


MOVE IN TIME
(Everything ~~changes~~)

- JEAN HUNT



790:17

893



P R E F A C E

Delays in the development of body image, co-ordination and the perception of one's self in space, are, in some cases, related to language and concomitant educational difficulties. A child must be able to recognise the direction of his body in three dimensional space in order to be able to interpret the direction of two dimensional symbols.

Drawing on her experience as a curative eurythmist, Miss Hunt has designed exercises to aid the general development of the inco-ordinated, poorly orientated, clumsy child.

Eurythmy is a dynamic art, which Rudolf Steiner called 'visible speech and visible song', and the exercises Miss Hunt describes are founded on the principles underlying the practice of that art.

Although they seem deceptively simple, the application of the exercises requires a degree of planning on the part of the teacher using them so that the complex goals are achieved. Because there are no published standards by which to measure a particular child's performance, the importance of recording individual progress for each case must be stressed; comparing the 'before' and 'after' abilities serves as a monitor of the efficacy of the therapy.

The exercises have been developed in the Learning Disabilities Clinic over a number of years and were found to be very useful both in defining deficiencies in performance and in providing an important element in the overall remedial programme designed for each child.

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M O V E I N T I M E

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Illustrated by Diane Flowers Dip.L.S.Eu.

Eurythmy is an expression in movement of the dynamics underlying the sounds of speech and music. It is based on the work of Rudolf Steiner and was first presented as an art of movement in 1912.

The activity present in the spoken word or musical note can be seen in the eurythmist's body gestures, expressing the sounds as they are spoken or played on a musical instrument. This is a continuous process and the gestures are not finite.

Movement can be recognised as a fundamental activity of life. It is perceived in liveliness of thinking, in the fluctuations of feeling and human interaction and most obviously in the physical body.

This recognition has given rise to an hypothesis regarding the therapeutic potential of movement. Therapeutically, it should be possible to correct abnormal movement patterns in any dimension by exercises which emphasise healthy and appropriate movements. This should also be possible for some difficulties in the emotional and cognitive functions.

We have taken exercises from the field of Eurythmy which are appropriate to the cognitive and motor problems associated with reading and writing. These exercises have proved to be of a very fundamental and elementary nature; they aim to help a child establish a connection between his inner world and the outer world. A child will show many of his problems in the way he moves and carries out an action: such problems include poor balance, lack of co-ordination, lack of rhythmic sense, lack of directional sense, uncertainty and fatigue. By working in an imaginative way with the child, his dexterity, ability to move and even inner cognitive agility can be helped. These exercises focus on movement, rhythm, form and direction.

1. MOVEMENT

The child walks the boundary of an imagined geometric form (e.g. a triangle, a circle or a pentangle.) This means he must make an inner action to bring about the outward movement: he must grasp the geometric form, take it into his cognitive space, hold it in his memory and then recreate it again in the outer surroundings.

This requires imagination and the ability to move from inner to outer. It is the therapist's task to stimulate this inner activity by giving the child the verbal picture of the form. It is important to understand that the therapist does not draw the form on the floor for the child - this would make the movement a mere outward, cognitive-based action, not derived from the child's inner awareness of himself in space.

The symbols used in reading and writing are based on two forms - the curve and the straight line. When the body has learned to recognise and move along these shapes, the refined movements of hand/eye co-ordination can be developed. The child consciously makes the shapes come into existence with his body. Full consciousness of these shapes is produced in movement with the child walking the form with his body facing in the same direction all the time. As an example, the child who walks the boundary of an imagined triangle, while facing the same wall, gains a fuller experience of his orientation in space (left/right, forward/backward) than the child who walks a triangular path always moving forwards, turning his body at the corners of the triangle.

To produce the form using the first method is more difficult, but it is what should happen when one is writing; here the body should remain still, even the arm and hand should have very little movement. It must be the inner activity which brings about the outer movement.

A child who gabbles or who reads in a monotonous voice often does not assimilate what he reads. Help with his disorganisation of speech-rhythm may well assist his reading skill.

By getting the child to step out rhythmically the metre of a poem, the therapist can introduce the child to a flow of sound and its related movement. This requires of the child accurate listening and attention. Many related skills are therefore introduced and developed simultaneously.

When the child has the poem 'in his limbs', the therapist asks the child to write it down (a further related movement skill) and then to read back his own work ALOUD. This leads the child into a natural linking process of body awareness, memory through movement, agile thinking, and an inward understanding of what he is reading.

3. DIRECTION AND GOAL

Some disorientated children find it extremely difficult to read or write continuously in the same direction; they skip words, or jump lines. Many others twist hands, arms or whole bodies while writing - instead of organising the direction of the activity from within themselves. Similar problems occur when these gross body movements are transferred to the fine movements of visual perception, and we see the child writing 'f' instead of 't' and 'd' instead of 'b'.

Here again, eurythmy exercises can develop a more coherent strategy of movement and direction, by developing the kinesthetic sense which underlies the processes of reading, writing and speech. Such exercises help the child realign and reassemble his disturbed or weak movement patterns and learn to distinguish between up/down, left/right and the diagonal crossing of the midline.

It is through awareness and control of the chaotic movement or fixed form that a balance can be brought about. The effort required by the therapist of the child will help either to awaken his ability to direct his activities from within, or to release tension which prevents his response to outer stimuli.

USE OF IMAGINATION

For all children it is important to engage and hold their attention through the imagination. This can be done by introducing each exercise with a lively and familiar image. So before starting exercise 3, for instance, the teacher could say - "Imagine a rainbow high above your head, with both ends reaching down into your open hands". Several exercises include suggestions for appropriate images, but any others that appeal to the teacher or are suggested by the children can be used. The same applies to rhymes, as long as they fit the rhythm.

