and the streams;  
I bear light shade for the leaves when laid  
In their noon-day dreams.  
From my wings are shaken the dews that waken  
The sweet buds every one,  
When rocked to rest on their mother's breast,  
As she dances about the Sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under,  
And then again I dissolve it in rain,  
And laugh as I pass in thunder.  
I sift the snow on the mountains below,  
And their great pines groan aghast;*

*And all the night 'tis my pillow white,  
While I sleep in the arms of the blast.  
Sublime on the towers of my skiey bowers,  
Lightning my pilot sits;  
In a cavern under is fettered the thunder,  
It struggles and howls at fits;  
Over Earth and Ocean, with gentle motion,  
This pilot is guiding me,  
Lured by the love of the genii that move  
In the depths of the purple sea;  
Over the rills, and the crags, and the hills,  
Over the lakes and the plains,  
Wherever he dream, under mountain or stream,  
The Spirit he loves remains;  
And I all the while bask in Heaven's blue smile,  
Whilst he is dissolving in rains.*

The poets Keats, Shelley, Byron, and Wordsworth often speak of the immortality of the human soul and spirit. They wrote at the time of the Industrial Revolution in England, and at that same time the great classical composers in Germany were writing sublime music. This juxtaposition may suggest to us why the curriculum is so rich and has reached into elevated language, music and themes. The eleventh grader has grown in both directions, down and up, physically and inwardly. The personality is gaining shape, form and presence. We must use the ideals and spiritually potent themes in poetry and literature to help them expand into higher thinking and feeling capacities to balance their downward incarnation that their destiny and the world encourages so pervasively.

Romantic poetry meets this need: The signature of the Romantics is to bring the essence of the poem so into rhythm that the images are one with sound. These great English poets so embodied the imagery of the poem in the sounds that merely hearing the rhythms and the sounds gives rise to imagination. Doing these poems in eurythmy develops a feeling for the great periphery in which we live and move. The eleventh graders find the freedom of movement exhilarating and the beauty of the language uplifting. One never tires when working on these poems. Romantic poetry can be done with all types of forms.

The contraction and expansion of nature poetry harmonize the breathing of the individual and the class. The students are in conversation with the world in an authentic way.

### **Parzival: The Keystone of the Eleventh Grade**

The story of Parzival is the central experience in the eleventh grade curriculum and brings the students' stage of soul development to consciousness. It is a story that reaches far forward from the twelfth century into our time and portrays the condition through which all modern people go. This study is a groundbreaking event for the inner life of the high school student. In eurythmy the class has already learned the vowel sounds, the moods out of which these flow, and the soul gestures. The following is how Molly von Heider presented the vowels with the planets through the story of Parzival, or "How the Planets Shone on the Life of Parzival."

#### *Parzival's Youth or Moon Phase: (age 1 to 7)*

The Boy is enclosed in the life of the forest. He lives in the forest manor with his mother who has shielded and protected him from the outer world. He is ignorant and innocent, hunting happily with his javelin, catching small birds and animals. This is his moon phase. He is tightly held by the feminine, protected from the challenges and fighting of knight-hood. This part of the story is preceded by the story of his parents. You can see this is also part of the "Moon" atmosphere.

#### *Mercury Phase: (age 7 to 14)*

The Youth leaves his mother and forest home. He crosses the bridge and follows the direction of the knights toward King Arthur's castle. He sees a knight and wants his armor, the stolen cup and demands it. When told to go to the Court, he does so, bringing the same demands. He fulfills his wish by killing the Red Knight and rescuing the cup for King Arthur.

#### *Venus Phase: (age 14 to 21)*

The Youth goes through a period of learning about love. In the first phase he meets a maiden and responds aggressively to her, taking her food, kisses and ring without acknowledging her wishes, all the while

following his mother's rules. There are two types of love: the first takes, the second gives. At this point he is experiencing only the first type.

*The Sun Phase: (three times seven years, age 21 to 42)*

I. Parzival meets his teacher. His skills, both in fighting and in courtesy, are honed and he proceeds onward.

II. In the Castle of Belrepeire he meets a maiden in distress. Although she asks him not to endanger himself by defending her and her castle that is under siege, Parzival rises to the challenge, vanquishes the enemy and declares his love for her.

III. After long wandering, Parzival arrives at the Grail Castle. In the end he loses his way and it is his horse that brings him through the trackless wood. He arrives without facing much adversity. In the castle he is greeted and known by all. Destiny events happen one after another. In an earlier version of the story (Chretien De Troyes), he takes note of them with wonder, but does not ask what they mean and how they came to be. He is presented with the opportunity to ask about the meaning of these experiences and procrastinates. After leaving the Castle he realizes he has missed an important chance and has this told to him by his cousin. In some versions this is also when he learns his name.

*Mars Phase: (age 42 to 49)*

Now Parzival sets out in earnest and enters a time of trial and decisions. He loses faith in God. He is a true knight in all ways, both inner and outer. He has left the Sun period with the first actions of selflessness and remorse and the first efforts to right the wrongs he has committed. He learns that his mother died of grief at his parting, and he spends many years fighting, yet longing to return to her.

*Jupiter Phase: (age 49 to 56)*

Parzival becomes wise through conversations with the Hermit. He seeks out and finds a wise hermit. He learns of his heritage and his failures; all the questions his destiny raises are revealed to him. He returns to the Grail Castle and this time he passes the test. He shows compassion, good judgment, and presence of mind. There is also the meeting and battle with his brother, which ends in his brother's death. This is

much like the meeting of the hands in the “O” where recognition is also self-knowledge.

*Saturn Phase: (age 56 to 63)*

Parzival looks back over his life and learns from the past. He learns yet again what his mistakes were and contemplates how to correct them. He recognizes his guilt. The deepening of thought and the motivation grow in him. The gesture for Saturn and the strongly meditative mood of recapitulation completes the circle of experiences. All is connected.

One can see how this story follows the path of human incarnation. The story of Parzival is studied when the students have reached a certain level of maturity and have the capacity to find meaning, to think in pictures, and to relate this both analytically and intuitively to their own lives. Doing the story in eurythmy with the accompanying gestures enlivens and deepens the experience of the vowel sounds and the planetary gestures. It also helps develop the capacity to think imaginatively. Working artistically with this is a great boon to the class.

There are many ways to tackle this project in eurythmy. What is important is to sense how long and how deeply the students can work with it. We might spend only one class on it as a kind of recapitulation after they have studied the story. Or we might accompany the study as it progresses through the different periods. The third way is to ask the students to explore the themes and find which planet relates to which part of the story. Another is to encourage them to write and perform a play of the different scenes and incorporate eurythmy in it.

The gestures for the planets are difficult and require the arms to be in the air a long time. A good practice is to introduce the gestures in the classroom first and then work with them in eurythmy. Look for the contrasts, such as Mercury and Venus: the Ego and the Self-Sacrifice. The Sun links and unifies them in an active balance. The Moon is the most creative (inwardly active), and Mars is the Outer Creative Force. Contrast Jupiter and Saturn: Jupiter is Wisdom given out to the world, and Saturn is an inner activity of looking back.

By going into the contrasts and balances it is possible to break this study into separate activities that will not strain the arms or the mind.



Colors, paintings, and drama all can be integrated into our working, depending on the interests of the students and where the teacher's enthusiasm lies. The planets can be linked also with studies in science, especially astronomy.

The eleventh grade curriculum plumbs the depths, but should not be without humor and drama. Classical and Romantic music can bring contrast and levity to their work. It is possible to call on the musicians in the school, both faculty and advanced students, to play solos, duets, quartets and even orchestra music. The experience of moving to the different instruments brings variety and richness to the work in tone eurythmy. It also creates a culture of artistic working that brings freshness and credibility to our work in eurythmy.

## Grade Twelve

### Sunburst

<i>The sun burst!</i>	
<i>A million golden splinters</i>	(slow contraction)
<i>Fell upon the earth.</i>	(pause, expand)
<i>And then night came...</i>	(contraction)
	(pause, expand)
<i>Now men are beating each other</i>	(I and you, fast)
<i>For a spark of Light.</i>	(pause)
<i>But I have hidden in my heart</i>	(big spiral following the leader in)
<i>A splinter of the sun.</i>	(small expansion)
	(pause)
<i>Therefore</i>	(stand)
<i>I am not cold.</i>	(expand, end in Leo)

– N. Kulagin<sup>20</sup>

For this poem Molly Von Heider created a circle form using contraction and expansion with long pauses and a breath movement in the pause, the breaths coming after the punctuation. The line “Now men...” was a very strong “I and You” form.

Seniors bring great expectations and desires to this year’s studies—a budding desire to leave school and be on their way to the future, nostalgia for the past, and a holding on to their longtime friends and the “family” of the class. They have a sense for new depths to which they want to work and, at the same time, know there is much else to do. They are also pressured with college applications, tests and advanced work in their courses.

It is important for the eurhythmy teacher to teach to the essence of the year and have a project they can perform or work on together that comes to completion. My motto is to “strike while the iron is hot” and not delay with building up pieces that depend on everyone being there all the time. Warm-ups for the class continue as in previous years with

verses, three-part walking, musical forms, and so on, but the larger ideas and themes need to be addressed from the start or there will not be time enough to accomplish anything of significance.

The key questions for the senior year are: Who am I? How do I fit into life? Do I have a task? What part do I play in life? They sculpt heads in clay and read Russian Literature and Faust. They are capable students. They also have one foot out the door of the school and into the future. They are full of bravado and self-assurance and yet they often behave in ways that show deep anxiety for the future.

These extremes can be harmonized by working on the eurythmy gestures for the zodiac. Many eurythmy teachers are stymied as to how to approach this. It is important to bring meaning to this work and yet, it is indeed a daunting subject.

Most everyone knows about the zodiac today, but for the twelfth grader it is necessary to lift the concept out of the trivial and commonplace. One can perhaps refer to the fixed stars and the cycle of the sun on its course through the universe. (2500 earth years is one sun year.) There are other conversations that can happen regarding the sun path through the circle of fixed stars. One can also show how other cultures have studied and placed great emphasis on the stars and the zodiac. One can borrow a similar approach from the eleventh grade when they learned the planetary gestures. They have met the symbols of the Bull, the Lion, the Eagle, and the Human Being since the ninth grade studies in the History of Art, the Old Testament and other courses. Now you can bring in *The Book of Kells* to introduce the Evangelists who are related to these signs: Luke is Aquarius (the Healer), John is the Eagle (Scorpio), Matthew the Lion, and Mark the Bull. This is another way to bring the students into a wider framework and encourage them to connect the zodiacal gestures with their other studies.

A wonderful way to introduce the eurythmical zodiac is one I experienced as a high school senior in Sabina Nordoff's class. She said, "Here is a big circle with Capricorn at the bottom and Cancer at the top; go to the place of your birthday." Very soon we arranged ourselves in the twelve houses and were pleased to see where everyone stood.

