**Movement Curriculum – Eurythmy**

**Purpose of study:**

Eurythmy is an art of movement that engages the whole human being and plays an important role in the Steiner Curriculum. It aims to harmonise the child's physical wellbeing with their constantly developing feeling and soul life. Eurythmy was defined by Rudolf Steiner as being ‘visible speech’ and 'visible singing’. Language, music and movement are means through which elements of children's emotional lives may be expressed. Through learning the gestural vocabulary of the speech sounds and tones, the children develop an inner connection with the qualities inherent in language and music. This then, besides accompanying them with the changes in their physical development also supports their further learning and deepening of linguistic and musical literacy. The work on choreography and interpretation of literature and music deepens the children’s aesthetic appreciation of those subjects experientially.

An education in Eurythmy encourages children’s physical and spiritual development, engages and inspires pupils to develop their imagination, and helps to increase children’s listening skills and confidence and to strengthen their control over their movements.

When learning to move together with others while adhering to inherent laws in musical and speech pieces, pupils develop both social awareness and self-awareness. They learn about basic human conditions, experiences and truths that can then be expressed through musical and speech gestures.

Having an experience of the whole of the eurythmy curriculum throughout the years, children leave school with confidence in their body, strength in their feeling-soul life and an intentionality filled with purpose for the future.

**Overall Aims:**

At Elmfield Rudolf Steiner School the Eurythmy curriculum aims to:

* Harmonise their developmental processes stimulating their three major learning faculties:

willing, feeling and thinking

* Develop and enhance pupils’ body awareness and spatial orientation
* Develop and enhance pupils’ listening. learning and creating skills
* Encourage good posture and a sense of wellbeing in the body
* Strengthen pupils’ feeling for and understanding of language and music

**In Kindergarten (ages 4-6)**, Eurythmy is taught through imitation. The class is encouraged to follow the movements and actions of the teacher and engage with the content as a whole.

**Group of children aged between 4 and 6:**

*The intention:*

The primary intention at this stage is to improve, strengthen and help develop in every child their four lower senses (touch, life, self-movement and balance as described by Rudolf Steiner CW45 Chapter 2) as a basis for all learning and further development.

* To develop and strengthen childrens’ **imitation** capacities
* To experience **differentiated walking and stepping** and become confident with these
* To develop **fine** and **gross** **motor** **skills**
* to develop their **physical balance** and **bodily confidence**

*Implementation:*

* Stories and images of the stories are moved with full body eurythmy gestures and are imitated
* Characters of the stories are expressed via basic eurythmy sound gestures
* Fine motor skills are schooled by means of finger games
* Walking in different ways, using feet and hands in alternation as a preparation for coordination exercises
* Using contrasting rhythms, volume of speech, small and big gestures
* Short melodies in the pentatonic mode when possible is used to enrich the experience of the narrative
* The interval movement of the fifth accompanies the stories

*Impact:*

Developing skills like:

* Imitation
* Imagination
* Sense of unity
* Spatial awareness
* Social awareness
* Increasing awareness of body control
* Control over feet in both space and time

**In Lower school (ages 7-9)**

Imitation continues to be the main method of learning and engaging with the content. Simple geometrical forms and dexterity exercises are introduced and developed during the years.

**Class 1: Aged 6-7**

*The intention:*

* To develop **imitation capacities** by way of imaginative pictures being moved in space
* To learn to **move in a circle,** follow and keep one’s place on it
* To experience moving **straight lines and curves** (in preparation for writing)
* **Spatial forms** and **arm movements** are developed out of and in accordance with the children’s imaginative experience
* Develop **fine** (in preparation for writing) and **gross** **motor** **skills** (to develop good coordination)

*Implementation:*

* Walking straight and curved lines, spirals, lemniscates or figure of eights (no crossing between the children) following on a line
* Arm gestures for vowels and consonants that are embedded in narrative (Fairy Tales, Folk Stories, Seasonal verses) and thus imitated unconsciously
* Short melodies in the pentatonic mode when possible is used to enrich the experience of the narrative
* The interval movement of the fifth accompanies the stories
* Various rhythms of walking, running, hopping, jumping, stamping, skipping etc. are used to build the living experience of the narrative
* Fine motor skills are schooled by means of finger games, as is the distinction between the right and left, forward and backward, up and down.