EXERCISES OUTLINED

Start at exercise 1, and work gradually through the whole series. Allow 15 - 20 minutes for each session. Obviously the whole series of 16 exercises is unlikely to be performed in one session, but the series splits easily into the first and second half, and each half can be done on separate occasions. Alternatively, when the children are used to doing the initial exercises, the session can start with one of the more advanced ones, and continue as far as the teacher chooses. But the exercises should be performed in sequence as numbered. So if children ask to do a particular exercise (and some are more popular than others) see that it is included in its correct position in the series e.g. if the children ask for exercise 5 (under and over) and you had thought of limiting the session to nos 3, 4, 7 and 8, perform exercises 5 between exercises 4 and 7.

Some children may find the more complex exercises difficult. The teacher will have to decide whether to aid the limbs through the movements (or hold the hand and march in step with the child in exercise 13) so that intrinsic feed-back can accelerate learning. On these occasions of course the child must not be a passive lay figure.

action leads
to feedback
about
action.
One can
start
from
anywhere

can be clubbed
with the introduction
of geometry.

Exercises 1 - 5 with a bean bag

These stimulate awareness of space around the body and encourage understanding of orientation in space. For them most of the instructions specify the right hand to begin the exercise, but if in doubt let the child start with his "writing hand".

Exercises 9 - 10 with a rod

These are stationary exercises focussing attention on hands, wrists and arms and the space immediately adjacent.

Exercises 11 - 12 on the diagonal
and 13 - 16 through straight lines and curves

geometry

These join arm to leg movements, and later whole body movements, with the additional dimension of creating imaginary linear patterns by moving through them. This brings awareness of straight lines, curves and fixed points of reference, and the moving self in relation to all three.

Age Range: These pre-eurythmy exercises are intended for children from 5 - 11. Continuity is absolutely essential to their performance. It is this which unites and brings harmony to every aspect of the child performing them. Therefore emphasis falls entirely on smooth flow of movement, as opposed to arriving at a fixed posture.

Comments: Once an exercise has been mastered to some degree the difficulty of maintaining a steady rhythm may remain. The teacher could then use a tambourine, triangle or drum, with or without a poem. In the case of younger children i.e. under 6 years, a very familiar nursery rhyme should be said in unison with the teacher. For instance a rhyme to go with exercise 1 for younger children would be:-

Jack and Jill went up the hill

They would then throw the bean bag on the beat - as underlined - that is four throws to a line and the child also speaking the verse.

A more complicated rhythm may be better fun for older children e.g.:

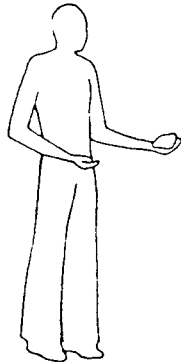
This old man, he played one
He played nick nack on his drum
With a nick nack paddy wack
Give a dog a bone this old
Man came rolling home

All exercises unless specified to the contrary start with the children standing upright, feet together, arms at sides.

EXERCISE 1

GIVING AND RECEIVING

Throwing the bean bag from one hand and catching it in the other. The teacher could suggest that the bean bag is something precious so that the child learns to receive it gently with open, relaxed hand rather than grabbing it. The child becomes aware of movement from one side of the body to the other. The exercise encourages the ability, often lacking, of the hand to turn from palm up to palm down. When done silently, the sound of the beans in the bag is quite audible. This should encourage listening and concentration. A silent rhythm could be done such as an anapest - two short throws then on the long throw the bean bag could be passed behind the back to the other hand.



1. Stand straight
hands at waist level
palm upward
- bean bag.



2. Raise left
hand gradually
turning it over
- elbow coming away
from waist.



3. Left elbow
pushed out from
waist
- left palm downwards
- bean bag drops
into right palm
- right hand gives
a little under
weight of bean bag

FULL EXERCISE Repeat exercise several times

The exercise can also be done sitting, and with hands at shoulder level. The exercise can be combined with walking, running, hopping, skipping. In this case the bean bag should be received into the hand to match the leading leg.

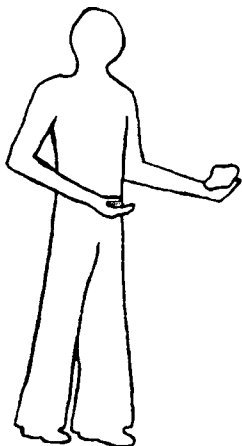
The exercise can be done to a poem. If so, the younger children should throw the bag on the beat, and the older children should throw it on each syllable. Once mastered the exercise can be done to a drum or tambourine - or may be done silently.

EXERCISE 2

MAKING A RING AROUND THE WAIST

It helps the child be defining his own centre and peripheral space, and so encourages awareness of his position in space.

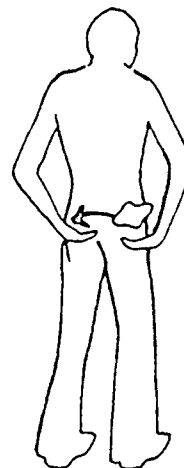
1.
Starting position



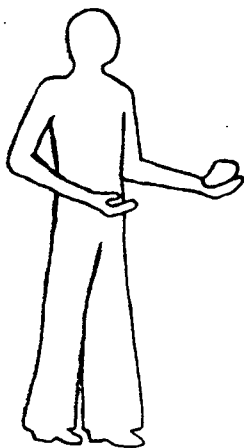
2.
- Stand hands in front at waist level palms upwards
- bean bag in left hand
- throw bean bag from left to right hand



3.
Bean bag in right hand move both hands behind back. Throw bean bag from right to left hand



4.
Bring arms back to starting position



Continue passing the bean bag around in a ring - in a clockwise direction.