Once the students are standing in their birth signs, it is a good time to pause and reflect. Is there a preponderance of students in one sign or

on one side of the circle? Seniors are often deeply aware of the intense personal interactions they experience. Seeing a layout of the class in a circle such as this can explain various harmonies and tensions in an imaginative way. For example, after one of my classes had arranged themselves, they saw that only the summer signs had classmates standing in them. The whole winter side was empty! They exclaimed, "That's why we can't get along!"

Another class had a similar situation with many of the houses empty and the students standing within only a few signs. Upon reflecting on this one student said, "There were many students who left this class and they had those other birthdays! No one came to fill their places."

In both class scenarios the students had to take other places to fill out the circle. By doing this on a regular basis the class reached a new harmony. They perceive intuitively the metaphor in this activity.

The next step is to teach the gestures for the signs. I would often challenge my students to find similar gestures in the everyday world. It is a good way to lead them to the thought that these arise out of an inner space (or the spirit) and have no mechanical or practical basis. This brings

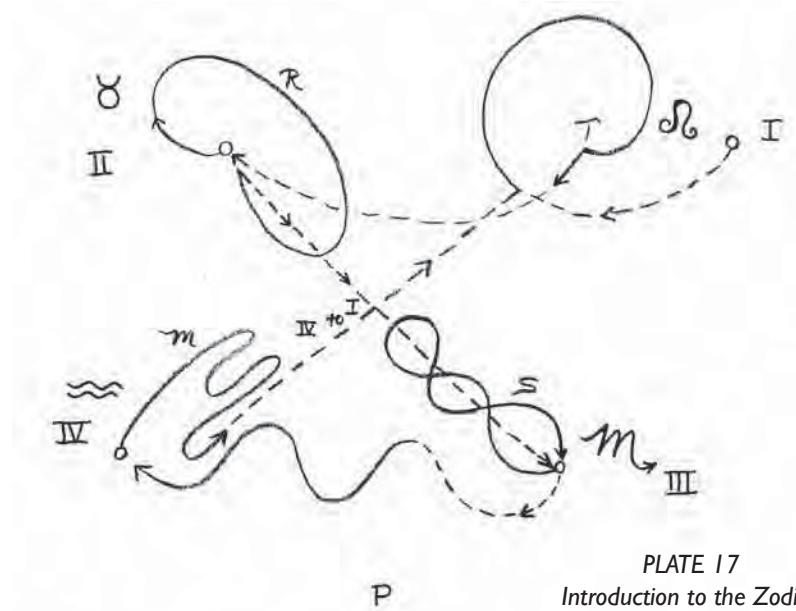


PLATE 17  
Introduction to the Zodiac

out of the students a certain respect and interest, and it supports them in their growing consciousness of the self within.

One can teach all the gestures either in a single class, so that they see the whole at once, or over a period of time. My favorite way I learned from Sabina, who created simple forms to include Leo, Taurus, Scorpio and Aquarius. (Plate 17) Note: Dotted lines are movement through transitions from one mood to the next. Focus on leaving one and taking up the next.

After learning the gestures we moved in silence on the form with them. I added music to this form and would further enjoy to see it with an accompanying poem.

The next step for the students is to take the Journey of the Stars. There are many ways to begin. Here is one journey that Molly von Heider designed for her students to move. (Plate 18) She began in Scorpio with a thought and moved toward the winter signs. This thought often has a sting, but is softened by the influences from the planets. "What good is the thought without balance?"

In Sagittarius the thought becomes: "What good is a thought without an aim in life?"

In Capricorn: "Confront the world with your thought. Be clear-sighted."

In Aquarius: "Bring the thought into harmony from the head to the heart to the will. Do what is needed: duty."

In Pisces: "Thought becomes destiny. Yes, it is written into the earth and the stars."

In Aries: "The event. Review. Keep from getting stuck in the past."

In Taurus: "Will to the deed"

In Gemini: "Ability to work; dilettantism"

In Cancer: "The impulse to work; great artistic drive"

In Leo: "Enthusiasm that carries the thought with warmth"

In Virgo: "Get the essence, like the kernel or the heart after the chaff has blown away."

In Libra: "Balance; the whole cycle has come together."

Another time you can visit the planets in the opposite order and see what the sequence reveals. For example, begin in Leo to explore the two

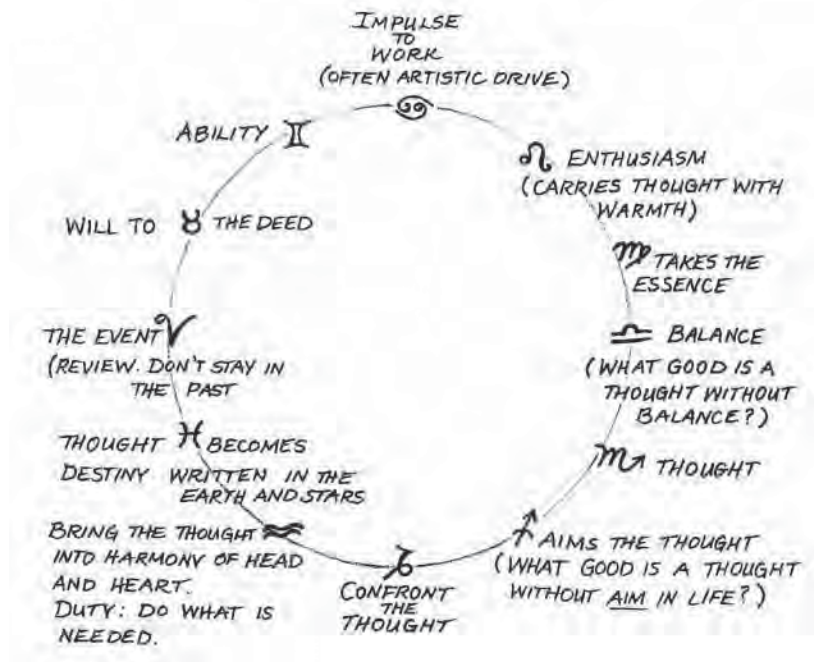


PLATE 18

soul paths that show how we learn—from feeling to thought into action, or from feeling into action and then reflection.

These are a few different ways to bring meaning into the gestures and movements. A very important exercise from Rudolf Steiner is to move through the circle and take note of the person in the sign opposite you. (The students love this). One observes the opposite activity at the same time as one is doing a gesture. Of the many gifts this brings to the students, a most important one is the fostering of imaginative thinking and following a picture while it is in the process of becoming and dissolving. We would do this toward the end of a class for its quieting and harmonizing effects.

After the students have been introduced to the gestures, begin to use them immediately in poems and stories. The students have already experienced in the previous years how the planetary gestures, colors and soul gestures light up and enliven poetry and music, and so will be able to

incorporate the zodiacal gestures very easily. Their interest is quickened by this activity.

To study a fairy tale or Native American legend and perform it for lower grades students is most fruitful. I have done this with many senior classes that then found a new appreciation for the young child arising from how they received the tale. Tara Performing Arts High School in Boulder, Colorado, has taken up this idea and combined a study of the fairy tale with their studies in child development. This is a way that the seniors can look back to their own younger years and give selflessly to the young child; they work willingly, diligently and together—a very heartwarming experience to watch as a culmination of their work in eurythmy.

The use of the zodiacal gestures not only brings life and stature to a story, but also gives the clues (for the older students) as to its origin in the circle of the stars. For instance, the story of *Briar Rose* has sounds (in English) preponderantly in the area of Scorpio to Aquarius. By using the zodiac as positions on the stage and finding the colors for the gestures, the story gained depth and artistry and lifted the students to a higher level. They felt they were doing eurythmy in a completely new way, and the young children watched them with great awe. Most importantly, the seniors did everything: They created the forms, chose the gestures, composed and performed the music, worked on the costumes, and spoke the tale. This validated their work over the years in eurythmy and gave them much satisfaction.

The keynote for the senior year is to recognize the level of maturity they have reached. The students are young adults and bear the emergent ego. There are ways to address and strengthen this quality. One is to give them choices wherever possible. For example, simply suggest two possibilities on which they could work. Take their first suggestion and try it. If the class is happy, proceed; if not, offer another possibility. This helps them learn to make decisions out of the context of their work and not out of fantasy.

Another strengthening activity is the “I Think Speech” exercise. Although many eurythmists often teach this before the senior year, I have found that saving it for the senior year is an excellent strategy. (Overall, it is important to find the right time for each exercise: One needs patience

to wait for ripeness and wakefulness to see the moment when an exercise is just what is called for by the situation.) The students were honored, felt mature and took it seriously. We worked on it in many different ways, starting with the accompanying verse by Rudolf Steiner and developing other ways from there. For instance, Renate Kraus has done it with the opening verses of Genesis, and Reg Down has developed soul gestures and vowel sounds. All are fruitful and help the students see a path to finding meaning in eurythmy.

The Native American verse (printed earlier in this book) also relates beautifully to this exercise.

<i>I stand in the light of my own presence</i>	(First gesture)
<i>And recognize my power</i>	(Second gesture)
<i>I am Reason</i>	(Third gesture)
<i>And nothing stands above my choice.</i>	
<i>I am Truth</i>	(Fourth gesture)
<i>And so I live in the Spirit</i>	(Hold fourth position)
<i>And so I live forever.</i>	(Fifth gesture)
<i>I am Oneness with the Whole</i>	(Sixth gesture: Arms down to
<i>And everything that happens</i>	sides slowly and then upwards
	into the 'U' to end with the
<i>Happens in me.</i>	last line)

Another activity that benefits the seniors particularly is the EVOE. Here, again, there are many ways to do this. A simple version that allows the students to learn it in just a few classes is good, for it can be repeated over and over in order to work deeply into its elements. This also allows for the students who go out on college visits to reenter the class and pick up where they left off. Many seniors have said that they love eurythmy, as it is the only activity remaining in their courses that they all do together (as they had become very differentiated in the rest of their classes and other activities). Again, it is important to bring meaning to the EVOE, but this is easy since they greet and pass by each other—greeting the world, their neighbor, the universe, and the community. It is a strong antidote to the anxiety they might be feeling for the future and also a way for them to express their love for each other before they all go their separate ways. Max Schurman's music for the EVOE is wonderful for this form.



Another way to bring together all the elements of eurythmy and a sense of one's place in the whole is to have all-school, or all-community performances. These are an art form in themselves and need clear coordination and support from the faculty. Seniors can organize, stage-manage, do lights, help the younger students and offer creative ideas as well as perform leading roles. Senior duets and solos can also be worked into the larger format of any festival celebration.

As noted before, duets and solos are part of this senior year. This level of working is possible for a few advanced students who love eurythmy and who take initiative to practice and meet with the eurythmy teacher outside of the regular class time. It is an opportunity not only for the student to develop her work, but also for the teacher to give individual attention and support at a crucial time. I overlooked the importance of this until, long after the fact in a parent meeting, two alumnae spoke of how their solo work in eurythmy had helped them overcome their lack confidence and gave them strength to meet the future.

