



Centre for
Creative
Education

Bachelor of Arts (Dance) Eurythmy

Academic Guidelines



Kairos Eurythmy Dance Programme

CONTENTS

CONTACT DETAILS	3
ACADEMIC STAFF MEMBERS	3
EURYTHMY - VISIBLE SPEECH AND MUSIC	4
DANCING LETTERS CAN CLEAR THE HEAD	6
GETTING STARTED.....	8
ORGANISING YOUR TIME	8
THE PROCESS OF STUDYING EURYTHMY.....	9
EDUCATIONAL AND SUBJECT STUDIES.....	9
ARTISTIC SUBJECTS	9
REVIEWS AND INTERVIEWS	10
TUTORIALS	10
MODES OF ASSESSMENT.....	11
GRADING OF MARKS	11
BACHELOR OF ARTS (DANCE) CURRICULUM MAP.....	14
COURSE OUTLINES	16
SPEECH EURYTHMY.....	16
TONE EURYTHMY	16
THE ARTS.....	16
STUDIES OF THE HUMAN BEING.....	17
EDUCATIONAL STUDIES	19
DIDACTICS	20
SCHOOL EXPERIENCE - PRACTICALS	21
CODE OF CONDUCT DURING PRACTICALS	22
ASSIGNMENTS.....	23
SUBMISSION OF ASSIGNMENTS	23
DULY PERFORMED (DP)	24
INFORMATION SUPPORTING ASSIGNMENTS AND ESSAY WRITING	25
REFERENCING.....	29
AUTHOR-DATE METHOD (HARVARD SYSTEM)	29
EXAMINATIONS.....	31
FINAL EXAMINATION.....	31
RE-EXAMINATION/ SUPPLEMENTARY	31
EURYTHMY QUOTES FROM RUDOLF STEINER.....	33

CONTACT DETAILS

Street Address:	McGregor House, 4 Victoria Road, Plumstead 7800
Postal Address:	PO Box 280, Plumstead 7801
Telephone:	021 – 797 6802
Website:	www.centreforcreativeeducation.org.za
Email Centre:	info@centreforcreativeeducation.org.za
Email Eurythmy:	kairos@centreforcreativeeducation.org.za
Email Teacher Educ.:	fiona@centreforcreativeeducation.org.za
Library:	www.ourbooks.org.za
Librarian:	library@centreforcreativeeducation.org.za

ACADEMIC STAFF MEMBERS

Please do not phone staff on their home or mobile phones, unless by specific arrangement. The office will assist in directing your call or in taking a message.

You are welcome to email lecturers directly:

Full-time staff

Helen Stotko (Managing Director)	helen@centreforcreativeeducation.org.za
Joshua Langenhoven Clark (Reception)	admissions@centreforcreativeeducation.org.za
Celia Conradie (Bookkeeper)	celia@centreforcreativeeducation.org.za
Willem van der Velden (Academic Head/HOD)	willem@centreforcreativeeducation.org.za
Fiona McKay (Academic Administrator)	fiona@centreforcreativeeducation.org.za
Marlin Echard (Librarian)	library@centreforcreativeeducation.org.za
Michelle Kaplan (Eurythmy)	michelle@centreforcreativeeducation.org.za
Silke Sponheuer (Eurythmy)	silke@centreforcreativeeducation.org.za
Peter van Alphen (B.Ed Senior Lecturer)	peter@centreforcreativeeducation.org.za
Joanne Peers (BEd Senior Lecturer)	joanne@centreforcreativeeducation.org.za

Part-time lecturers

Liz Smith	lizsmith@kingsley.co.za
Ingrid Salzmann	ingridsalzmann@gmail.com
Perry Havranek	perryhavranek@outlook.com
Saul Chanarin	saulchani@icloud.com
Tim Hyslop	hyslop.tim@gmail.com



EURYTHMY - VISIBLE SPEECH AND MUSIC

By Helga Daniel

Eurythmy is an art of movement developed by Rudolf Steiner, at the beginning of this century, as an expression of the spiritual qualities inherent in speech and in music. Whilst gymnastics works with the basic physical forces of weight and levity, Eurythmy seeks to bring the inner structure and laws of spoken language and music to an artistic expression through bodily movement. Since the creation of this new art form it has become acclaimed world-wide as a performing art. The formative and harmonising qualities of Eurythmy also play a significant role in Waldorf education as well as being a valuable therapy in their own right. All children in Waldorf schools are taught Eurythmy.

