

Eurythmy

Intent of the Eurythmy curriculum

Eurythmy is a physical performance art that combines choreographed movement with music, poetry and grammar. It is non-competitive, and relies on cooperation, teamwork, social awareness and non-verbal communication. Eurythmy develops children's proprioceptive skills and core strength, supporting them to learn to move with poise and grace. It includes a physical representation of poetry, creating cultural capital in movement and providing a concrete relationship to language. Children connect in a joyful and active way with the technical inner nature of poetry and music, allowing them to retain this understanding in their long term memory and apply it in other areas of their education.

Eurythmy can also be seen as a form of meditation through mindful movement. Children have to find an inner quietness in order to listen deeply to the poetry and music, but also to the body language of others, interpreting their unspoken intentions. Eurythmy supports self regulation – physically, emotionally and mentally. Children learn to manage their bodies, their feelings and their thoughts, culminating in the older classes with the confidence to choreograph a performance that shows something of themselves to the world.

Accessibility and Transitions

For children with SEND, Eurythmy offers an alternative way to access areas of the curriculum, especially ambitious language, vocabulary and poetry. It is an excellent resource for children with dyslexia, developing their phonological awareness and sense of rhythm. The use of movements that cross the midline support children with a variety of learning differences, including dyslexia, dyspraxia, retained reflexes and ADHD, developing processing abilities and neurological organisation.

Eurythmy is also highly effective for EAL learners. The gestures and movements are accessible in any language, and children with EAL are able to imitate and join in the work of the group, even if they do not yet understand the finer detail of what is being asked.

When children join a Steiner school with no previous experience in Eurythmy, teachers will put in place a programme of introduction to the subject. This begins with asking the child to observe the class, and then carefully tailored scaffolding so that the child can join in. This might include pairing the child with the teacher or a more experienced peer, and the opportunity to observe more complex forms before attempting them. The teacher will be consciously aware of the new child and their needs, reassuring them that it is ok to make mistakes and watching carefully to see where they need support.

Challenge and support

Challenge is provided in a developmentally appropriate way. Children who master elements of the lesson more quickly may be asked to demonstrate exercises, lead choreography or support children who are struggling with particular aspects.

Where participants in an exercise perform different roles, the more difficult parts will be assigned to challenge the more able pupils. These children might also be asked to give constructive feedback to others in their group, or a group of high attaining children might be challenged to create elements of choreography from scratch.

Support for children who are struggling might be provided in similar ways to those outlined above for children new to the subject: observations, pairing with a more knowledgeable other, individualised support from the teacher.

Sequencing and Planning

The planning and sequencing of the Eurythmy curriculum is multi-dimensional. As the child moves through the school, the exercises and forms that they are asked to attempt become increasingly complex, as do the requirements of musicality and grammatical understanding.

Simultaneously, each choreographed piece is developed from its introduction to its performance (although this may not be public); items within the choreography become more complex: teaching through repetition and practice lead to refinement, sophistication and finesse.

Children's physical skills develop from the kindergarten, where they are beginning to become aware of their own bodies and to imitate simple shapes. Children start by controlling their own movements, and as they move through the school begin to work with partners and larger groups and with equipment such as rods. They develop their agility, spatial awareness and flexibility, alongside their concentration and persistence. Children's musicality and understanding of rhythm and timing develops alongside their sense of artistry. Eventually, in the older classes, children are expected to move from imitation to independence and the creation of a performance of a work entirely of their own choreography.

Vitaly important is children's development of trusting relationships with both the teacher and their peers. As trust is built, especially through the self-conscious early teenage years, children grow to feel safe enough to be truly creative, despite a sense of exposure in both practice and performance. With their understanding of the needs of the class and individuals within the group, the teacher continually and consciously adapts the curriculum to provide appropriate support and challenge.

Cross-curricular impact

As with other techniques and art forms that use music, movement and mindfulness techniques, Eurythmy has a positive impact on children's wellbeing. The structured movement and physical and emotional self-regulation gives children a strong sense of health. The balance of movement and stillness, freedom and focus, allows children to assimilate their academic learning and enables them to be ready to learn.