Returning to the theme of ego-strengthening work, a good choice is working with themes and variations in tone eurythmy. The teacher can give a motif form for the theme and then let the students choose groups to work in and a variation to choreograph. Particularly successful for me was Beethoven's #17 from *Theme and Variations* because the theme is clear and stated simply, the variations recognizable and interesting. Give each group fifteen minutes with the accompanist and let the other groups work in other spaces, preferably with a piano and one member who can play it for each group. The logistics take a bit of working out, but the students love to work on their own and to feel you trust them and their ability to create. (Although it might be tempting to both teacher and student to use a recording device, I found I never had the need to use a tape recorder, and I discourage its use. The tonality of the music is ruined in any case, and recording counters our efforts to have the students develop their listening capacities.)

The final important activity of the senior year—rarely done, but so important—is the review. It is essential that the high school student be conscious of what he has learned and has not just had a nice time! This review brings back their eurythmy experiences, and along with them, much of the class biography.

I began the review three weeks before the last of their eurythmy classes. First I asked them to tell me what they had learned in the current year and wrote it on the blackboard. (I allowed at least twenty minutes.) They could name the pieces and exercises in any order; however, when I wrote them on the board, I put them in chronological sequence. The class then had a choice of which exercises to do, and we got up and did them, one after another, from memory. I did not reteach them, as this would have changed the activity. However, if there were small details to recall, we would all work on bringing these back. The accompanist also helped by playing a bit of the music to remind us of a form or sequence of gestures. The lesson then became an exercise in reconstruction out of memory.

During the following three weeks, the class continued their review, each time moving back through the eurythmy they had done in earlier grades. (For the younger classes we did a review of each semester as it passed and, at the end of the year, the review of the year.) The seniors were prompted by memories of plays, of assemblies and performances, of funny things that happened. I was greatly impressed by one class which I had taught since kindergarten that they remembered pieces as far back as the second grade. As they moved down through the grades, students would “drop out,” saying, “This is when I arrived at the school and joined the class.”

In this way the biography of the class, how it had grown and changed over the years, was made visible. If you have not been long with the school, you can do as a colleague at the Garden City Waldorf School did and invite former teachers to attend and participate in the review that touched on the years they taught the class. One can learn a great deal by observing this work. It shows what is most important in teaching: Enjoyment and engagement in learning build memory, understanding, and love of learning.

As the class completed a piece, I erased it from the board, so that when we finished, the board was empty. There was a sense of accomplishment and completion. You can ask, “Where is it all? We do not have a single picture or piece of sculpture. The room is empty. What does this mean?” Wait for their answer. They might say: “It is inside us.”

This process of emergence from the invisible to the visible and audible and then the return to the invisible and inaudible is an essential quality of the time arts. You can point this out briefly and thus bring their work in eurythmy into the greater whole of the arts and affirm all their efforts and contributions as valid artistic expression. Your work in eurythmy is now done because it has become completely their own. They have packed their bags and now they will do or watch eurythmy when they choose to. They are completely free and independent.

### **Selection of Music and Poetry for Grade Twelve**

Find works from the modern period and with fairly contemporary sound and content. Eric Satie, Claude Debussy, and George Gershwin all appeal to their ears and hearts; Bela Bartok and Dmitri Kabalevsky are wonderful for fairy tales and for tone exercises. Instrumental music helps differentiate solos and duets from their previous group work. My students did not like to do modern music that had great dissonances or were unmelodic, so when given a choice they most often selected music that still retained melody, harmony and structure.

Tone eurythmy opens many conversations about music. When choosing pieces ask the students what they like from among those they have studied. They will often want to do pop music, which makes for interesting discussion. One can show how each kind of music has its own expression in movement; for example: jazz has jazz dance. If you play jazz music and do eurythmy to it, it will look very much like jazz dance (but not done so well). Why not do jazz dance rather than something that begins to become jazz dance, but is neither eurythmy or dance? After all, jazz and jazz dancing are already quite developed. It is important not to reject their ideas, but to give structure and guidance so that their work will be authentic and successful. By acknowledging the rightness of many dance forms as fulfilling the intentions of the music and the dancer, the students feel affirmed and not forced to do traditional eurythmy to everything. They also develop the feeling for what is best expressed by eurythmy. This is a tightrope walk, but a necessary one in order for them to understand and invest themselves freely in their work.

Choose poems from Russian and American literature, the focus of grade twelve English track classes. As many of these are very long poems,

feel free to select excerpts. Suggestions from Russian poetry include: Mirlantov, *The Road to Kirsk*; Boris Pasternak's *Nobel Prize*; and Yvgeny Yevtushenko, *The City of Yes and the City of No*. Suggestions from American poetry include:

Robert Frost, "The Road Not Taken," "Fire and Ice," "Nothing Gold Can Stay"

Emily Dickinson, "A bird came down the walk...", "On this wondrous sea..."

e.e. cummings, "in just spring"

Carl Sandburg, "Buffalo Dusk," excerpts from "Chicago"

Langston Hughes, "The Negro Speaks of Rivers," "Life Ain't No Crystal Stair"

Maya Angelou, "I Rise" (excerpts)

Ralph Waldo Emerson aphorisms

Mary Oliver, "Sunrise"

Richard Wilbur, "The Juggler"

Robert Bly, great translations of international poetry, *News of the Universe*

Other possibilities are seasonal poems from around the world, original poems written by the students themselves, and selections from the book *Miracles* by Richard Lewis,<sup>21</sup> a collection of poems written by children.

Accepting original work from the students has a most positive effect. Although the quality or content may be such that you cannot use it in eurythmy work, I have found that one can always use at least a phrase or two, or just listen or read it to accomplish a positive end. Sometimes a student piece will touch a chord with the class and working on it will bring a priceless unity to the class.

Poetry and music of a high artistic level are needed for work in eurythmy—to stand up to the endless repetitions of practice and to continue to yield its treasures over the years. Lesser works wear thin and can cause the teacher and the students to grow tired of them and abandon the efforts altogether. Completion of pieces is important for a sense of accomplishment and the development of the students' will forces, so important for their future.

## *Festivals*

Festivals connect us with nature and are an important part of the work in eurythmy. Verses and poems, surrounded by music of a similar mood, provide the backbone to the eurythmy classes throughout the year. They can be performed in seasonal assemblies and festival celebrations. Indeed, assemblies are celebrations of learning and help create a community in the school. Although some schools have only a few of these, I recommend at least six all-school assemblies to give form and life to the year. Even in schools in which the eurythmy classes give only a yearly performance, the passage of the seasons can be part. Planning for the eurythmy curriculum is sustained and enlivened by work on these pieces and events.

Working with nature poetry and verses helps the students form a positive connection between the outer world and their inner life. This addresses one of the gravest problems before us in modern life: our relationship to the earth and nature. By working with poetry for all ages of students, we can forge a bridge between the soul world and the natural world. This work brings health and joy. Celebration of the natural year strengthens children and teens and is some of the most important elements in the work in eurythmy. Some seasonal verses can be found in the eleventh grade section in this book. Additionally, Molly von Heider's books (*Come Unto These Yellow Sands* and *And Then Take Hands*), *The Book of a Thousand Poems*,<sup>22</sup> collections by Dorothy Harrar and many others provide a multitude of choices. A favorite pastime of my years teaching in a school was to browse for hours through libraries and bookstores looking for such poems. Build your own collection! It can be very inspirational and nurturing.

One can use a single verse to carry a class through the season, or several to touch on the many qualities of that time in nature's cycle, or work on larger projects for performance at a festival. Always work with a poem or verse in the appropriate season. You can intersperse rainy day or sunny day poems along with the ones you may keep for three to six

weeks. Use music with these, as accompaniment or simply as introduction or coda to the forms.

### **Autumn: Michaelmas**

Many schools celebrate the Michaelmas festival with the story's characters enacted by the older students. Here the strength of gestures is all-important, since this is often a tableau. One school experience has the seniors take the lead in preparation for the festival, researching modern personages who exemplify the Michaelic spirit. Poems by authors such as Dag Hammarskjöld can be used to reflect these same themes.

#### **For Grades 8 and 9**

*Look up and behold  
Stretched o'er the harvest of gold  
Michael's sword of Light.* (transition with *Ruf*)

*Fed on our human fears,  
See how the dragon rears  
Out of the depths of night.* (transition with insatiability,  
*Unersättlichkeit*)

*Give us the bread of life,  
Strengthen us for the strife.  
Michael, Lord of Light.* (transition with *Sehnsucht* and  
*Erfüllung*, longing and fulfillment)

– from Molly von Heider

#### **For Grades 10 through 12**

##### **Michael<sup>23</sup>**

*Avert, O mighty warrior  
And glorious conqueror,  
The deadly missiles  
And the destroying anger of the demons!  
Plant peace in every soul  
And health and burning faith,  
Thou who are the Countenance of the Angels.*

**For Halloween****The Ride-by-Nights**

by Walter de la Mare

*Up on their brooms the Witches stream,  
Crooked and black in the crescent's gleam;  
One foot high and one foot low,  
Bearded, cloaked, and cowed, they go.  
'Neath Charlie's Wane they twitter and twit,  
And away they swarm 'neath the Dragon's feet.  
With a whoop and a flutter they swing and sway,  
And surge pell-mell down the Milky Way.  
Betwixt the legs of the glittering Chair  
They hover and squeak in the empty air.  
Then round they swoop past the glimmering Lion  
To where Sirius barks behind huge Orion;  
Up, then, and over to wheel amain  
Under the silver, and home again.*



With its references to the constellations, this poem works very well with grades six and twelve. A large moving form, perhaps in a canon succession, and many consonants and element forms all make for quick learning and energetic performance.

**Winter Solstice/Christmas**

Move this first in standing, then with contraction and expansion, following the poem with music for a large in-winding spiral, then out-winding to the end.

*When days are darkest  
The earth enshrines  
The seeds of summer's birth.  
The spirit of Man  
Is a light that shines  
Deep in the darkness of Earth.*

– Pelham Moffat<sup>24</sup>

One of the most successful collaborations I have experienced was with an eleventh grade class of mine and a third grade taught by Paula Steele. We planned the choreography together, taught the students separately, putting it together only in the last rehearsal. The relationship between the two classes was an inspiration to both groups; they were happy to be together and performed at their very best.

The third grade entered the darkened stage carrying little candle lights and slowly walked an in-winding spiral until it filled the whole stage and then walked the out-winding pathway. They then knelt down one by one in a large semi-circle. The eleventh graders in white entered slowly into the space in the center that had been left open. These seven students formed a seven-pointed star. At the same time, an eleventh grade girl in red entered from the far upstage left corner and slowly moved in a spiral until she entered their star. With each line of the poem the star transformed from a seven-, to a six-, to a five-pointed star. At the end of the poem, the group in white moved out of the star and began an out-winding spiral. The third graders stood up one by one and followed them as they passed. The “Mary” figure followed at the end and was the last to remain on the stage (center forward.) When all had left, she moved slowly straight backwards to the curtain in the remaining music. Although these were clearly Christmas poems and the audience was very diverse, not one comment was made about the performance being inappropriate or overly religious.