*Impact:*

Developing skills like:

* Imagination
* Sense of unity
* Spatial awareness
* Social awareness
* Body control (whole body movement in line with the narrative/characters of the story)
* Control over feet in both space and time (walking and stopping, differentiated stepping, rhythmic stepping)

**Class 2: Aged 7-8**

*The intention:*

* To continue develop **imitation capacities** by way of imaginative pictures being moved in space
* Follow on from class one, to be able to **maintain one's place in the circle**.
* The wholeness symbolised by the circle becomes polarised, through the dialogue of the opposites.
* To continue experiencing **simple** **spatial forms.** More difficult tasks can be undertaken, e.g., the children walking forms around each other.
* That the **arm movements** continuously support the narrative and imagery of the content
* To continue develop fine and gross motor skills

*Implementation:*

* Continue to walk straight and curved lines, spirals, lemniscates, or figure of eights following on a line
* Children learn to move in the circle in 2 groups, in pairs and in opposite directions
* Learn to move simple dances
* Walk mirror forms
* Arm gestures for vowels and consonants are embedded in the narrative that follows the Main Lesson Content (Animal Stories, Nature Stories, Seasonal Verses) and thus are imitated unconsciously
* Short melodies in the pentatonic mode when possible is used to enrich the imagery
* The interval movement of the fifth continues to be an accompaniment for the narrative
* Various rhythms of walking, running, hopping, jumping, stamping, skipping etc. are used to build the narrative
* Fine motor skills are schooled by means of dexterity exercises

*Impact:*

* Imagination
* Heightened sense of direction
* Spatial awareness
* Social awareness
* Sense of rhythm and timing
* Body control (whole body movement in line with the narrative/characters of the story)
* Control over feet in both space and time

**Class 3: Aged 8-9**

*The intention:*

* To become more **independent moving in the space** around them
* To continue experiencing more **complex** **spatial forms** withmore difficult tasks e.g. children walking forms around each other, moving synchronised formations with partner who in on the opposite side of the circle
* To experience rhythm in speech and music more consciously
* Greater distinction between the **elements of language, movement and exercises**
* That the **arm movements** are now recognized and separated off from overall word pictures.
* To continue to develop fine (support the writing process) and gross motor skills (to develop good coordination)

*Implementation:*

* Move together contracting and expanding the circle with appropriate imagery
* The above motion with the experience of Major and Minor moods - recommended towards the end of the year throughout the last half term.
* By moving more **complex** **spatial forms:** spiral, triangle, square - individually.
* Arm gestures for vowels and consonants are slowly recognised by the children as **Alphabet-Sound Gestures** (ASG) - so gaining more awareness of what they are doing (without them being told and so it is becoming a discovery)
* Short verses and music pieces (Gavottes, Jigs, Menuette’s) are used for experiencing rhythms - stepping and/or clapping the rhythm accordingly
* Different movements to specific motifs, like Earth, Water, Air and Fire - with appropriate imagery and or music.
* Fine motor skills are schooled by means of dexterity exercises, as is the distinction between the right and left, forward and backward spatial directions

*Impact:*

* Imagination
* Heightened sense of direction
* Spatial awareness
* Social awareness
* Sense of rhythm and timing
* Body control (whole body movement in line with the narrative/characters of the story)
* Control over feet in both space and time

**Class 4: Aged 9-10**

**In Lower school (ages 10 and 11)**

Before moving towards independent work, now children start to be asked to work in small groups in various projects (verses, rods, choreography). Imitation is still a major part of the learning method, but now with more awareness and own initiative.

*The intention:*

* Learning in eurythmy now focuses on an experience of the strength and character of form and gesture
* Slowly change from centre facing to **forward facing orientation**
* The experience of **multi-directional orientation in space**, spatial zones are introduced and practised now consciously and individually (forward/backward, left/right, up/down)
* Using **imagery and narrative from the Norse Myths** in the eurythmy lessons to enhance both their eurythmy practice and Main Lesson work - an intercurricular aspect
* To **form the alphabet-sound gestures** now with a conscious experience
* To continue develop **fine and gross motor skills** with more complex concentration and coordination exercises

*Implementation:*

* While keeping the circle as the basis of starting and ending the lesson, most forms and exercises are practised in forward facing orientation
* Continue to walk straight and curved lines, spirals, lemniscates, or figure of eight now with **forward-facing orientation** as well as centre facing
  + levels:  high-middle-low - vowels and consonants are practised in these zones to express differentiated character and imagery
  + orientation - forward facing forms and actions
  + dimension - expanding and contracting movements, large and small gestures
  + personal and general space - concentration on individual movement with self-awareness and the interplay between individual responsibility when moving with others frontally of centre facing
* Continue to walk **mirror forms**
* Practice **Alliteration** - walking with strength and determination
* Arm gestures for vowels and consonants are embedded in the narrative that is themed around the Norse Mythology, now created in small groups
* Short dances involving dexterity exercises are practised with increasing and decreasing the tempo with precision
* Musical scales are introduced - C major, G major and F major
* Fine motor skills are schooled by means of dexterity exercises, as is the distinction between the right and left, forward and backward spatial directions
* Differentiating between a lower and top voice in music by way of dexterity exercises (hands and feet do different things)
* In music - walking the beat, follow pitch, rising and falling, control over the body and stepping when increasing or decreasing tempo