FULL EXERCISE

Repeat 1 -4 five times

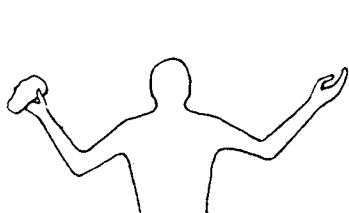
1. The whole movement should describe a ring about the waist.
2. Hands to be kept as near to waist level as possible, elbows flexed.
3. Reach out behind as far as possible before throwing.



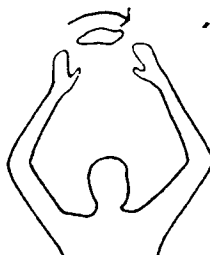
EXERCISE 3

THE RAINBOW

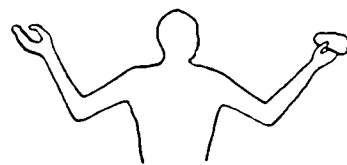
This encourages awareness of space over one's head. At first, in movement No.3, the children may need to pass the bean bag rather than throw it. When they start throwing it they will probably first need to watch the bean bag travelling overhead. With practice the child should be able to look straight ahead. To foster the child's awareness of the space above his head, the teacher could usefully suggest that the movement of the arms and bag describes a rainbow, with the child standing underneath.



- 1.
- Stand
 - arms held out sideways, palms upwards
 - bean bag in right hand



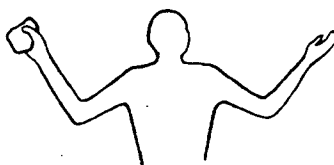
- 2.
- Bring both arms upwards
 - palms facing each other
 - Pass or throw bean bag from right to left hand



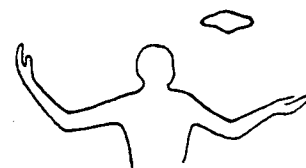
- 3.
- Bean bag now in left hand
 - Bring both arms down to position 1



- 4.
- Bring both arms upwards again
 - palms facing each other
 - Pass or throw bean bag from left to right hand



- 5.
- Bean bag now in right hand
 - bring both arms down again to position 1



REPEAT 1 - 5 EIGHT TIMES

KEY FACTOR: With practice it will possible to throw bean bag over increasing space looking straight ahead and catching it successfully.

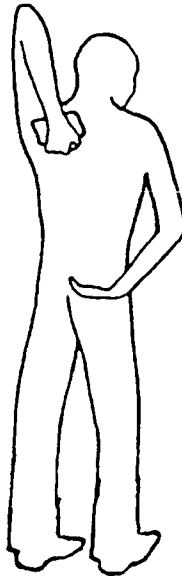
EXERCISE 4

THROWING BEAN BAG OVER THE SHOULDER

This exercise encourages awareness of space around one's back. The teacher could suggest the image of water falling down one's back.

A 1.

- Left hand holds bean bag over left shoulder
- right hand behind back at hip level palm upwards

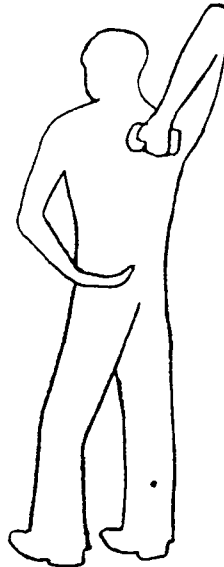


2.

- Drop bean bag from left to right hand

B 1.

- Change hands
- start with bean bag in right hand
- repeat A 1.



2.

- Drop bean bag from right to left hand

REPEAT 1 and 2 FOUR TIMES

FULL EXERCISE

One whole sequence is: A 1. and A 2. ONCE (Left Hand) and
B 1. and B 2. ONCE (Right Hand)

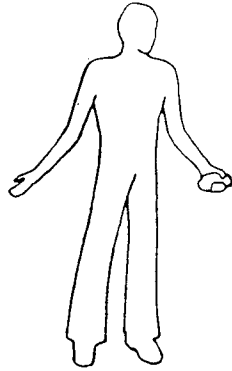
Repeat this sequence eight times.

EXERCISE 5

UNDER AND OVER

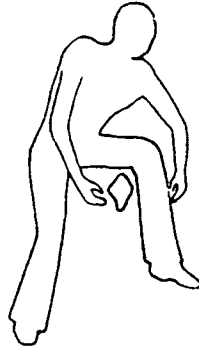
This is the first of the exercises to include the lower limbs, to encourage awareness of them, and co-ordinate them with the arms. A and B re-inforce lateral awareness, C emphasizes crossing the vertical mid-line diagonally.

A.



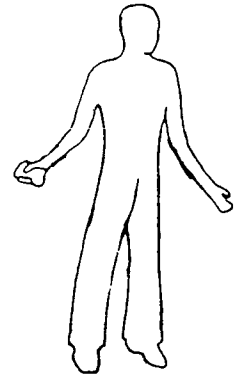
1.

- Arms sideways
- hands at waist level, palms upwards
- bean bag in left hand



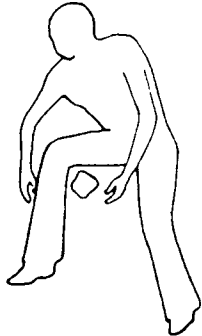
2.

- Raise left leg knee flexed
- pass bean bag under left leg
- from left to right hand



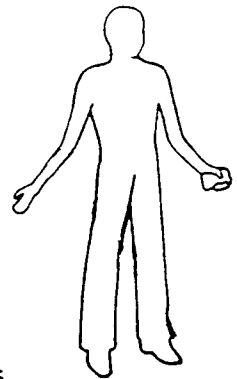
3.

- Bean bag now in right hand
- left leg down



4.

- Raise right leg knee flexed
- pass bean bag under right leg
- from right to left hand



5.

- Bean bag now in left hand
- right leg down

B A later faster variation

Try throwing the bean bag rather than passing it, while hopping with the legs.