**Paradise Garden**<sup>25</sup>

*I wandered, a child in the night;  
But no one I met could give me a Light  
Until I came to the Paradise Garden.*

*I marveled at what I saw there  
A Child and His Mother, with stars in their hair,  
Sitting in the Paradise Garden.*

*They called me in among the flowers:  
Come in with your candle, and light it from ours.  
Come into the Paradise Garden!*

*I was shy but I slowly came.  
They held out their candle, mine broke into flames  
As I stood in the Paradise Garden.*

*I hurried, with my candle in hand,     -or-  
Gently I walked with candle in hand,  
And the beam from my candle lit all the dark and cold land  
As I came out of the Paradise Garden.*

**Over Stars**<sup>26</sup>

*Over Stars is Mary wandering           (Grade II enters here)  
In her mantels glowing folds.  
Radiant threads of starlight woven  
For the child she holds.  
Throngs of stars behold her passing—  
All the world is filled with light.  
With her hands she weaves and gathers  
Blessings for the Christmas night.*

In winter it is a relief for the students to work on nature-based poems and stories or music that relate to the inner mood of the season without touching on the religious festivals. The book *News of the Universe, Poems of Two-Fold Consciousness*<sup>27</sup> has many poems from around the world that are fruitful for work in eurythmy and speech. Forms such as the transformation of geometric forms support the clarity and integrity of the winter months.

## Spring

*For lo, the winter is past.  
The rain is over and gone.  
The flowers appear on the earth  
The time of the singing of birds is come  
And the voice of the turtle is heard in our land.*

– Song of Solomon, the Bible

*All nature is at work.  
Slugs leave their lairs.  
The bees are buzzing in the hives,  
Birds are on the wing.  
And Winter wears on his smiling face  
The dream of spring.*

– S.T. Coleridge

Musical works by Mozart and Brahms find the mood of spring, and the poetry of Gerard Manley Hopkins, Emily Dickinson and e.e. cummings as well. Maypole dances and musical evenings are held often in May and June.

## Summer

School is most often not in session during this season, but such poems as John Keats' *Ode to Autumn* or *The Noonday Witch* can be used in early September.

### ENDNOTES: Eurythmy in the High School

1. Lowenfeld, Viktor and W. Lambert Brittain, *Creative and Mental Growth*, Upper Saddle River, NJ: Prentice Hall, 1987, p. 435. Lowenfeld was a professor of art education at Pennsylvania State University. He helped to define and develop the field of art education in the United States.
2. Carla Hannaford, *Smart Moves*, Arlington, VA: Great Ocean Publishers, 1996, p. 83.
3. From a Carl Sandburg collection, *Smoke and Steel*, published by Harcourt, Brace and Co., NY, 1920.
4. From *Norton Anthology of American Literature*, Jerome Klinkowitz et al., eds., New York: WW Norton & Co., Inc., 1998.

5. Michael Hedley Burton, *Humorous Poems for Eurythmy*, London: Rudolf Steiner Press. Used by permission..
6. Ibid.
7. A. Grove Day, *The Sky Clears*, Lincoln: University of Nebraska Press, 1971.
8. From *Our National Parks*, San Francisco: Sierra Club Books, 1991.
9. *Collected Poems of Robert Frost*, New York: Henry Holt, 1930, p. 225.
10. Ibid., p. 208.
11. Jeanette Resnick, *Rod Exercise - Sunburst - in Six Counts*.
12. Rendered by Dorothy Harrar.
13. *Bhagavad Gita*, Chapter 2, Verse 23; cited at [www.bhagavad-gita.org](http://www.bhagavad-gita.org).
14. From *And Then Take Hands* by Molly von Heider, Milbrae, CA: Celestial Arts, 1981, p. 43.
15. Bion, Greek bucolic poet, flourished about 100 BC. Most of his work is lost; there remain seventeen fragments (preserved in ancient anthologies) and the "Epitaph on Adonis," a mythological poem on the death of Adonis and the lament of Aphrodite (preserved in several late medieval manuscripts).
16. Annemarie Dubach-Donath, *The Basic Principles of Eurythmy*, London: Rudolf Steiner Publications, 1937.
17. Dag Hammarskjöld, *Markings*, New York: Alfred A. Knopf, Inc., 1964.
18. In a letter written to Elizabeth Holland, 1870.
19. From Molly von Heider's *Come Unto These Yellow Sands*, Fair Oaks, CA: Rudolf Steiner Press, 1984, p. 173.
20. N. Kulagin, Russian poet; no additional information available. Also printed in *Splinters of the Sun: Teaching Russian Literature to High School Students* by Betty Staley, Ghent, NY: AWSNA Publications, 2008.
21. Lewis, Richard. *Miracles: Poems by Children of the English-Speaking World*, New York: Simon and Schuster, 1966.
22. *The Books of a Thousand Poems: Classic Collection for Children*, J. Murray Macbain, ed., London: Evans Brothers Limited, 1975.
23. Contributed by Alexandra Spadea.
24. Pelham Moffat, "When Days Are Darkest" from Molly von Heider's *Come Unto These Yellow Sands*, p. 91.
25. Author unknown, music by Alexandre Tansman.
26. After Karl Schubert.
27. *News of the Universe, Poems of Two-Fold Consciousness*, chosen and introduced by Robert Bly, ed., San Francisco: Sierra Club Books, 1980.

## Part II KINESTHETIC LEARNING

### *Overview: Looking at the High School*

Waldorf education is a unique form of education in that the curriculum, the methods, the inspiration and approach of the teachers all address the whole being of the student. For the most part education in this country acknowledges the growth of the intellect, and only some importance is given to artistic and social growth. Although the ability to “get things done” is highly regarded, it is usually taken for granted as a personal capacity or a pleasant surprise. This capacity, however, is consciously nurtured in the Waldorf classroom. Each elementary school child has opportunities on a daily basis to learn by using his hands, by moving or singing and through other activities. Learning with movement activities brings joy and success. Is this learning modality given the attention it warrants at the secondary level? What part does kinesthetic learning play in the Waldorf high school? Is it important? If so, why? What are the implications of these considerations?

As a eurythmist, a teacher of literature, and a high school administrator, I have had opportunities to experience students from at least three points of view: as “doers” in eurythmy classes, as readers and writers in literature classes, and as potential college students preparing for their next steps in life. In eurythmy they learned from observation, listening and moving. Their abilities in the several areas seemed related to their capacities to concentrate and integrate past learning with new ideas. Those who learned in a kinesthetic manner learned most quickly and retained what they had learned for many years.

In literature (grades 9–12) the students who balanced their work by being active in class and participating in artistic and social activities developed understanding and enthusiasm that motivated them to excel. Essay questions on tests revealed extensive retention and original thinking about the course content. Those who did not participate did not show such results and had to rely on memorization to earn good grades.

As a high school chairperson I helped students by following their overall record in the context of testing and college admission. By bringing a knowledge of different learning styles to those who were having difficulty, it became evident to me that many of these students were kinesthetic learners! When they recognized this as a valid way of learning, they engaged more fully in their work, building on this as a strength rather than an inability to succeed.

More recently, I spent several years as a specialist in Family Literacy programs training teachers. During my visits to several of these programs at the Board of Cooperative Educational Services (BOCES) locations, I noticed that the vocational programs were filled with young men busy learning mechanics and construction. These students had left high school for work in a trade. My guess is that they were all kinesthetic learners who may not have been approached by their teachers with an appropriate learning style. It struck me that Americans are the “doers” of the world and yet the American education system largely ignores kinesthetic capacities in learning, relegating them to the sports program at best. Even the arts are secondary and, when money is tight, these are often eliminated before the sports programs. This leaves little opportunity for experiential learning in a nation of students who hunger for experience of life and who learn best through active engagement.

Adolescents need to be engaged in their learning to develop self-awareness and confidence. They long for a connection with the world and others, and learning as activity makes this possible. Real learning arises out of the integrated activity of the whole person. When looking at the importance of learning through doing, we can reflect on Rudolf Steiner’s words:

*Concepts burden the memory.  
Art enlivens the memory.  
Activity anchors the memory.<sup>1</sup>*

This last line, “Activity anchors the memory,” has been affirmed and validated by recent neurological research as well as by studies of individuals who have overcome learning disabilities. In this chapter I will present a range of activities available to all teachers that can be brought to students to develop motivation and enable real learning.

**Kinesthetic Learning:  
What is it and why is it important for adolescent students?**

*Then we will turn our attention to the thinking and the need for movement to anchor thought and build the skills with which we express our knowledge as lifelong learners. ...And no matter how abstract our thinking may appear to be, it can only be manifested through the use of muscles in our bodies—by speaking, writing, making music, computing, and so on. Our bodies do the talking, focus our eyes on the page, hold the pencil, play the music.<sup>2</sup>*

“Kinesthesia,” according to Webster, is “the sensation of position, movement, tension, and so forth, of the parts of the body, perceived through the nerves and organs of muscles, tendons, and joints.”

Learning through the experiences of movement and its effects in the body is not a traditional modality in modern education, but one very much needed by today’s students. Why is movement important for learning? Learning IS movement, a transition from a state of not knowing to one of enhanced experience, or knowing. When we observe the very young children, we see that all is in movement: hands, feet, eyes. Without movement there can be no expression or learning. When a child seeks to know, he first puts the object of interest in his mouth. Touch is the first way we know the world. The early senses—touch, well-being (or life sense), movement and balance—are all experiences moving through the medium of the physical body. The child absorbs impressions without self-consciously filtering them into ideas or memories.

As the child develops, she takes critical developmental steps into the world. As she raises her head, the experience of the vertical begins. By crawling and sitting upright, she moves repeatedly from the horizontal alignment to the vertical dimension. The first experience of standing upright and its subsequent falling down mark the entry of the child into the truly human dimension of uprightness in the tension between gravity and levity. The hands are freed from the crawling position and the play of gesture, grasping, squeezing and pointing begins. This new activity of the hands developing meaningful gestures actually stimulates movement centers in the brain that are adjacent to the language centers.<sup>3</sup> The movement of the hands gives a gentle nudge to the speech organiza-

tion; sounds and words follow. Gesture and movement precede language development.

It is of particular importance to note the parallel development of movement skills with spatial orientation and the development of specific capacities, in this case speech. Following this further development, we see that the child plays, wedding movement to inner experiences and intentions, arranging the outer world from within: The corner is a cave, the friend a bear, the stick a lantern. Eventually the child begins to repeat the play, she now “re-members” the activity—the first step in the activity of thinking. The child’s movements are now taking place in the three dimensions: up/down, right/left, and forward/back, the three dimensions of the physical world.