In the lower classes, the tracing of forms across the floor develops children's ability to visualise symbolic representations. Children's cores are strengthened, as well as large muscles vital for writing: shoulder rotator cuffs, pectorals, trapezius and rhomboids. Emerging musical and linguistic literacy supports highly attuned phonological awareness. For the older children, their developing knowledge and understanding of grammar and syntax is expanded as they explore poetry in physical form, with particular movements being assigned to parts of speech and expressed through the choreography. Their drama and performance skills are also enhanced.

Children's maths understanding is supported through the subdivision of the beat in increasingly complex ways, for example stepping two beats to the bar whilst clapping three beats to the bar. The geometrical nature of the Eurythmy forms challenges children to translate shapes from two dimensions to three, and they gain a conceptual understanding of the nature of shape, for example the differences between 5, 6 and 7 pointed stars.

Often curriculum content from the main lesson is echoed in the themes chosen for Eurythmy. Verses or music might be chosen around fairy tales in Class 1, fables and saints' stories in Class 2, creation or farming in Class 3, Norse myths or Man and Animal in Class 4, ancient epochs or botany in Class 5, the Romans (including poems in latin) or geology in Class 6, explorers and physiology in Class 7, and anatomy or revolutionaries in Class 8.

The Beautiful Version	The Ofsted Version!
<p>The Intent of the Eurythmy Curriculum</p> <p>To integrate body soul and spirit. Healthy breathing gives better learning. Educate the head through the limbs.</p> <p>Social awareness – be aware of each other, citizenship. Non-verbal communication. Social skills – working together. Reliance on others.</p>	<p>The Intent of the Eurythmy Curriculum</p> <p>Eurythmy is a physical performance art that combines choreographed movement with music, poetry and grammar. It is non-competitive, and relies on cooperation, teamwork, social awareness and non-verbal communication. Eurythmy develops children's proprioceptive skills and core strength, supporting them to learn to move with</p>

<p>Trust. Completely non-competitive environment – cooperation and teamwork in its highest form. Guided discoveries about relationship.</p> <p>Relationship to music and poetry – cultural capital in movement. Inner nature of poetry – grammar, technical. If children connect with the art in a joyful way, they retain it in the memory. Better conceptual understanding</p> <p>Beauty in movement. Poise and grace. Ensouled movement.</p> <p>Social awareness – listening, deeper listening to poetry and music, to body language, unspoken intention. Inner quietness in order to listen. Imaginative picturing. Form of meditation and mindfulness. Mindful movement.</p> <p>Being present in the whole being. Find their place in the world. Be aware of their surroundings. Stand their ground and have the courage to bring into the world their creation.</p> <p>To manage their body, their feelings, their thoughts. To stand upright wherever they are. To bring from inside something to the world.</p> <p>Concrete relationship to language – not abstract. Makes them stand firmer in the world. Makes them sure about their surroundings. Language is accompanied by meaning.</p>	<p>poise and grace. It includes a physical representation of poetry, creating cultural capital in movement and providing a concrete relationship to language. Children connect in a joyful and active way with the technical inner nature of poetry and music, allowing them to retain this understanding in their long term memory and apply it in other areas of their education.</p> <p>Eurythmy can also be seen as a form of meditation through mindful movement. Children have to find an inner quietness in order to listen deeply to the poetry and music, but also to the body language of others, interpreting their unspoken intentions. Eurythmy supports self regulation – physically, emotionally and mentally. Children learn to manage their bodies, their feelings and their thoughts, culminating in the older classes with the confidence to choreograph a performance that shows something of themselves to the world.</p>
<p>Accessibility and Transitions</p> <p>Research – Cambridge university – dyslexia. Crossing midline.</p> <p>Rod exercises – dexterity. Require courage. Trust. 5 pointed star – trust that everyone will do what they are supposed to. If you don't do your bit, it falls apart.</p> <p>EAL – universal. Gestures are the same in any language. EAL children able to imitate and join in. You can join the work of the group even if you don't understand. Supports them to be a part of the group.</p> <p>Let them join – are they aware or not? Ask them to observe, give them a buddy.</p> <p>First lesson – sit at the front of the classroom, observe carefully and give feedback on what they have seen. Be silent otherwise. Can they stay silent?</p> <p>When join in – remind them that there are things that they don't know, so just try to imitate me.</p> <p>Represent class ½ level. Watch to see if they are</p>	<p>Accessibility and Transitions</p> <p>For children with SEND, Eurythmy offers an alternative way to access areas of the curriculum, especially ambitious language, vocabulary and poetry. It is an excellent resource for children with dyslexia, developing their phonological awareness and sense of rhythm. The use of movements that cross the midline support children with a variety of learning differences, including dyslexia, dyspraxia, retained reflexes and ADHD, developing processing abilities and neurological organisation.</p> <p>Eurythmy is also highly effective for EAL learners. The gestures and movements are accessible in any language, and children with EAL are able to imitate and join in the work of the group, even if they do not yet understand the finer detail of what is being asked.</p> <p>When children join a Steiner school with no previous experience in Eurythmy, teachers will put in place a programme of introduction to the subject. This begins with asking the child to</p>