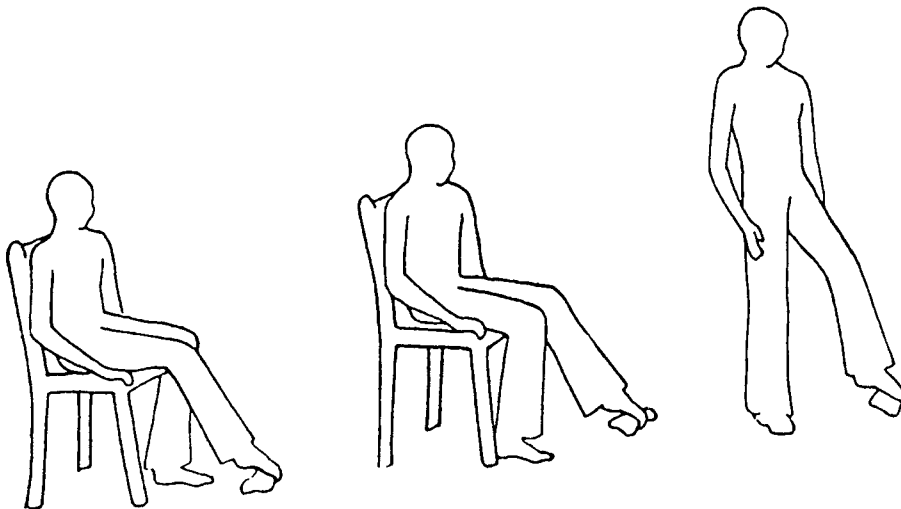
FULL EXERCISE Repeat 1 to 5 in one continuous movement eight times.

KEY FACTOR: Awareness of a figure 8 on its side, and starting from the outside .

EXERCISE 6

FOOT EXERCISES WITH BEAN BAG

This exercise stimulates tactile awareness through the use of the child's feet, of balance, pressure, temperature and texture. It uses the muscles of the feet and toes and include direction finding away from the child's centre.



1.

- Sit, straight back
- bean bag on floor in front of right foot
- curl toes round bean bag to pick it up
- lift it
- drop it

2.

- Sit, straight back bean bag on floor in front of left foot
- curl toes round bean bag to pick it up
- lift it
- drop it

3.

- Repeat 1 and 2 standing

FULL EXERCISE

Repeat 1 and 2 standing and sitting until grasping and lifting are easy.

Repeat 1 and 2 throwing bean bag backwards, forwards, left, right.

KEY FACTOR:

To be done with BARE FEET.

EXERCISE 8

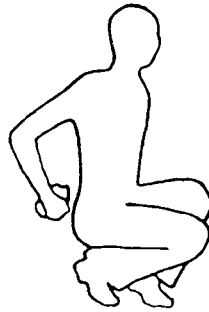
SPIRAL

This exercise incorporates all directions in space taken separately in previous exercises up, down, right, left, in, out. It begins as a large spiral narrowing as it rises, then on the descent it widens as it falls, in one rhythmic flow.



1.

- Crouch on toes
- straight back
- hands front at waist level palms upwards
- bean bag in right hand



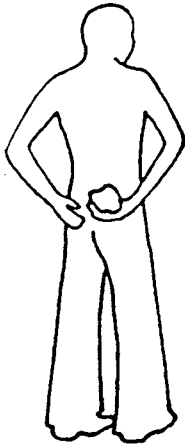
2.

- Hands behind back
- pass bean bag from right to left hand



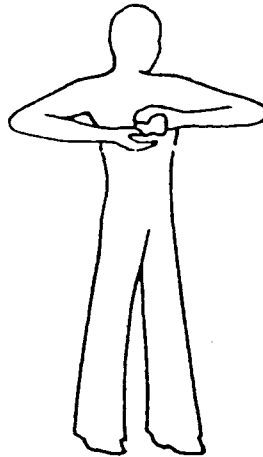
3.

- Rise to half-crouch still on toes
- hands return front at hip level
- pass bean bag from left to right hand



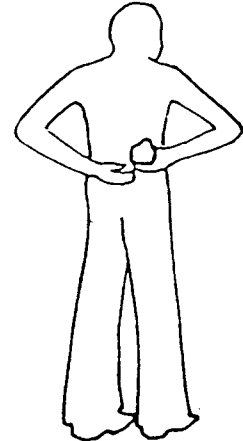
4.

- Standing hands behind back
- pass bean bag from right to left hand



5.

- Standing
- hands in front shoulder level
- elbows out
- pass bean bag from left to right hand



6.

- Standing
- hands behind back
- pass bean bag from right to left hand

ABOVE WAIST LEVEL

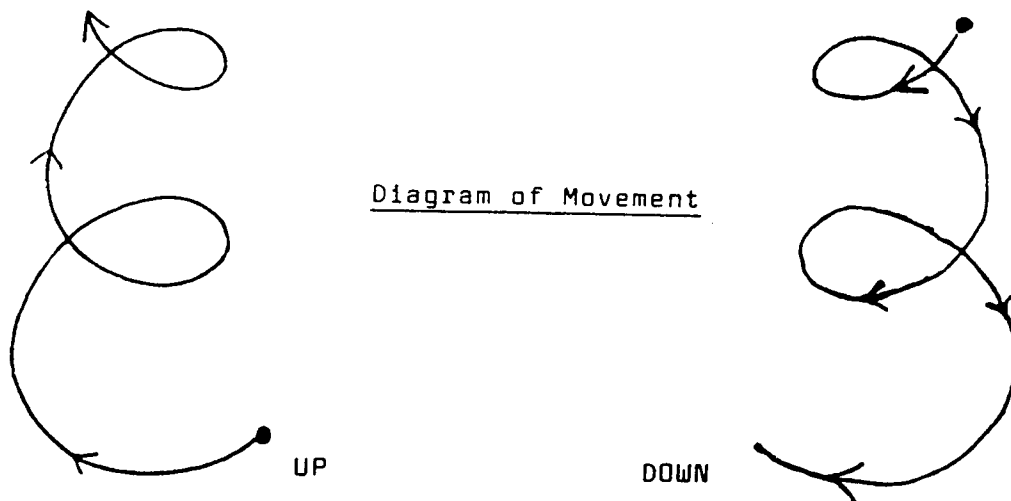
bag
hand
the
first
now
figure

EXERCISE 8 (continued)



- 7.
- Half crouch on toes
 - hands return front at hip level
 - pass bean bag from left to right hand

- 8.
- Crouch on toes
 - straight back
 - hands behind back
 - pass bean bag from right to left hand
 - return to Number 1



N.8. The bean bag spirals in ONE DIRECTION only in one rhythmic flow.