Rudolf Steiner pointed out the essential importance of this sequence: walking, speaking, thinking. Neurological and educational research on the early stages of movement development confirm this to be an archetypal sequence in which the human being orients herself to the world of space and time. Carla Hannaford states that “the intricate wiring of the limbic system shows that in order to learn and remember something, there must be sensory input, a personal emotional connection and movement”<sup>4</sup>

Development from this time onward further elaborates and refines all movements if the child participates in activities that repeat and reinforce these essential directions. Neurological development is stimulated and reading and arithmetic are possible. Waldorf education provides activities such as eurythmy, singing, games, handcrafts, foreign languages, and art to enhance such development and work toward the integration of the personality with the learning process.

Where does the adolescent stand then in relation to movement development? Is the developmental period long since over, so that any deficit may lie beyond remediation? Is further development necessary or possible after the age of twelve or fourteen? My experience supports a “yes” and points to the importance of movement education (beyond sports) in the adolescent years.

On the circuitous route to answering these questions, let us look at human movement in its many forms. If we draw a large circle we can place movement in the center as the most essential attribute of the human being.<sup>5</sup> Out of movement come gesture, sound, speech and song.

It springs from an inner wellspring of the self, the “I.” Whenever we tap into this wellspring in movement, we experience the other attributes of the self, or incarnating principle: joy and the sense of freedom. (Ask any dancer!) The constrictions of the physical world are either transformed by the movement activity or harden to become “shades of the prison-house” of Wordsworth’s ode *Intimations of Immortality from Recollections of Early Childhood*.

The activities of early childhood—imitation of gestures, sound, language and play—stimulate the development of neurological and personal integration. By the age of twelve the contemporary student is faced with great restrictions on movement (except for afterschool sports or private lessons such as dance or tai chi). Even elementary school children are now seated in front of computer screens or at desks with paperwork, and often even denied recesses! It is essential that teachers realize when movement activities cease, so do neurological integration and brain development.<sup>6</sup>

It is common knowledge among those who work with at-risk children that if a student drops out of school in the seventh or eighth grade, he or she will remain at this level in terms of emotional and intellectual development until further education ensues. It has also become widely known from research on rehabilitation from stroke and other traumas to the brain, that movement therapy can restore, or at the least encourage, compensatory neurological development—even late in life. Further, accounting for the real impact of movement on memory is yet another reason why it should be part of the learning experience.

*Intellectual activity develops surplus brain tissue that compensates for damage. The harder you use the brain, the more it will grow. In a stroke, even when the neurons in the affected part of the brain are permanently damaged, PET scans show that the victim may recover. According to Stanley Rapoport, chief of the Neurosciences Lab at the National Institute on Aging, older brains actually rewire themselves to compensate for losses. They can shift responsibility for a given task from one region to another.<sup>7</sup>*

It is therefore absolutely essential that older (adolescent) students continue to have movement education and learning experiences that include movement as one component of their work. When thought and



feeling are brought together through movement, the “I” is able to receive the experience on its own terms and to digest, rather than just store up, information. This interactive activity makes life and learning meaningful and imbues strength, self-direction and purpose in the student.

### **What Do Adolescents Need?**

*Body, thought, and emotion are intimately bound together through intricate nerve networks and function as a whole unit to enrich our knowing. Research in the neurosciences is helping to explain how and why rich emotional development is essential for understanding relationships, rational thought, imaginations, creativity, and even health of the body.<sup>8</sup>*

The upper grades curriculum of the Waldorf school speaks directly to the needs of the adolescent. What one hears in everyday talk is about the age of “raging hormones” and youth who are “out of control.” This, however, is not what one sees in Waldorf high schools. There one encounters composed, busy and engaged students who like to socialize with their classmates and are exceptionally articulate in speaking their minds. They have highly varied interests and usually suffer from not being able to do all the activities they want. Although they undergo depression and anxiety just as do other teenagers, there is an invisible safety net in the form of the curriculum to help them weather the tempests of these years.

This safety net can be seen as the whole curriculum and, in particular, the movement education curriculum. The focus on movement is based on its centrality to child development and the growth of the individual into the body as a home and as a vessel for expression. There are two main approaches to this movement education: eurythmy and gymnastics (Bothmer/Spacial Dynamics). Eurythmy begins for three-year-olds with age-appropriate activities that “sculpt” the organism. “Gymnastics lives in the statics and dynamics of the organism”<sup>9</sup> and begins approximately when the child is in the third or fourth grade. But rather than discussing the movement education curriculum at this point, I shall proceed to the basis of development that underlies its place in the curriculum. We shall see why they are required and not peripheral, but essential classes.

Rudolf Steiner describes the polarity between intellectual activity that uses mental energy and causes a fine deposit of salts in the organism (in the brain) and limb activity which stimulates the flow of blood throughout the body.<sup>10</sup> It is only when the student subsequently engages in music, eurythmy, or gymnastics that these salts are dissolved and the bodily organism of the human being returns to a balance. In everyday observation one sees students tired after lengthy presentations or discourse. They are refreshed only after engaging in movement activity. These activities can be specialized classes or movement can also be integrated into the normally sedentary lesson itself. The benefit is engagement of the students' (and teacher's) attention and increased comprehension. Today's students may have fewer powers of concentration than in the past, but these activities help them to build powers of observation and sustained attention. Suggestions and examples of such activities follow later in this chapter.

Another pressing need of the young adult is the ability to connect with the world, with other human beings, and with his own inner world. Faced with a world driven, seemingly, by materialistic thinking, the student may be at a loss to see himself as a person worthy of love and capable of changing the world for the good. The big questions of life—Who am I? What is my task? Is there a God? Truth? Where will it all end?—simmer below the surface in the seemingly nonchalant ninth grader. Imagine the difference that could be made for the teens in such schools as Columbine and Red Lake if they learned in a way that integrated their feeling life into learning and practical activities! Again, Steiner points to a healing and strengthening antidote to the mechanistic view: Take an interest in the world (and learn to love it). In grade nine, the curriculum is focused on where we are and on understanding what is happening in all subjects. History of Art presents pictures of the imaginations of the human being by the greatest artists of the ages. The questions—What is Man? What is beauty?—are silently present in these works.

Students burdened with the task of overcoming the mechanistic view of life can also be met through movement in education. Steiner suggests that to overcome intellectuality (or a one-sided view), one must bring phenomena into relationship with the human being. This can be done in many ways, but creative activities, such as animating the subject with the

students actually moving, is a direct route to this end. Whenever one engages in movement, speaking, or singing, one is using the whole being as an instrument for expression and learning. This brings thought into direct association with the soul life and is experienced and indelibly impressed into it. Even more importantly, this teaches the student through his own experience the reality of the human being as an instrument governed by his own will. Nothing empowers, motivates, or transforms one more than this kind of experience. It is the groundwork for development of true self-confidence and trust in the goodness of the world.

*Real learning—the kind of learning that establishes meaningful connections for the learner—is not complete until there is some output, some physical personal expression of thought. Speaking, writing, computing, drawing, art, playing music, singing, moving gracefully in dance and sports: the development of our knowledge goes hand in hand with the development of the skills that support and express that knowledge.<sup>11</sup>*

The question of what is my task or place in life is rarely addressed in a conscious way in most schools. More often we are met by events and people as a result of the deeds or activities we do. Students are helped to attend to these questions in the course of their studies if they are raised by a teacher, both in the form of a question and in the materials and activities of the class. The key for the youngsters is to turn their attention to the world and strengthen their powers of observation. Study and interaction with nature and the arts can fully engage the students with the world in a positive way. By learning thus about the world, especially if this engagement comes from true interest or altruistic motives, the student sheds the yoke of materialistic thinking. The image of the human being as a creator and participant becomes a strength in the student's self-image. Schools that help develop "will-imbued learning," learning based on artistic and positive social interaction, give the student the possibility to find the meaning and purpose of his life.

Steiner talks about the connection of the self and the world that is accomplished in the human heart. Without empathy there is no connection, no possibility for transformation, only the opposite—criticism and

destruction. The latter will lead only to escapism and rebellion. The positive connection through empathy is what the teenager is striving for and is behind much of what is often interpreted or viewed as negative behavior. Without this connection, there is literally an emptiness of heart, and a sense of purposeless in outer activities. How many young offenders shock us by their lack of remorse after causing mayhem and suffering by their crimes. Often unseen in large high schools, they strike out in an effort to be seen, without any comprehension of consequences. (Causal thinking does not become possible until the age of 13 or 14—should we be surprised?) They are reacting not only to social alienation, but also to the fact that they have been presented with facts that are meaningless to them and that they are expected to “know” without processing or experiencing them. The result is rage directed at whomever is in their line of sight, and even more so at society at large. This may explain why they choose actions that will get them into the national newspapers!

If we wish to encourage a balanced development of a student, appropriate physical activities must be found that are meaningful, practical, and aesthetic. By the age of adolescence the youth has transformed his body into an instrument of his own making (by the activities and feelings he chooses to entertain). This is the reason why activities, which in their essential nature are the same as those governing walking, speaking and thinking, must be part of the adolescent's education. The young person must inscribe anew these movements so as to fashion his own vessel in accordance with his intentions and purposes.

Positive interaction with the world (and human beings) opens the doors of the heart, the wellspring of the divine. “The real fact is that all that happens in the moral life and all that happens physically in the world are brought together in the human heart.”<sup>12</sup> The student needs altruistic interaction with the world and others. As teachers we can help to make ideals real by working directly in the arts, but just as powerfully through community service and environmental projects, through cooperative learning and work with peers in the spirit of service. Again, not only are knowledge and confidence gained, but the image of the self as one who can transform and heal becomes integrated into the student's view of himself and the world.

*Artistic expressions—in drama, music, dance, visual art, literature—represent highly skilled use and integration of body, thought and emotion. Artistic expression is immensely valuable to overall personal development and cognitive understanding. The same can be said for sports. Athletic activities integrate many different kinds of knowledge with skilled muscular coordination—knowledge about space, time, and human dynamics like teamwork, motivation and goal-seeking. Educators should not lose sight of their value. Arts and athletics are not frills. They constitute powerful ways of thinking and skilled ways of communicating with the world. They deserve a greater, not lesser, portion of school time and budgets.<sup>13</sup>*

Integrated learning is an organic process not just for the physical body as in early childhood, but for the soul and spirit of the person; learning continues and the body (the skills of the hands, feet, and the brain) is molded by this even into old age. Learning without movement cannot reach into the heart and engage the true being of the student. “The intricate wiring of the limbic system shows that in order to learn and remember something, there must be sensory input, a personal emotional connection, and movement.”<sup>14</sup>

## *Learning through Movement: Examples from the Classroom*

*So the search for understanding began, and has led me to the recognition that movement activates the neural wiring throughout the body, making the whole body the instrument of learning. What a step away from the idea that learning occurs just in the brain.<sup>15</sup>*

A high school eurythmy teacher recently shared the comment from her students: They felt they lived in an academic hall and then they came “over here” to the eurythmy room. It was so different, and they felt they needed a “bridge.” This “bridging” has been a three-decade-long quest for me. What follows are descriptions of instances in which I have found the movement teacher can enrich and make self-evident the value of movement to the students. Many of the examples can be used by any teacher, but there are ways that eurythmists can participate in teaching movement in a broader framework than might be considered separately. Not only is eurythmy a bridge between the disciplines, but it also provides the opportunity for learning within a social context.