Just as the other arts do, Eurythmy finds different ways of expressing itself. Eurythmy appears in space through the forms created by the movements of the artist. Speech and music are made visible in the movements of individual eurythmists or in movements carried out by whole groups. These forms can be very simple or highly complicated and consist of individual components that interpenetrate. Eurythmical movements are based on two elements. One of these is speech, from the sounds of vowels and consonants to the grammatical structures that do not confine themselves to the audible phenomenon. The other is music in all its elements, from simple tones and intervals up to the laws of harmony and musical form. As we are all aware, speech and music in themselves already have a formative and even healing effect on the human being. When they find new expression in body movements, they work on the entire constitution and on the bodily form.

Sounds of speech or of music, soul-moods, intervals and harmonies are all eurythmically formed by gestures and movements of the arms and the entire body.



The forms created in space which can be called a kind of choreography, make the formal elements of speech or music visible in three-dimensional movements. Through Eurythmy people can learn how to use movement in working with a piece of music or with speech, in such a way that it has an ordering and harmonising effect on the entire being, on the soul as well as on the body.



In Waldorf Schools, all pupils are taught Eurythmy which has its own curriculum corresponding to and complimenting the teaching of all other subjects. It begins in the kindergarten and goes up right through to the end of school, approaching the children and later the adolescents in ways that are appropriate to their stages of development. In being enabled to use their bodies in this way right from the start, the pupils not only learn to work with speech and music, they also acquire presence of mind and an ability to react to a given situation in an artistic way. Over and above this, they generally heighten their skill and self-awareness within the group through doing the forms together. The significance of this art as a factor of social integration should therefore not be underestimated. At the same time, the vital forces of the individual child are strengthened and built up by practicing Eurythmy during the weekly lessons. As far as the health of children is concerned, Eurythmy is gaining in

importance.

In view of increasing posture problems, of the defects in physical make-up that often require orthopedic help and that are frequently engendered by a lack of sufficient movement, Eurythmy may well find itself working with children and young people pedagogically and therapeutically on an ever larger scale.

From Catalogue "Waldorf Education"



DANCING LETTERS CAN CLEAR THE HEAD

Excerpts - By Matthias Jeuken, January 2012

“What’s Eurythmy actually good for?” Waldorf pupils ask in Eurythmy lessons. Or: “How can you explain what Eurythmy is?” If we succeed in answering such questions in an age-appropriate and clear way, the conversation can strengthen the acceptance and motivation of pupils beyond simply understanding what Eurythmy is, and it can thus support the intentions of Eurythmy.

Pupils find answers themselves

Waldorf pupils themselves are frequently asked about Eurythmy and justifiably want to know how they can explain what it is. That was the starting point of the project which Jürgen Frank described in *Erziehungskunst* (February 2011): he asked his upper school pupils to try and formulate for themselves in a few sentences how one might answer that question. His conclusion was that the pupils not only found impressive formulations but through their descriptions reflected his lessons back at him as their teacher. The more the pupils contribute to the conversation about Eurythmy, the better. Their active involvement has a positive effect on understanding and illustrates where the pupils stand inwardly, what they think and feel. By way of introduction it can be useful to give the pupils their own question as a kind of homework. We can ask them to answer the question “What is Eurythmy good for?” or “What is the effect of doing Eurythmy?” themselves to the best of their ability. The pupils are also encouraged to ask other “experts”: what do their parents, their class teacher, know or what is their opinion? The planned conversation about Eurythmy will only take place if the pupils have also really done their homework. As a rule, the pupils come to the lesson well prepared and curious, keen to tell about their conclusions or what they have found out. It is surprising how much pupils can find to say through their own effort.

Some examples:

Inner calm, relaxation, command of one’s body, self-confidence; it is intended to unite spirit and body; feeling for space; it is good for collaborating with others and to learn to express oneself. (Class 7.)

Body language; rhythmical training; I can concentrate better with Eurythmy, it changes the strength of will. (Class 9.)