FULL EXERCISE: Repeat 1 to 8 eight times

KEY FACTOR: This exercise must be done with a straight back.

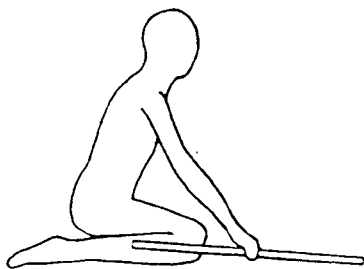
EXERCISE 9

WRIST AND FINGER MOVEMENTS WITH ROD

This exercise encourages central conscious control through fluid wrist and finger movement controlling one side of the body, or both simultaneously. It helps to alleviate tension which often builds up in the hand and wrist, especially if the handwriting is cramped. It can be done to a poem,

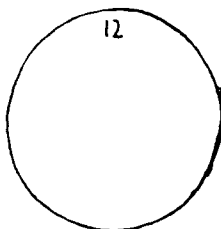
e.g. Mix a pancake - Stir a pancake - pop it in the pan -
Fry a pancake - Toss a pancake - catch it if you can !

The rod should be at least 43cms (15") ideally made of copper - 2cm dowelling would do.



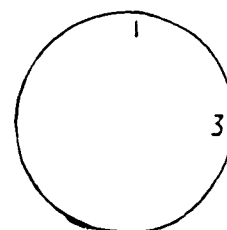
1.

- Kneel like this
- Hold rod with little finger away from you
- End of rod nearest little finger rests on floor
- rod starts almost horizontal

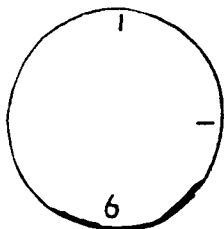


2.

- Starting position
Rod points to 12 o'clock
ie. AWAY from body, palm downwards.

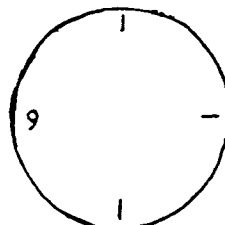


- Propel rod with little finger till end points to 3 o'clock
- palm downwards



3.

- Propel rod with little finger till end points to 6 o'clock
ie. Towards body, palm now faces INWARDS to mid body line



4.

- Propel rod till end points to 9 o'clock
- at same time rotate wrist to turn palm UPWARDS
ie. fingers now UNDER rod, thumb ON TOP.

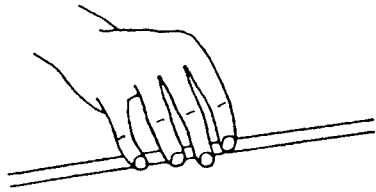
5.

- Propel rod till rod points back to 12 o'clock
- at same time rotate wrist to turn palm DOWNWARDS again.

6. When achieved successfully kneeling, repeat exercise standing, with rod held straight out in front.

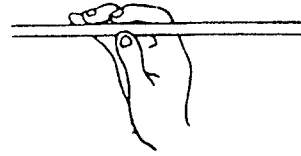
Exercise Progression

With practice both hands can hold rods and simultaneously describe circles in opposite directions.



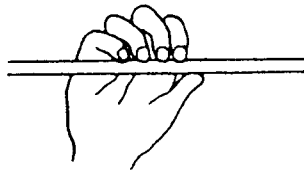
FULL EXERCISE

Repeat 1 to 5 eight times with Right hand (as printed) and eight times with left.



KEY FACTOR

The rod must be held centrally. Rest it against the thumb, with 4 fingers on it. Propel it in a circular movement clockwise in the right hand, anti-clockwise in the left.



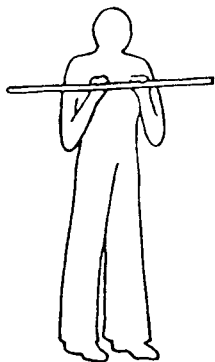
EXERCISE 10

FINGER MOVEMENTS WITH ROD

The rod must be held as still as possible, the upper arms remaining at the side of the body, the elbows still. The rhythmic element of this exercise helps the mobility and skill of fingers and wrists. First rhythmic execution is important, and to help achieve it the teacher could say this poem:

Key Factor

Rod remains at shoulder level throughout exercise.



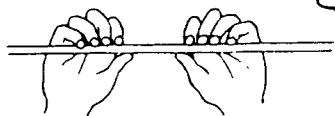
"Pepper & Salt. Pepper & Salt
Under & Over with never a fault"

Pep - (raise both index fingers simultaneously off rod, then replace finger tips)

- per - (raise middle fingers off rod, replace finger tips)

- and - (raise ring finger, replace finger tips)

- salt - (raise little fingers, replace finger tips)

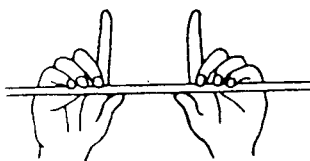


1.