<p>lost. Stand next to child so they can see me clearly. Pair up with a group or partner who is/are more able. Or teacher works with pupil in pair work. Reassure them that its ok to make mistakes – they are not expected to be the same as the others. Give them time to sit out from more complex forms to have chance to absorb. Make contact with the student – are you ok? What do you need? Be very consciously aware of the new child.</p> <p>Challenge and support Developmentally appropriate challenge. Class 6 – they have to discover in themselves, but prove it – bring something to the world of themselves. Class 8 – culmination of everything they have been taught Lead choreography, demonstrate exercises, support less able children. Give them the more difficult parts. Ask them to give constructive feedback. When older they can be a teacher – explain to the class. Differentiation – group challenged to create from scratch.</p>	<p>observe the class, and then carefully tailored scaffolding so that the child can join in. This might include pairing the child with the teacher or a more experienced peer, and the opportunity to observe more complex forms before attempting them. The teacher will be consciously aware of the new child and their needs, reassuring them that it is ok to make mistakes and watching carefully to see where they need support.</p> <p>Challenge and support</p> <p>Challenge is provided in a developmentally appropriate way. Children who master elements of the lesson more quickly may be asked to demonstrate exercises, lead choreography or support children who are struggling with particular aspects.</p> <p>Where participants in an exercise perform different roles, the more difficult parts will be assigned to challenge the more able pupils. These children might also be asked to give constructive feedback to others in their group, or a group of high attaining children might be challenged to create elements of choreography from scratch.</p> <p>Support for children who are struggling might be provided in similar ways to those outlined above for children new to the subject: observations, pairing with a more knowledgeable other, individualised support from the teacher.</p>
<p>Sequencing and Planning</p> <p>Kindergarten – forming simple shapes. Beginning to become aware of bodies. Element of language – phonics, phonemic awareness. Forming their bodies. Building the capacity to sit. Choosing gestures. Connecting sounds and images. Make them resonate with what they hear – finding the most important sound and gesture. Repetition - persistence. Physical Coordination (engaging will) – start with own movements, then with a partner ,in a larger group, agility, spatial awareness, flexibility, Etheric - rhythmical, timing Soul – artistry, inward, embodied movement. Ego – citizenship, awareness Four dimensional sequencing and planning. Building each item from introduction to performing. Simple items become more complex in different ways. Aesthetic aim – refinement. Increase in complexity, and increase in mastery. Aim for the possibility of performance – the artistic quality. Not just repetition, not just practice, always building on what children can do and refining and perfecting towards performance</p>	<p>Sequencing and Planning</p> <p>The planning and sequencing of the Eurythmy curriculum is multi-dimensional. As the child moves through the school, the exercises and forms that they are asked to attempt become increasingly complex, as do the requirements of musicality and grammatical understanding. Simultaneously, each choreographed piece is developed from its introduction to its performance (although this may not be public); items within the choreography become more complex: teaching through repetition and practice lead to refinement, sophistication and finesse.</p> <p>Children’s physical skills develop from the kindergarten, where they are beginning to become aware of their own bodies and to imitate simple shapes. Children start by controlling their own movements, and as they move through the school begin to work with partners and larger groups and with equipment such as rods. They develop their agility, spatial awareness and flexibility, alongside their concentration and persistence. Eventually, in the older classes, children are expected to move</p>