Dancing letters: forming words and thoughts; one becomes aware of things one has not paid attention to before. One somehow comes to rest, also unconsciously.

Eurythmy can clear the head; it helps to find things of one’s own more easily. (Class 11.)



But the teacher, too, must contribute his or her part and explain to the pupils what he or she has prepared for them because they want to know from their teacher what he or she has to say to them – and also what his or her own attitude is to the subject. Short Eurythmy exercises can introduce the conversation.

The pupils mostly join in attentively and consciously on such occasions because they want to know what these movements are precisely about.

Eurythmy takes hold of the whole person

In the conversations it has shown itself to be effective to take various aspects of the differentiated human being into account. It is not unusual for Waldorf pupils to differentiate by physical, soul and spiritual aspects. This form of observation takes account of the human being and is better able to disclose the various levels at which Eurythmy works. Some aspects of the effectiveness of Eurythmy are summarised below.

Depending on how we talk with the pupils, various nuances can be highlighted. For example that Eurythmy takes hold of the body, makes it skilful and develops it into an instrument. It further differentiates the perceptual ability of the senses, above all with regard to balance, vision and hearing. Then it has a harmonising, vitalising effect and helps us to find our own centre as well as to perceive others better. It trains the ability to orientate oneself and extends one's own expressive possibilities. Eurythmy further combines soul aspects (sensations and feelings) with the body. It strengthens the ability to experience qualities of language and music, but also of movement and our fellow human beings. And, not least, it supports abilities which other lessons build on (geometry, German, arithmetic). Beyond that there are, of course, a large number of other qualities and competences which Eurythmy communicates or can help to develop.



Connecting Eurythmy with young people's experience of the world

The age-appropriate conversation about Eurythmy lessons contains the possibility of connecting Eurythmy to the young person's experience of the world. Coexistence with other people is an important subject, every pupil understands that. That Eurythmy trains the ability to move in relation to others is also easy to understand. Generally speaking that is referred to as sociality or human solidarity. Depending on age, the importance of this subject can be addressed in quite different ways: by the example of coexistence in the class community, of road traffic, with regard to social groups or, indeed, states. In this way we can succeed in bringing together Eurythmy, our own artistic practice, and our experience of the world: in Eurythmy we practice human solidarity.

About the author: Matthias Jeuken is a Eurythmy lecturer at the Freie Hochschule Stuttgart

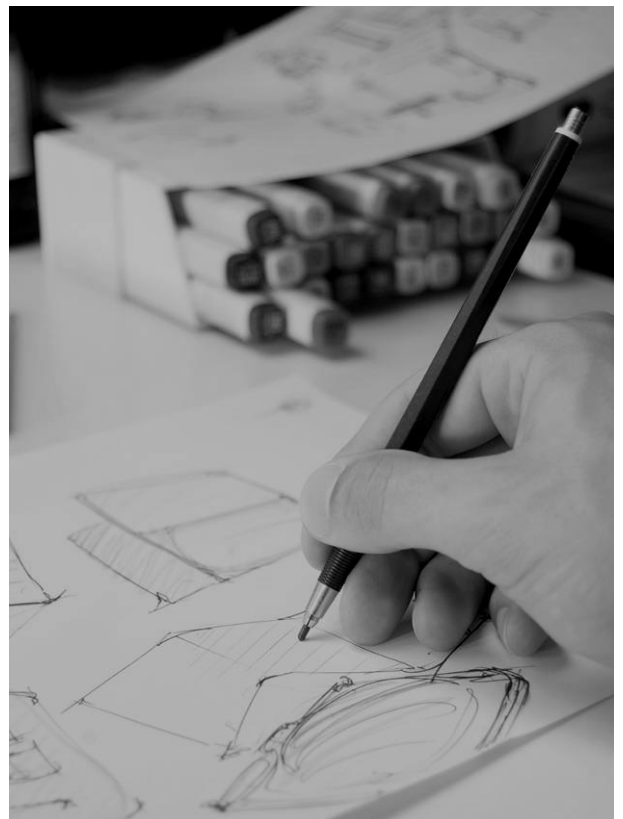
GETTING STARTED

ORGANISING YOUR TIME

Research has shown that the most important factor that contributes to students' success when at college is their use of time.