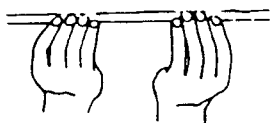
- Starting position
- Rod horizontal at shoulder level
- elbows flexed close to body
- finger tips on top
- thumbs supporting rod

2.

- 1st line of poem

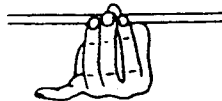


REPEAT starting with index fingers again



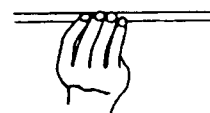
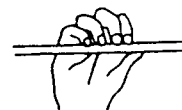
3.

- Change hand position
- rod now rests on finger tips
- thumb on top of rod



4.

- Change hand position
- fingers, wrist and rod now in starting position



2nd line of poem

Under & Over with never a fault

No 3 No 4 No 3 No 4

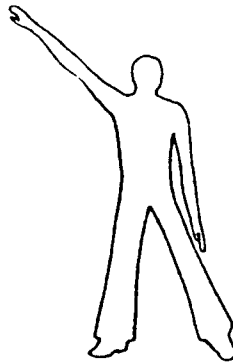
EXERCISE 11

ARM AND LEG MOVEMENTS WITH JUMP

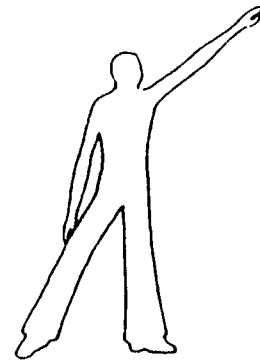
This exercise stimulates co-ordination of upper and lower limbs and brings awareness of the possible diagonal positions of limbs on opposite sides of the body, as related to the child's symmetrical axis.



1.
Starting position
feet together
arms at sides



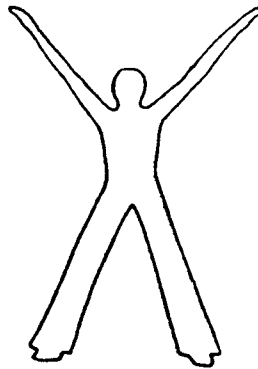
2.
- Stretch right arm diagonally up to right side
- at same time stretch left leg diagonally out to left side



3.
- Small jump to reverse position now
- left arm stretched diagonally out to right side
- right leg stretched diagonally out to right side



4.
- NO jump for return to starting position
- left arm down
- bring right leg back to centre



5.
- Small jump
- to stretch both arms diagonally up at same time
- feet apart rest on toes



6.
- NO jump for return to starting position both arms down, feet together (it doesn't matter which leg is moved to bring feet together, but one leg remains stationary)

FUL EXERCISE:

Repeat 1 to 6 eight times

EXERCISE 12

CROSSWAYS WALKING

This exercise forces the child to concentrate on his co-ordination, balance and especially foot movement. It should be done while looking firmly ahead (not at feet) as this encourages the child's proprioception (ie. he has to know without looking what his feet are doing and where they are doing it).

On the floor draw a line at least 1m long or place a long ruler on the floor.

1.

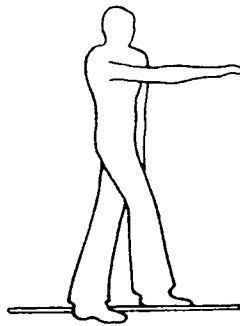
- Stand at one end of line, feet together
- arms resting at sides

KEY FACTOR

Keep feet close to line without touching it, body upright.

2.

- Step forward
- right foot crosses over to left side of line



3.

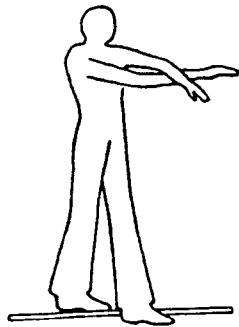
- Step forward
- left foot crosses over to right side of line
- in front of right foot

Continue to end of line.

EXERCISE PROGRESSION

4.

- Retrace steps moving backwards to starting point



5.

- Stand as in 1.
- then
- raise right arm to shoulder level
- right arm and right foot cross over to left side

6.

- Raise left arm
- left arm and left foot cross over to right side
- arms cross at shoulder level, left arm on top elbows and wrists straight

7.

- Continue to end of line then
- retrace steps back to starting point
- feet and arms crossing at each step body upright

EXERCISE 13

CONCENTRATION SEQUENCE

This exercise consists of taking four even steps in a straight line in a large room, or in a smaller room, to follow the curve of a large circle. The teacher counts - 1 2 3 4. the child carries out a sequence of steps which involves stepping backward on one step of each group of 4. the step backwards changes position in each group of 4 of the sequence. This demands great concentration.

KEY FACTOR

Start with feet together.
The feet NEVER come together again in this exercise.



Starting Position

The step backwards is a token step.
i.e. rock on back step, always lead forward with the other foot.

DIAGRAM OF MOVEMENT

1 2 3 4

1 2 3 4

1 2 ~~3~~ 4

1 2 3 ~~4~~

1 2 3 4

The crossed out number denotes the backward step & clap

- A. One step back on count 1
three steps forward on
count 2 3 4
i.e. BACK 2 3 4
- B. One step forward on count 1
one step back on count 2
two steps forward count 3 4
i.e. BACK 3 4
- C. Two steps forward
count 1 2
one step forward
count 4
i.e. 1 2 BACK 4
- D. THREE steps forward
count 1 2 3
one step back count 4
i.e. 1 2 3 BACK
- Sequence now completed.

Re-start from number 1
BACK 2 3 4 etc.

NB. At this point ONLY
two steps back are taken.

EXERCISE PROGRESSION

- A. When the stepping has been mastered the child may clap once on the backward step, and the teacher count "Clap 2 3 4".
- B. Next the teacher can say 1 2 3 4 and emphasize the number on which the clap and backward step are taken.
- C. Finally the exercise can be done silently.