*Impact:*

* Body awareness
* Increased body control (whole body movement - posture)
* Enhanced spatial orientation and awareness
* Continuous increase in the responsibility of moving together with others
* Increasing self-awareness
* Further development in listening skills

**Class 5: Aged 10-11**

*The intention:* 

* Learning in eurythmy is now focused on an experience of the strength and character of form and gesture
* Continue with **forward facing orientation,** while some exercises are still carried out in a circle
* Continue with the experience of **multi-directional orientation in space**, spatial zones are practised now consciously and individually (forward/backward, left/right, up/down)
* To use **imagery and narrative** from the **great cultural epochs** in line with their Main Lesson Blocks,
* To **form the alphabet-sound gestures** now with a conscious experience
* To continue develop **fine and gross motor skills** with more complex concentration and coordination exercises

*Implementation:*

* While keeping the circle as the basis of starting and ending the lesson, most forms and exercises are practised in forward facing orientation
* Continue to walk straight and curved lines, spirals, lemniscates, or figure of eight now with **forward-facing orientation** as well as centre facing
  + levels:  high-middle-low - vowels and consonants are practised in these zones to express differentiated character and imagery
  + orientation - forward facing forms and actions
  + dimension - expanding and contracting movements, large and small gestures
  + personal and general space - concentration on individual movement with self-awareness and the interplay between individual responsibility when moving with others frontally of centre facing
* Arm gestures for vowels and consonants are embedded in the narrative that is themed around the Great Cultural Epochs, now created in small groups
  + Short dances involving dexterity exercises are practised with increasing and decreasing the tempo with precision
* Musical scales are further practised (major and minor scales)
* Fine motor skills are schooled by means of dexterity exercises, as is the distinction between the right and left, forward and backward spatial directions
* Differentiating between a lower and top voice in music by way of dexterity exercises (hands and feet do different things)
* In music - walking the beat, follow pitch, rising and falling, control over the body and stepping when increasing or decreasing tempo

*Impact:*

* Body awareness
* Social awareness
* Increased body control (whole body movement - posture)
* Control over feet in both space and time
* Enhanced spatial orientation and awareness
* Enhance both their eurythmy practice and Main Lesson work - an intercurricular aspect
* Continuous increase in the responsibility when moving together with others
* Further development in listening skills

**In Middle school (ages 12-14)**, pupils acquire knowledge of the Eurythmy gestures for the alphabet sounds, the musical elements: beat, pitch, rhythm, spatial forms for grammatical elements, and are asked to create their own choreography under the guidance of their teacher..

**Class 6: Aged 11-12**

*The intention:*

Continuing on from the intention of the previous years: 

* To encourage individual learning and support the children’s growing capacity for orientation and abstraction (Geometry)
* To start developing conscious movements that are accurate and precise (Coordination)
* To help children form a coherent image of their own spacial dimensions (copper rod exercises)
* To help in the process of integrating the children’s movement organization at a time when rapid physical change and growth may lead to loss of their sense of their physical boundaries
* To start cultivating the social aspects of eurythmy from class 6 and above.
* To further work on:
  + posture, gait
  + walking
  + recreate coordination in a conscious way
  + To further develop a connection between eurythmy gestures and the alphabet-sound and tones

*Implementation:*

Building on the work of precious years in both music and speech eurythmy we engage with the following:

* Metamorphosis of geometrical forms practised with frontal orientation
* Further elements of grammatical forms - the complete grammar forms
* Difficult concentration exercises e.g. involving sequences of stepping and clapping
* Listening exercise e.g. identifying major and minor harmonies, identifying the intervals, elements of speech in poetry
* Rod exercises - the 4 basic rod exercises with music and/or speech
* Musical scales and intervals, especially the octave

*Impact:*

* Confident orientation in space and abstraction in thinking
* Ongoing development of being aware of physical boundaries and overcoming them.
* Increased body control (whole body movement - posture)
* Control over feet in both space and time
* Enhance their eurythmy practice as well as their Main Lesson work - an intercurricular aspect
* Further development in listening skills
* Social awareness
* Continuous increase in the responsibility when moving together with others

**Class 7: Aged 12-13**

*The intention:*

Continuing on from the intention of the previous years:

* To encourage individual learning and support the children’s growing capacity for orientation and abstraction (Geometry)
* To start developing conscious movements that are accurate and precise (Coordination)
* To help children form a coherent image of their own spacial dimensions (copper rod exercises)
* To help in the process of integrating the children’s movement organisation at a time when  physical change and growth may lead to the loss of their sense of their physical boundaries
* *To create structures artistic processes where pupils can live and feel into contrasting emotions by means of expressions. In this way we meet them in their emerging and developing soul life.*
* To continue cultivating the social aspects of eurythmy
* To further work on:
  + posture, gait
  + walking
  + recreate coordination in a conscious way
  + To further develop a connection between eurythmy gestures and the alphabet-sound and tones