The following examples focus on the movement element that needs to be brought into all classes. They are drawn from high school classes, where it is often unusual to bring movement or interactive learning into the regular course of study. These examples can be used in all types of classrooms, Waldorf and public schools. It is important to get the students out of their seats and into learning! For eurythmists who work daily in this element, the curricular possibilities are extensive and beyond the scope of this book. For these teachers, I suggest three books by Molly von Heider: *Come Unto These Yellow Sands*, *And Then Take Hands*, and her book of games, *Looking Forward*. I also recommend Reg Down’s book, *Leaving Room for Angels*.

**Grade 9: Gardening and American Literature**

When my colleagues saw the ninth graders gardening in my English block, they inquired somewhat skeptically about the connection between American literature and gardening. My answer was based on observations I had made during the block of study I had developed for American literature. Of paramount importance were the following considerations: The ninth grader faces the years of high school looming ahead with a sense of the unknown, a deep need for friendship and connection with the modern world, and the hope for an opportunity to change it for the better. My question was how to give them relevant experiences, knowing that modern American literature is, for the most part, existentialist. This form of literature hardly brings a positive view of life to the students or encourages a sense of community, although they can easily relate to this frame of mind, sometimes only to become more depressed. Instead, I turned to the school of modern nature writers and poets. Here there exists a wealth of positive, spiritually-grounded and beautiful writing that can be used in excerpts or as full-length works.

How to bring this alive was the next question. From the poetry of Robert Frost and Emily Dickinson to the journals of John Muir and essays of Wendell Berry, these writings carry weighty thoughts, but do not easily capture the young imagination. Yet they are rooted in one of the greatest attributes of the American writers, namely they have celebrated the experience of nature in a way that has contributed to an empathetic relationship with nature and the birth of environmentalism worldwide.

These authors and many others write of their connection with nature. Therefore, to understand them we had to do the same. So, we gardened daily, wrote journals about each day's work, read poetry, and recited poems in every class. Since we had only a short main lesson period, this is how we managed it all: Each morning I drove my station wagon loaded with tools to a lot near the high school. On the first day we said the opening verse and then immediately set out on a walk to find an area that needed work. The day dawned bright and clear, dew was on the grass and there was a crisp feel to the air. The class chose to restore a tangled area very near their classroom.

In the following weeks we would say the morning verse and then immediately go outside. By the last week, the students asked to say the

verse out of doors. The saying of the verse was important: It opened our day with images of the world without, filled with shining sunlight and nature, as well as the world within, a world of learning and strength. It was a poetic guide for our attention in the activities that followed. After this moment of imagining and speaking, each student chose a tool and a spot to work. Some had pruning saws, others snippers, rakes, weeders and so on. They quickly set to work with no prompting from me. One group of boys, who tended to have difficulty focusing on academic work, tackled a huge patch of weeds with scythe-like tools. Although I thought that area was impossible to clear, I said nothing. After fifteen minutes of intense work everyone went back inside, washed their hands and returned to their desks. They were asked to write their observations from the memory of the work outside. As soon as they were seated, they wrote in their journals in silence for ten minutes.

We repeated this routine every day for the entire block. The weather was at its fall finest. Indeed, I wished the unbroken streak of bright blue weather would change; the students were recording much the same observations every day! But then we began to extend the observations to their home backyards, day and night, and began to look for the questions that came to mind quite naturally from their observations. After the silent writing every day, students volunteered to read their writings in class. Soon their simple notes became full sentences, replete with images and poetic sound. These arose spontaneously and were a source of admiration from the listeners!

After a week or so, the thicket looked better, the students reached higher, pruned tree branches, cleared more brush and planted some fall flowers. In class their observations now included questions that had arisen in their minds while writing—and answers to those questions. Finally, it was time to work with the American poets. In the silence after their journal sharing, I read Robert Frost's poem, *Come In*.<sup>16</sup>

### **Come In**

*As I came to the edge of the woods,  
Thrush music—hark!  
Now if it was dusk outside,  
Inside it was dark.*



*Too dark in the woods for a bird  
By sleight of wing  
To better its perch for the night,  
Though it still could sing.*

*The last of the light of the sun  
That had died in the west  
Still lived for one song more  
In a thrush's breast.*

*Far in the pillared dark  
Thrush music went—  
Almost like a call to come in  
To the dark and lament.*

*But no, I was out for the stars:  
I would not come in.  
I meant not even if asked,  
And I hadn't been.*

The class listened intently: Here was a wood, a grassy pasture like the ones they knew at Camp Glenbrook in New Hampshire, and it was twilight. The words fell into an intense silence. The poem ended, there was a breath, and one student exclaimed, "Wow." There was a moment of wonder in the room. Then we were off and running. How had Frost packed it all in so well? So simply, yet it was all there! And so on.

Everything opened out from this moment. The students heard in their own words touches of this or that author or poet. The thicket was looking better and better, and they moved from writing about their cold, wet hands to the new look of a tree or the call of the geese over the babble of their nearby classmates' conversations.

The next step was to read an American novel. Time did not allow for the reading of one novel by everyone, so they chose reading partners and each pair read a book set in a different region of the United States. New friendships bloomed in conversations about John Steinbeck, Willa Cather, and others. (Talking literature is a great social activity). They took careful note of the influence of the regions on the stories. We took a virtual trip around our great land. A map was hung on the wall. Small

flags were placed in the locations where every story had taken place. Soon the flags showed the pathways of the writers, biographical and topical, all over the country. We proceeded from North to South, to Midwest and to the far West. Poetry followed in concert. The imagination grew large! In stark contrast to this large imaginative picture was our focused, detailed work on our little tiny plot of physical earth outside in our garden.

When the block ended we had a new garden. The united effort was a huge success, even the bramble patch was cleared! Muscles of arm and mind were stronger. In reviewing the block the students' comments were telling. The fact that they had cleared a lost corner meant that they could make change, quickly and effectively. They had assessed a need and done something together to remedy a poor situation. They found their own feelings reflected in great poets' writings about the same concerns. One boy said, "I thought I was the only one who cared." A girl added, "I am ready to write poetry now." The "Bramble Bunch," as they now called themselves, said how much they liked not sitting down. Others said they were awake and ready to think after the work.

By actually connecting with the earth, the class entered the sphere of growth, of becoming. Their confidence in working together, thinking about their experiences and, most importantly, being outside in nature facilitated their successful entry into the high school. They connected with themselves, their peers, and the literature of the American writers. In the years that followed, that garden was theirs. Even years later, they still remembered. Without the gardening experience the course content would not have been assimilated and remembered so well.

### **Grade 9: Physics**

*I believe in action and activity. The brain learns best and retains most when the organism is actively involved in exploring physical sites and materials and asking questions to which it actually craves answers. Merely passive experiences tend to attenuate and have little lasting impact.<sup>17</sup>*

Physics is an area of study that yields many possibilities for experiential learning, as the following two examples show.

***Physics of Sound***

In a study of sound, teacher Jim Kotz took his class of ninth graders out to the soccer field to measure the speed of sound in air. One student stood at one end of the field with two boards that he would clap together. Six other students spaced themselves along the side of the field at marked intervals. The rest stood in a group at the far end of the field, one student holding a stopwatch. All listened and watched as the boards were clapped together. Those along the field jumped and clapped their hands together the instant they heard the sound, and the stopwatch recorded the moment between sighting the action and hearing the sound. All this took but a second, but everyone could see the ripple of movement along the field and actually determine the speed of sound with surprising accuracy.

Jim has also developed demonstrations in movement for the phases of Venus and other planetary phenomena. The students can move these outside or in a gym. (The relationships between planetary paths are very extenuated.) The paths of single planets can be done in a eurythmy room or in class.

***Comparing Clock Time to Cosmic Time:  
A Demonstration by Arthur Zajonc, PhD***

Dr. Zajonc developed a demonstration<sup>18</sup> for the transition from time measurement as charted from the movements of the stars by the Babylonians to mechanical- or “clock”-time as developed in the fifteenth century.

The first activity: Dr. Zajonc asks twelve people to stand at their birth signs on a circle representing the zodiac. Within this circle he asks two people to stand for the sun, two for the moon, and two for the earth. Then he asks them to move around the circle in relation to each other, showing the periodicity for the moon to sun and earth. The “moon” passes through each of the twelve signs of the zodiac as the “sun” progresses one-twelfth of the full circle. That is, in one month the moon traverses the full circle of the heavens (passing through all its phases), while the sun takes twelve times longer (twelve months in a year). The face of a clock is laid out in the same manner: The twelve hours are the

twelve zodiacal constellations, the minute hand is the moon; the hour hand is the sun. Thus we see an image of the astronomical rhythms and arrangements in the face of every analog clock and watch.

A second activity shows how a mechanical clock works. Dr. Zajonc asks for two people to stand and to spread their arms wide (horizontally) and to rotate them (right and left) as far as possible in each direction (an oscillating movement called torque). Their upright stance is called the “verge” and the outspread arms the “folio” (parts of the clock). In the early clocks a piece called the “crown” was used to regulate this motion. The crown was a circular wheel with one edge in a saw-toothed pattern. The notches caught the folio as it rotated and was thus regulated to one notch per turn of the verge. Dr. Zajonc asks for twelve people divided into two groups to stand on either side of the room. Then, as they begin to move one by one to the other side of the room, fitting into the open space left as the “folio” arms swing by, rather like a revolving door. Soon the movements of everyone become rhythmical and evenly spaced. It is a small jump to understand that in a mechanical clock weights evenly regulate the movements, and thus time is recorded mechanically.

### **Grade 10: Science with Movement**

Several years ago a tenth grade class studying water currents in Earth Science under the guidance of Alfred Tomlinson came to the eurythmy class to ask for help in demonstrating their block at the upcoming school assembly. They proposed mapping the currents of the North Atlantic on a large sheet of paper and talking it through with the audience. I realized the audience would hardly be able to see this and proposed that they show it in movement. Their first step was to write a cogent description of the knowledge they wished to share.

The class returned the next week with a succinct paragraph they had composed together (a good review and practice in summarizing). Then they chose the parts they would each play. I asked: “Who wants to be the narrator? the Sargasso Sea? the Gulf Stream? the general ocean current? the Labrador Current?”

Once the class had chosen parts and assumed the appropriate places in the “geography of the room,” the narrator read the description and

the groups mentally pictured where they would move. They then talked themselves through this pattern as they practiced moving it (much noise in the room!).