EXERCISE 14

EXPAND AND CONTRACT

The important feature of this exercise is the repeated movement of expansion and contraction. This must not be abrupt and pointed but a gradual oscillation between centre and periphery, with distance first increasing and then decreasing. The Teacher could usefully suggest to the children the image of the tide filling a cave, with water entering more and more deeply in a succession of waves.

When the exercise is first introduced the teacher should count out loud to maintain the rhythm; she should however aim at eventually doing the exercise silently since the stepping involved in the combined foot and upper body movements contains the rhythm.

When the actual movements have been mastered the teacher can introduce the element of group expansion and contraction with teacher and children standing together in a circle. Alternately the teacher or a child can be the still focal point at the centre of the circle the other moving rhythmically inwards and outwards.

1.

Starting Position
- feet together
 arms loosely
 at sides



2.

- With right foot
 take 1 step forward
 take 2 steps backward
 take 3 steps forward
 take 4 steps backward
 take 5 steps forward
 take 6 steps backward

3.

- Take 5 steps forward
 take 4 steps backward
 take 3 steps forward
 take 2 steps backward
 take 1 step forward
 feet together
 as in starting position

FOOT MOVEMENTS KEY FACTOR:

This exercise is done to a count of 6.
The right foot leads whenever there is
a change of direction, rocking on the left.

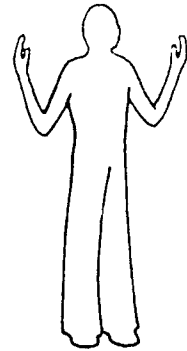
Whenever there is a change of direction, count 1 on the
right foot.



1.
Starting Position
for movements of
upper part of body



2.
Counting 1
- hands to chest
fingers curled
knuckles on chest
- head and back
slightly bowed



3.
Counting 1 2
- upper arms remain
close to body
- forearms and hands
slightly open out
- fingers half
uncurl palms face
each other
- head up, back
straight



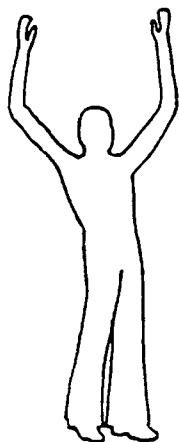
4.
Counting 1 2 3
- hands to chest
fingers curled
knuckles on chest
- head and back
curled up as in
No.1 but more so



5.
Counting 1 2 3 4
- upper arms move
away from body
elbow flexed
- forearms and
hands open out
palms upward
fingers uncurl
- head and back
lean slightly
backwards



6.
Counting 1 2 3 4 5
- hands to chest as
in Numbers 1 & 3
- head well down
back well rounded
- knees slightly
flexed



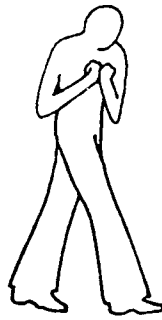
7.
Counting 1 2 3 4 5 6
- arms raised up
and out from
shoulders
- palms face upward
fingers uncurl
- head and back
lean well
backwards

8.
Reverse order of
exercise
Repeat number 5
- then number 4
number 3
number 2
number 1
and back to
starting position

Exercise 14 (continued)



Starting Position
for combined
movements of
whole body



Counting 1
- take 1 step forward
hands to chest
fingers curled
knuckles on chest
- head and back
slightly bowed



Counting 1 2
- take 2 steps
backward
repeat number 2

Continue the exercise
- joining foot to
upper body movements
through numbers
3 4 5 and 6
- then reverse order
do numbers
5 4 3 2 1 back to
starting position

EXERCISE 15

SPIRAL IN SPACE

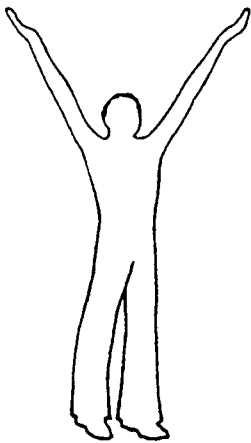
In this exercise the teacher could usefully suggest to the children the image of the snail curling up inside the shell, or climbing up a spiral staircase to the top of a tower. By following imaginatively and physically the spiral form the child experiences one complete continuous movement, rather than related fragments. For a child who has difficulty in completing a story, sentence or train of thought this exercise may initially be difficult. When mastery of the exercise has resulted in a relaxed flow of movement, the movement can be speeded up to a run.

Before starting the exercise, the teacher must say:-

"Do you know what a spiral is?" (If the child does not know then the teacher must explain.)

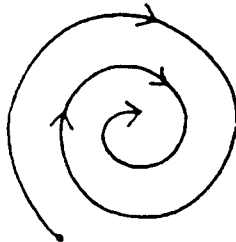
Pretend there is a spiral on the floor in front of you. You will follow the line of the spiral clockwise to the centre then reverse out of the spiral.

Walking backwards anti clockwise. (If the child does not know the meaning of "clockwise" the teacher will again have to explain)



1.

- Stand feet together
- arms open in wide V above head palms facing inwards
- head and body leaning slightly backwards



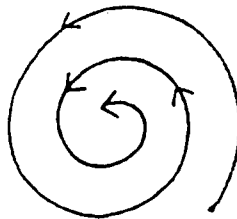
2.

- Walk clockwise into centre of spiral gradually drawing downwards and inwards



3.

- At centre crouched & tucked position head bowed fingers curled close to chest



4.

- Walk backwards anti-clockwise out of spiral
- gradually expanding straightening out arms stretching upwards
- back to position 1

FULL EXERCISE Repeat 1-4 three times

EXERCISE 16

MOVING IN A FIGURE OF '8' (Eight)

This exercise involves moving without pause from one position to the next, maintaining a smooth continuous rhythm and a FORWARD FACING POSITION, WITH THE WHOLE BODY FACING POINT X THROUGHOUT.