*Implementation:*

Building on the work of precious years in both music and speech eurythmy, we engage with the following:

* Continuing the metamorphosis of geometrical forms practised with frontal orientation
* Introducing further elements of language - the subtle shades of linguistic expression
* Foot and head positions used with various texts with strong and definite emotional motifs
* Continue engaging with difficult concentration exercises e.g. involving sequences of stepping and clapping
* Listening exercise e.g. identifying major and minor scales, the phrasing of music and speech, beat rhythms harmonies, identifying the intervals, elements of speech in poetry
* Rod exercises - the 4 basic rod exercises with music and/or speech
* Musical scales, major minor, and intervals

*Impact:*

* Growing confidence in identifying and dealing with feelings
* Ongoing development of being aware of physical boundaries and overcoming them.
* Increased body awareness and emotional control
* Control over feet in both space and time
* Enhance their eurythmy practice as well as their Main Lesson work - an inter-curricular aspect
* Further development in listening skills - in both music and speech eurythmy
* Social awareness and developing understanding
* Continuous increase in the responsibility when moving together with others

**Class 8: Aged 13-14**

*The intention:*

Continuing on from the intention of the previous years:

* To encourage individual learning and initiative to contribute to expressive artistic work
* To support the children’s growing capacity for orientation and abstraction  (especially in maths and in preparation for abstract thinking in other subjects in their Upper school years)
* To continue developing conscious movements that are accurate and precise (Coordination)
* To help children form a coherent image of their own spacial dimensions (copper rod exercises)
* To combine all the modes of expressing spatial and soul elements in longer dramatic poems (Ballads, Humorous poems, epic texts, Fairy Tales)
* To continue cultivating the social aspects of eurythmy
* To further work on:
  + posture, gait
  + walking
  + recreate coordination in a conscious way
* To further develop a connection between eurythmy gestures and their expressive character as well as and the musical tones

*Implementation:*

Building on the work of precious years in both music and speech eurythmy, we engage with the following:

* Soul gestures are introduced  in addition to the Foot and Head positions learnt in the previous year
* Using ballads, epic dramatic texts, humorous pieces - these forming the ground for experiencing and expressing a variety of contrasting soul moods
* Dionysian forms are introduced in addition to all grammatical forms -Thinking Feeling Willing.
* Continue engaging with difficult concentration exercises e.g. involving sequences of stepping and clapping
* Continue to develop forms with the rod exercises with music and/or speech - paying great attention to accuracy, precision and timing
* Listening exercises become means of artistic expression for an intensive work with major and minor harmonies - as group forms
* Use music pieces to experience and express the intervals
* Intensive work on Major and Minor harmonies

*Impact:*

* Growing confidence in identifying and dealing with feelings
* Ongoing development of being aware of physical boundaries and overcoming them.
* Increased body awareness and emotional control
* Control over feet in both space and time
* Further development in listening skills - in both music and speech eurythmy
* Social awareness and developing understanding for each other
* Continuous increase in the responsibility when moving together with others
* Engaging with the musical harmonies as well as the contrasting emotions in the ballads and dramatic text serve a ground for the phase of their life they find themselves in - the more conscious exploration of their feeling life.

**Class 9-11: Aged 14-17**

**Method and learning objective:**

**In Upper school (ages 15-17)** Eurythmy is carried out as part of the Main Lesson for four days a week. In the half an hour pupils are engaging with:

1. **warm up** exercises (concentration)
2. **a study of a specific exercise**  - geometrical form transformation, social exercise or rod exercises and a
3. **Main piece: a text (or music piece)** where they carry on applying their previously gained skills and knowledge.

When possible, texts are used to meet their theme of study (eg. Literature, History). When this is not possible (Maths, Science) the aim is to engage with a form or exercises that help them engage with the material of the Main Lesson like geometrical transformation forms, structured choreographies and age specific pedagogical exercises to meet their individual age specific developmental challenges.

*The intention:*

* To gain knowledge of the exercises by reflecting on them
* Re-working basic elements of eurythmy now with more consciousness
* More conscious foot work (the eurythmy step: 3-fold walking)
* To work independently or in small groups
* Create own choreographies
* When possible and appropriate engage with a text for their GCSE in depth
* Recapitulation of all the pedagogical/educational exercises done in L/S with greater consciousness
* Make the link with The Main Lesson subjects. When appropriate these are taken from the GCSE material.

*Implementation:*

* Short dynamic movement
* The Main Lesson content is reflected in the short texts, verses and poems that are selected for the main piece. When appropriate these are taken from the GCSE material.
* a selection of texts is offered as choice
* silent work

*Impact:*

* Grounding and embodiment
* Contributing to the balancing of the increasing demands of academic learning
* Improved concentration and focus
* Ongoing development on posture and gait