The next step was to move these patterns simultaneously. That's when the discoveries began! Those in the Sargasso Sea had to take the rising warm current into an upward winding spiral (and sink down again to renew it). The Gulf Stream students moved away from the periphery of this spiral towards the American coast, carrying the warm tropical waters. They stretched into a long meandering line and found their pace was faster than the Sargasso group. The Labrador current students came toward them from the area of Greenland and brought the northward flow of the "Gulf Stream" people into check. They both flowed parallel eastward. The Labrador group swung north (shivering as it went) and the Gulf Stream flowed south along the British Isles, circled the Canary Islands (hence the palm trees) and returned to the swirl of the Sargasso Sea. The general ocean current was interspersed throughout the space and moved in sync with each other, very slowly in a clockwise direction.

After plotting this course, the students decided that each current had a different speed (slow, medium and fast). They practiced it with each current first demonstrating alone and then all moving at the same time. All the while, a musician was watching. As the currents became more clearly visible she began to compose music for each one. When they finally moved together each had a voice in the Song of the Ocean.

The final touch for the students was to choose a color to wear for their current. They added lights for atmosphere and performed this for the school community. In the short six minutes, six hundred people of all ages saw the currents before them and understood the water movements of the Atlantic Ocean.

This all took about two and a half weeks of eurythmy class to accomplish (5 to 6 hour-long classes), one of the happiest times I have had in teaching and also the most productive. The students all participated eagerly and contributed many ideas. They were constantly informing me of further knowledge that could be worked into the presentation, and they performed the piece with complete dignity and confidence.

**Grade 10: Ancient History through Eurythmy**

*Not wounded by weapons  
Not seared by fire  
Not dried by the air  
Not wetted by water.  
Such is the Atman.*

*Not dried, not wetted  
Not seared, not wounded,  
Innermost element  
Everywhere, always  
Changeless, Eternal  
Forever and ever.<sup>19</sup>*

Inspired by the History of Consciousness courses in the high school curriculum (Art, Drama, Language, Music and Architecture), I developed a course called Ancient History through Eurythmy, a survey of the progress of human culture through the ages. Beginning with the Megalithic period, and moving on to Ancient India, through Mesopotamian, Persian, Sumerian, and Egyptian cultures, the class continues on to Greece and the possibility of the performance of a Greek tragedy. Although I taught both the history and the eurythmy, this block afforded an excellent opportunity for collaborative work with other teachers.

Each main lesson was two hours in duration. We began with fifteen minutes of warm-up activities, the morning verse, movement wake-ups, singing, and speech. In speech we practiced poems from ancient texts. This was followed by fifty to sixty minutes of presentation and class discussion of each culture. Then we stood and worked in eurythmy on texts of a particular period. Since we studied the geography, religion, historic events, creation myths, timelines and maps of each culture, there was time to do in eurythmy only one representative text per culture. The students helped to create the choreography, and at the end of the block they performed for the school community.

The essential questions that emerged from the students' work were: Why do all the creation myths show a flood or a creation out of the waters? How expanded was the consciousness of this culture? Was this a tribal or individualized experience? What was their relationship with the

earth? How did they view the spiritual world? How did they see good and evil? By working with gestures and choreography, they discovered ways to experience the consciousness of each culture. Through their choices of vowel sounds and consonants, the students brought their ideas into form. In their writing they constantly referred to and reviewed these experiences.

Our studies in this block demonstrated for me so clearly and undeniably the importance of movement as an anchor and catalyst for memory. The work was definitely a recapitulation of the fifth grade experience, but it carried knowledge and a resonance far beyond this. By doing eurythmy the students comprehended the nature of consciousness as an evolving process. They saw this in the development of the child to adulthood, as well as in the polarities of ancient participatory awareness and modern focused consciousness. We worked with the tenth grade question “How?” by creating the forms and styles, and reciting the texts. The words that expressed the essential nature of the human being gave rise to conversations deeply rooted in religious philosophies.

*The greatest and most enjoyable experience I got from this block was the chance to learn through movement. For me, learning is much easier with physical experiences, i.e., if I have to learn a lot of lines [for a performance], I will just go over and over them while I am walking around and they just stick in my head. Another great thing was we could sit and talk about the different cultures and then go through a eurythmy form in whatever style ...It gave me a taste of what it was really like.*

– Grade 10 student at Tara

### **Grade 11: Medieval Romances (Parzival)**

The medieval period in literature and history is rich with opportunities for learning through movement. The medieval period precedes use of the printed word and was a time when most people led incredibly active lives. In order to bring this experience to the students I asked them to generate a list of as many activities we could do to replicate on a small scale the life of people in the Middle Ages in Europe. Among those activities chosen by the students were: a day of silence (like the monks), a feast, a tournament. Others that I assigned that were important from the perspective of movement development were: writing and illustrating the

notebook entirely by hand with a fountain pen, storytelling, and creative writing of their own romance. In speech we worked on medieval poems, and all the field trips and other events were recorded in student journals. We used dramatic presentations as a basis for retelling and discussing the stories. (Often these sketches were done with very few words). In eurythmy class we placed the study of the planetary gestures in the context of the development of the youth, and we also used the study of consonant forms for alliterative poetry.

You may ask when the students had time to study, write and learn their vocabulary. This also happened, but the activities were so memorable that the students have told me in subsequent years that they did not have “to study-up.” Not only did they remember everything, but they also learned to build pictures, imaginations from the works that yielded meaningful interpretations of the works. By developing shared memories from the class activities, they had a common language for expressing themselves and finding the meaning in the stories.

This is another good opportunity to coordinate with the other teachers. Eurythmists can work with other history, literature and science main lesson teachers to develop activities. On one occasion, the French and German teachers joined the study by scheduling the reading of Romances in these languages for the same term. The art teacher opened studio time for the students to work on individual art projects related to the block, as well as making sure they had done calligraphy before this year. Indeed, we created a community of learning that was in itself a faint glimmer of those bygone times.

### **Grade 12: Child Development and Eurythmy**

This theme can be carried further in grade twelve in connection with the study of the zodiac in eurythmy and the formation of the human body. The microcosm of the individual finds itself mirrored in the great circle of the zodiac and the planets. The twelfth grade challenge—“How am I part of the whole of life?”—can be explored through the gestures and forms of eurythmy. This study can gain more resonance with simultaneous work in sculpture class, wherein the whole human form is modeled in clay.



Reflections and information about child development can be brought into the class working to create a fairy tale to be performed for little children. The seniors see this opportunity as not only a gift to the children but also as a way to look back on their own development in a non-critical, loving way. It was truly a high point of the year to watch the tall, self-confident seniors perform for the kindergartners and lower grades children, and then to see them lead the little ones in a great circle to celebrate the end of the tale.

It is important to bring these subjects together. It is thus that the artistic activity gains depth of thinking and the heartfelt expression of the young adults. If left separate the students may resent eurythmy as an irrelevant subject that holds nothing for them any longer. It is in the integration of their thinking with a gift of service that helps bring resolution to the many trials they have been facing in growing up.

### **High Schools with a Focus on Learning through Activity**

During the course of my study of eurythmy/kinesthetics and learning, I have visited and worked with many schools that focus on experiential learning. My primary work in eurythmy and literature has been at the Waldorf School of Garden City, New York, and I have taught the Ancient History through Eurythmy block for several years at Tara Performing Arts High School in Boulder, Colorado. The directors had invited me to create this block so that the students could experience the qualities of different cultures and states of consciousness. I have also visited projects in England: Ruskin Mill (a center for delinquent adolescents), The Hiram Trust and the Waldorf College Project in Stroud, and the Glasshouse Project (related to Ruskin Mill) in Stourbridge.

In both the work in the performing arts at Tara and the intensive crafts program at Ruskin Mill, I observed students involved in creative activities in a way that was visibly forming strength of character. In the intensive drama and musical work at Tara, the students reach a high level of self-control, attention and engagement, as well as the ability to study a subject in depth and bring constructive criticism to their work. The faculty have used planning and reviewing as integral parts of the students' work, and in so doing have reached high levels of positive engagement and enthusiasm that only teenagers seem to achieve.

The demands of the performing arts focus at Tara have given shape to the Waldorf-oriented program; the school directors organize the schedule of classes and activities in a way that supports creativity rather than limiting it. One of the essential aspects that has emerged from this work is an acknowledgement and a meeting of the needs of teenagers today: They must have a high level of challenge from their teachers and a collaborative way of working with them. Respect and motivation come from this relationship of shared work and interest, and it has a strong healing power.

The performing arts have the potential to work directly on the inner life of the participant. Participation in the arts follows the spiritual archetypes and forms the body and soul of the individual, giving strength and resilience to both. This is central to the work of the school and drives all the activities, course content, and schedules. The learning arenas extend to the stages of the world and the places where history was made. The American history study in grade ten at Tara includes a week on a Native American reservation in southern Colorado. Grades nine and eleven travel to New York City for a week of art (ninth grade focus), music (eleventh grade focus) and theatre, and the seniors spend almost a month in cultural and historical England.

Ruskin Mill has also addressed meeting the needs of the teenager, and this school has chosen work in the crafts as its medium for teaching and healing. Ruskin Mill accepts young people ages 16 to 19 who have a history of difficulties, social and emotional. The essential aim is to help the students to “connect” with themselves by coming into relationship with nature, work, artistic activity and community. The crafts chosen follow a pattern of “descent into matter,” from the lighter and softer work with wool and leather to greenwood furniture-making, then to the denser and heavier pottery, stone work, jewelry-making and blacksmithing.

These crafts are traced from their ancient origins as much as possible so that the student can experience the emergence of the materials and the human activity directly in and from nature. The pottery studio is built in the bank of the hill from which the pupils dig out clay with their bare hands. The trees are grown and cut for the greenwood studio from the nearby woodlands and farm. Another workshop of students makes charcoal for the forge. All of the studios are outside, mostly under tarps.

They are dry and airy, however, with a potbellied stove and a cup of tea for physical warmth, and a teacher for the spark of human warmth. The students are given the chance to find a relationship to nature by literally living and working in it. The days and hours pass with changing light and weather. Snow and ice in winter and green tendrils of ivy in spring creep by the edge of the studio floor.

Learning is a full-body experience. Ruskin Mill and Tara students are involved in many forms of activity: cooking, gardening, tree planting, dance, drama, and music. Together these activities reach into many pathways of perception and movement that replicate, strengthen and further develop the patterns established in the first three years of life. The students relearn about their relationship with the world; strong soul qualities become a firm part of the young person's character.

Waldorf schools throughout the world include carefully developed arts and work programs, as well as outdoor and physical education activities integrated into the regular courses of study. The two schools mentioned, however, have formed their approaches particularly to meet the heightened needs of today's adolescents. They have further developed these particular avenues for learning in a focused way that reaches deeply into the inner life of the students and supports them in positive ways. As one teacher said, "When you are competing with the media and drug culture, you better have something good as an alternative!" I would add that children who have been deprived of a healthy movement and sensory development by modern life need such highly creative and healing activities to remediate. The great gift of the arts to human culture continues to be integral to our development as healthy human beings. For more on this subject I recommend the book *Last Child in the Woods* by Richard Louv, which specifically addresses this loss to the modern American child of a relationship to nature.