Length of the straight line to fit the available space. Draw it, label it ABC, emphasize B, which is the crossing point. Mark X on the wall, or a piece of furniture. The exercise can be done to music or a rhyme, e.g. 'I had a little nut tree', which the child must say aloud.

I had a little nut tree ... walk forward A to C
 Nothing would it bear ... walk backward C to A
 But a silver nutmeg ... walk forward A to C
 And a silver pear ... walk backward C to A



- | | | |
|--|--|--|
| <p>1.</p> <p>Diagram of movement</p> <p><u>KEY FACTOR</u></p> <p>Face point X</p> <p>THROUGHOUT</p> | <p>- Walk forward along straight line</p> <p>- A to C</p> | <p>2.</p> <p>- Using same number of steps</p> <p>- walk backwards along straight line C to A</p> |
| | | |
| <p>3.</p> <p>- Repeat 1 and 2 once</p> | <p>4.</p> <p>- Now back at A <u>still facing X</u></p> <p><u>walk round</u> forwards along first curve to the right</p> | <p>5.</p> <p>- Now at B <u>still facing X</u></p> <p><u>walk round</u> forwards along second curve to the left</p> |
| <p>6.</p> <p>- Now at C <u>still facing X</u></p> <p>- <u>walk round</u> backwards along third curve to the right.</p> | <p>7.</p> <p>- Now back at B <u>still facing X</u></p> <p>- <u>walk round</u> backwards along fourth curve to the left</p> | |

FULL EXERCISE Repeat 1 to 7 three times

This important and innovative work developed by Audrey McAllen deals with the important problem of normal children with learning disabilities. Chapters include assessment and diagnosis: "How do I get into my body?" - exercises in movement, painting, drawing, for "body geography", spatial coordination, painting exercises for lying and stealing. A how-to-do-it book of inestimable magnitude.

Teaching Children to Write, Audrey McAllen, 1977, 80 pages,

This book has been written in order to lessen the pressure on the new class teachers in Waldorf schools, of assimilating in a short time all the indications which Steiner gave on the teaching of writing. All the practical examples which are described come from the author's experience as a class teacher and remedial teacher with children who have writing/reading difficulties.

Sleep - An Unobserved Element in Education, Audrey McAllen,

Presented here are the main aspects of Steiner's spiritual scientific research on the experiences of the soul during sleep. This gives insight into the pedagogical principles of Waldorf education. An account of lessons with individual pupils is given, with a commentary of their relationships to the facts given in the earlier chapters. This book can be read as a background to The Extra Lesson. Also described is the use of the "Six Moral Color Exercises" arising from indications by Rudolf Steiner.

Take Time, Mary Nash Wortham

A booklet to help parents and teachers with children from ages five to ten who are having difficulties with speaking, reading, writing, or spelling by tackling the root cause: lack of coordination, rhythm and timing. The booklet indicates what points to watch for in a child whose specific needs are often overlooked. It outlines a tried-and-tested program of special exercises designed to be not only functional but fun and has proved rewarding in helping children to overcome their difficulties.

CREATIVE FORM DRAWING: Workbook I by Rudolf KUTZLI. Translated by Roswitha Spence and William Mann.

"In Creative Form Drawing the author leads us to discover what the art of line can mean for us today. Through a systematic series of exercises, not only is a skill for drawing developed, but also a growing awareness of quite other faculties and capacities within us, such as self-confidence and equilibrium. Hence the activity of form drawing may become a path of self-discovery. Rudolf Kutzli has addressed himself quite particularly to the question of how form drawing can be a path of development for the adult, available to anyone, in total freedom.

CHILDREN'S DESTINIES: The Directions of Man's Development by HOLTIAPPEL, M.D.

This book results from the author's work with mentally handicapped children, learning-disabled children and children with manifest behavior difficulties. It is grounded on a thorough knowledge of Steiner's work and indications in this area, as well as the advances in modern, orthodox medicine. Help educators and medical personnel as well as those who help care for these children concerned parents.

All these books may be ordered from

Rudolf Steiner College Bookstore
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Fair Oaks, Cal 95628.



REMEDIAL RESEARCH BULLETIN

The Remedial Research Group was founded in 1984 during Audrey McAllen's visit to Rudolf Steiner College and the Sacramento Waldorf School. The group consists of teachers and those who work in fields related to learning disabilities. An anthroposophical doctor, extra lesson teachers, and specialists in the field of child development are included in the group.

The purpose of the group is to further research into the causes of learning disabilities, their prevention and their alleviation. A major contribution to this research is providing a means of communication among teachers and others regarding new findings, classroom practices, and other helpful information.

A sampling of articles published in the first four issues includes:

- Bulletin #1: "The Physical Body as Archetype of Man's Spiritual Being," by A.E. McAllen.
- Bulletin #2: "Interview with Else Goutgens," with A.E. McAllen. "For Kindergarten Teachers," by A.E. McAllen and M. Meyerkort."
- Bulletin #3: "Child Study and Assessment," by A.E. McAllen. "Exercises for the Classroom Situation," by class teachers.
- Bulletin #4: "Higher Senses, Inner Force Currents and Creative Laws in the Human Organism", by Rudolf Steiner. "Pioneering 'Extra Lesson' in a Waldorf School - U.S.A.," by Howard Schragar. "Guidance for New Teachers," by Else Goutgens.
- Bulletin #5: "On First Grade Readiness," by M. Meyerkort. "Hints for First Grade Teachers". "Comments and Diagrams," - study material on man's mirroring process in relation to two and three dimensional space, by A.E. McAllen. (Publication now in progress).

The Remedial Research Bulletin is published twice yearly and is available to all Waldorf teachers as a means of furthering this communication. If you wish to subscribe, please fill out the form below. (For those who are already subscribers: Bulletin #5 - now in preparation - will be mailed to you.)

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