<p>because a performance art (not necessarily a public performance). Also moving from imitation to independence and creation. (Chatres maze) Relationship – trusting relationship with the children for them to be brave enough to create. Curriculum is based on development of child. Adaptation to children who are in front of you. Trust – children being exposed.</p>	<p>from imitation to independence and creation of a performance of a work entirely of their own choreography. Children’s musicality and understanding of rhythm and timing develops alongside their sense of artistry.</p> <p>Vitally important is children’s development of trusting relationships with both the teacher and their peers. As trust is built, especially through the self-conscious early teenage years, children grow to feel safe enough to be truly creative, despite a sense of exposure in both practice and performance. With their understanding of the needs of the class and individuals within the group, the teacher continually and consciously adapts the curriculum to provide appropriate support and challenge.</p>
<p>Impact on other subjects</p> <p>Wellbeing – makes you feel good, at ease with yourself. Physical breathing. Allowed to be still. Movement is a natural human thing. Structured movement – regulation – physical and spiritual, which gives us the feeling of health. Writing – forms, tracking, shoulder rotator cuffs, Musical and linguistic literacy. Phonological awareness. Concentration. Focus. Balancing – children are ready to assimilate. Clear your mind. Ready to learn. Performing and Drama skills. Maths – music is maths – number in times. Subdividing beat and rhythms. Geometry. (Gordon Bullard – understanding of fractions – above and below the line. co-ordination helping with visual representations of number). Doubling – exponential growth. Polonaise – promenade. Whole to the parts – there is number in us, numbers in a whole. Bodily experience of fractions – clapping 3 and stamping 2. Dividing 1 thing into different quantities. Geometry – shape in form. Translating from 2d to 3d. Mathematical law of a form – difference of walking 5,6,7 point stars e.g. Embodiment of shape. History – accompanies the main lesson. Fairy tales class 1; fables and saints class2, creation in class 3 (and/or farming or building), norse myths and local geography and man and animal in class 4, ancient epochs in class 5 (start working with other languages); botany in class 5; romans class 6 and geology, and poems in latin or other languages or dances from different countries (European geography) physics – light and weight and acoustics; Class 7 – explorers, going into the unknown (not just geographical), physiology,</p>	<p>Impact on other subjects</p> <p>As with other techniques and art forms that use music, movement and mindfulness techniques, Eurythmy has a positive impact on children’s wellbeing. The structured movement and physical and emotional self-regulation gives children a strong sense of health. The balance of movement and stillness, freedom and focus, allows children to assimilate their academic learning and enables them to be ready to learn.</p> <p>In the lower classes, the tracing of forms across the floor develops children’s ability to visualise symbolic representations. Children’s cores are strengthened, as well as large muscles vital for writing: shoulder rotator cuffs, pectorals, trapezius and rhomboids. Emerging musical and linguistic literacy supports highly attuned phonological awareness. For the older children, their developing knowledge and understanding of grammar and syntax is expanded as they explore poetry in physical form, with particular movements being assigned to parts of speech and expressed through the choreography. Their drama and performance skills are also enhanced.</p> <p>Children’s maths understanding is supported through subdividing the beat in increasingly complex ways, for example stepping two beats to the bar whilst clapping three beats to the bar. The geometrical nature of the Eurythmy forms challenges children to translate shapes from 2D to 3D forms, and they gain a conceptual understanding of the nature of shape, for example the differences between 5, 6 and 7 pointed stars.</p> <p>Often curriculum content from the main lesson is echoed in the themes chosen for Eurythmy. Verses or music might be chosen around fairy tales in</p>

<p>chemistry, perspective deepens; Class 8 anatomy, industrial revolution – revolutionaries. PSHEE – class 6 onwards – you have to create. Bring your own. Embodiment of emotions. Self-regulation in a hormonal time, opportunity to express emotions healthily and physically. Artistic outlet for emotion. Expressing thought through movement instead of voice or external musical instrument; having to hold back language and express self in a different way.</p>	<p>Class 1, fables and saints' stories in Class 2, creation or farming in Class 3, Norse myths or Man and Animal in Class 4, ancient epochs or botany in Class 5, the Romans (including poems in latin) or geology in Class 6, explorers and physiology in Class 7, and anatomy or revolutionaries in Class 8.</p>
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