Tara and Ruskin Mill are both fairly new schools. Both are a "must see." They have developed much in their programs which can serve as models of inspiration elsewhere. Established or new schools alike will find these innovative efforts very helpful models as they work on curriculum and the further development of their own programs.

Charles Huskinson, a Ruskin Mill student, wrote in *Run of the Mill*, a school publication:

*It is curious but true that once one is deeply concentrating on a task, one is almost oblivious to anything else going on around him. This is what I love about work, whether it be washing up, gardening, or cleaning the bathroom floor. It is a fact that I no longer have to listen to loud noises as they don't affect me so much when I'm working. I feel safe. As for my thoughts ... it certainly seems they no longer have that overwhelming edge on me. Work to me is like a stream of consciousness: it releases stress and tension and leads it to a waterfall of stillness.*

Many schools and colleges are now developing courses using integrated learning. These are needed on a widespread implementation to offset the sedentary nature of American life and education.

### **Generating New Curricula**

Every teacher will have his own way of developing and presenting creative new forms for teaching. The following are ideas to consider when you want to incorporate movement into your class plans. These are based in Waldorf methodology and have been met with success in the classroom. I have revisited them when I wanted to create a new activity for my classes.

- Pay attention to the timing and rhythm of the class. Is it well divided into opening gambit (speech, movement, silent writing), presentation, discussion, and activity? Do I work with a two- or three-part main lesson format? Being aware of this lifts one out of the pitfall of too much of one type of teaching modality, such as long lectures and presentations without student activity.
- Have I made room for primary learning outside the classroom that relates to the subject—for example, field trips, outdoor activity, community service?
- Do I give activities and presentations that appeal to the three basic learning channels: visual, auditory, and kinesthetic? Have I given the students opportunities to express themselves in their own learning style?
- How can we demonstrate the relevant principles of the subject in movement?
- Have I analyzed my own movement habits? What movement activity happens in my class?

- When do I develop the feeling element in the class? Do we move from laughter to tears in the class? Have I taken the temperaments into account?
- Is there a balance between cooperative learning and individual responsibilities in my assignments? Cooperative work encourages sociability and good listening skills, but may empower only the stronger students, allowing the others to glide by.
- Am I working collaboratively with my colleagues and other knowledgeable people in the community? Do I access people who are real experts in this area? Students from age 12 to 18 are in the period of “apprenticeship” and need to work with people who have achieved a mastery of the subject. We cannot master every subject, but we can work with those who are masters.
- Have I integrated drama, eurythmy and spatial dynamics into the lessons?
- As an academics teacher, do I visit movement classes in my own school and others? As I am a movement teacher, do I visit the academic lessons to observe both the teachers and students?

### **Concluding Thoughts**

The human being is formed out of movement. Movement lies in the essence of being alive. Learning is the self moving between the world and its own experience of it. In order to learn we must come into movement. Teaching is learning on yet another level, so the teacher also needs to relearn what education is and to address this in her lessons, so that learning becomes an act of connecting with life. Life, the Great Teacher, will then help us to meet the future in our students.

*The more closely we consider the elaborate interplay of brain and body capacities, the more clearly one compelling theme emerges: Movement is essential to learning, movement awakens and activates many of our mental capacities. Movement integrates and anchors new information and experiences into our neural networks, and movement is vital to all the actions by which we embody and express our learning, our understanding and our selves.<sup>20</sup>*

If we remember that the innermost self is in movement, is the “Prime Mover,” then we will see the implications of teaching eurhythm and integrating movement in all learning. It is evidently important to win a balance between movement education and academic studies. Students need movement throughout the day in various degrees of intensity and consciousness. We will build successful schools and educate healthy students only when young people experience knowledge in an integrated and meaningful context. This can be achieved when teachers bring activities into the day that ground the students and the material and help to make learning memorable. Learning is an event! At its best, the classroom is embodied as in Shakespeare’s well-known lines: “All the world’s a stage, and all the men and women merely players.” Educated in this way, our students will grow to become flexible adults who are truly interested in the world, and they will be able to chart their way through life in a meaningful and fruitful way.

## *Steps in the Process*

### **9th grade: Gardening for Literature**

- Assemble tools.
- Class chooses a site to work on.
- Fifteen to twenty minutes of work each day.
- Journal the experience.
- Read two or three volunteered student selections (move around the class).
- Continue lesson.

Volunteer supervisors are helpful with physical work. End the project with another walk around the grounds. Students write up the activities for the school newsletter.

### **10th grade: The Ocean Currents**

- Students compose a descriptive summary of the essential information.
- Choose parts (in an appropriate space for movement).
- Collaboratively explore the movement of each part.
- Move each part separately to establish pattern.
- Move all the parts at the same time to see the relationships and where interactions cause change or need adjustments.
- Practice moving and add music.
- Have students stand out and watch to give comments for improvement
- Add lighting if possible.
- Perform in presentation to the school community.

As a coda ask the students to write a journal entry on the experience and what they learned

### **11th grade: Medieval Romances, Parzival**

- Generate ideas for activities with the class in advance of the block.
- Align activities with those of the historical period.

- Assign certain kinds of work, but give ample room for student creativity.
- Collaborate with other teachers so the subject matter is intensified and broadened through parallel studies in various genre, e.g. sculpture.

**12th grade: Embryology, Child Development and Eurythmy**

- The collaborating teachers plan the studies together.
- The fairy tale *Briar Rose* is a great story for planetary and zodiacal gestures that lead to the meaning of the story for the students.
- Discuss the development of thinking in relation to the images and events of the story.
- In both grades 10 and 12, show illustrations on the progress of embryonic development which parallel the eurythmy forms for the year unfolding in the circle of the zodiac.
- Leave time for discussion in both classes.
- Make the performance a “senior celebration.”



**ENDNOTES: Kinesthetic Learning in Adolescent Education**

1. Rudolf Steiner, *The Child's Changing Consciousness as a Basis of Pedagogical Practice*, Lecture 5, New York: Anthroposophical Press, 1996.
2. Carla Hannaford, *Smart Moves*, Arlington, VA: Great Ocean Publishers, 1996, p. 12.
3. *Ibid.*, p. 94.
4. *Ibid.*, p. 54.
5. Michaela Gloeckler, Lecture on February 18, 2001, Sacramento, CA.
6. *Op. cit.*, Hannaford, p. 27.
7. *Ibid.*
8. *Ibid.*, p. 50.
9. Rudolf Steiner, *Faculty Meetings*, p. 572.
10. Rudolf Steiner, *Supplementary Course*, Stuttgart, Germany, June 1921.
11. *Op. cit.*, Hannaford p. 87.
12. Rudolf Steiner, "The Human Heart," lecture May 1922, Dornach, Switzerland, Chestnut Ridge, NY: Mercury Press, 1985, p. 13.
13. *Op. cit.*, Hannaford, p. 88.
14. *Ibid.*, p. 54.
15. *Ibid.*, p. 13.
16. *The Poetry of Robert Frost*, Edward Connery Lathem, ed., New York: Henry Holt and Company, 1969.
17. Howard Gardner, *Art, Mind and Brain*, New York: Basic Books, 1982, p. 82.
18. This demonstration took place for the faculty at Ruskin Mill School in England, May 1992.
19. From the *Bhagavad Gita*.
20. *Op. cit.*, Hannaford, p. 96.

## Bibliography

### Reference materials

- Down, Reg. *Leaving Room for Angels: Eurythmy and the Art of Teaching*, Fair Oaks, CA: AWSNA Publications, 1995.
- Gardner, Howard. *Art, Mind, and Brain*, New York: Basic Books, Inc., 1982.
- \_\_\_\_\_. Lecture: November 11, 2000, Long Island, NY: C.W. Post University.
- Gloeckler, Michaela. Lecture February 18, 2001, West Coast Waldorf Teachers Conference. Rudolf Steiner College, Fair Oaks, CA.
- Hannaford, Carla. *Smart Moves*, Arlington, VA: Great Ocean Publishers, 1996.
- Jensen, Eric. *Moving with the Brain*, Educational Leadership (November 2000).
- Steiner, Rudolf. *Faculty Meetings with Rudolf Steiner*, New York: Anthroposophic Press, 1998.
- \_\_\_\_\_. *Foundations of Human Experience*, New York: Anthroposophic Press, 1996.
- \_\_\_\_\_. "The Human Heart," Lecture: May 26, 1922, Dornach, Switzerland, Chestnut Ridge, NY: Mercury Press, 1985.
- \_\_\_\_\_. *Supplementary Course: Upper School*, Stuttgart, Germany, 1921.
- Stockmeyer, E.A. Karl. *Rudolf Steiner's Curriculum for Waldorf Schools*, London: Rudolf Steiner Press, 1965.
- Von Heider, Molly. *And Then Take Hands*, Milbrae, CA: Celestial Arts, 1981.
- \_\_\_\_\_. *Come Unto These Yellow Sands*, Fair Oaks, CA: Rudolf Steiner College Press, 1998.
- \_\_\_\_\_. *Looking Forward*, Stroud, UK: Hawthorne Press, 1995.

### Conferences

- Balanced Mind IV. November 2000. C.W. Post University. Long Island, New York.
- Developing New Capacities: Movement Education and the Cultivation of the Will. Rudolf Steiner College, Sacramento, CA. February 2001.

Discussions and classroom work with high school students and teachers of the Waldorf School of Garden City, NY; Green Meadow Waldorf School, Chestnut Ridge, NY; Tara Performing Arts High School, Boulder, CO; Wheatley School, Long Island, NY; and Hartsbrook High School, Hadley, MA.

**Schools I have visited where movement is a significant component in their curriculum:**

Tara Performing Arts High School, Boulder, Colorado, USA  
Ruskin Mill, Stroud, England  
The Waldorf College Project, Stroud, England  
The Hiram Trust, Stroud, England  
The Glasshouse Project, Stourbridge, England

*Other Titles Available  
from  
AWSNA Publications*

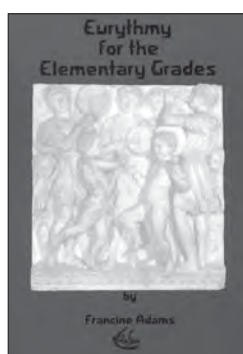


*LEAVING ROOM FOR THE ANGELS:  
EURYTHMY AND THE ART OF TEACHING*  
by Reg Down

ISBN 1-888365-00-5

6 x 9 inches

240 pages



*EURYTHMY FOR THE ELEMENTARY GRADES*  
by Francine Adams

ISBN 1-888365-07-2

5.5 x 8 inches

94 pages



*EURTHMY ROOM DESIGN*  
by Reg Down

8.5 x 11 inches      11 pages



*COME UNTO THESE YELLOW SANDS*  
by Molly von Heider

ISBN 0-945803-30-3  
8.5 x 11 inches      227 pages  
Rudolf Steiner College Press

AWSNA Publications  
[www.whywaldorfworks.org](http://www.whywaldorfworks.org)  
[publications@awsna.org](mailto:publications@awsna.org)  
518 / 634-2222