Here are some practical suggestions for organising your time:

- On a weekly schedule, fill in all the essential activities on which you spend time, e.g. meals, travel, part-time jobs. Now fill in your college timetable. Finally, fill in any other commitments that are important to you. The blocks left over are potentially available for studying.
- Use free Self Study time for small study tasks, e.g. going through lecture notes, or getting books out of the library. The more you get done at college, the less you will have to do at home.
- Find a study-buddy or form a study group. It is much better working with others who are also motivated.
- Be realistic: you are not likely to study for eighty hours a week, so don't schedule eighty. However, you must try to arrive as soon as possible at a realistic estimate of how long it will take you to do certain tasks and adjust your timetable accordingly. Try to record the length of time you spend doing certain things, and especially how long it takes you to read different types of reference material. Do not be afraid to schedule leisure time for yourself and be flexible.
- The next step is to find out exactly what your commitments are for each course. Find out when tests and examinations are to be written.
- Record all this information. Put in events in your private life that might affect your studies – taking a driving test, your parents visiting Cape Town for a week from up country, scheduled weekend hike, etc.
- Now you should be able to see at a glance when work will be piling up. A lot of time is wasted trying to obtain reference material just before an assignment. Planning your assignments well in advance will help you avoid the rush and save valuable time.
- Finally, effective time use depends on knowing yourself and the circumstances under which you work best.



THE PROCESS OF STUDYING EURYTHMY

The Centre for Creative Education's BA – Dance / Eurythmy. programme is unique in that it aims to provide Eurythmy training as an integrated and developmental process.

The courses are experiential in design, so that theory and practice come alive and can be worked with through head, heart and hands being involved.

This means that **attendance of every session is important**, as it is not only a theoretical understanding that is needed. The use of imagination, intuitive thinking, expressing ideas through the medium of the Arts and group work develop the student's creative faculties that are needed for becoming an inspiring teacher.

Everything that is learnt needs to be put into practice for it to become the student's *own* experience. This is done through group work, presentations, assignments, and practical teaching, forming a substantial part of the course work.

EDUCATIONAL AND SUBJECT STUDIES

In the Subject Subjects, the student deals directly with specific subjects and teaching skills. The student needs to develop and demonstrate subject knowledge, lesson design and research skills, from which progress and proficiency is assessed. All notes, lesson plans and designs, etc. are to be kept for the portfolio.

ARTISTIC SUBJECTS

Painting and drawing; Clay Modelling; Form Drawing; Speech and Storytelling; Music; Games and Movement; Eurythmy. In the Artistic Subjects, the student's willingness to enter the process is noted, from which progress and proficiency is assessed. All paintings, drawings and notes are to be kept for the portfolio.

Each course/unit will cover certain aspects of the topic as well as connecting to the current main lessons. After each session, write up the notes in the following way:

- What was the exercise? What materials were used?
- Technical hints to assist the individual or teacher?
- Imaginative introduction?
- What was your personal response?
- Did you learn anything specific through doing the exercise, whether practically, artistically or about yourself?
- Any other comments or suggestions?
- A small sketch of the exercise.



Keeping all the work

Each student is expected to keep all the course work, in a well-organised way, for the duration of the programme. This will provide you, at the end of the programme, with an important source of information and ideas, from which you will still draw once you have entered the teaching profession. For the monitoring and assessment of the process of compiling these resources, the following requirements exist regarding the way in which you must keep your files.

Subjects Portfolio

The subject's portfolio must be kept in Lever Arch files, neatly organised and clearly subdivided per study unit. This portfolio must contain the following:

- Own notes on lectures and artistic sessions
- All photocopied material and handouts
- Any further resources you have compiled in connection with the topic

Artistic Portfolio

The artistic portfolio will contain items of various shapes and sizes, such as:

Form drawing, drawings, paintings, etc in an A3 flip file.

Please follow instructions given during the artistic sessions to organise and submit these items.

Artistic Journal

In addition to keeping the artistic work in the portfolio, you will need to keep record of your own reflections and moments of learning. Use the prescribed stationery (wire-bound creative journal) and follow further instructions given during the course.

REVIEWS AND INTERVIEWS

Course reviews are conducted at regular intervals to receive student feedback. Should you at any time have concerns, you are welcome to communicate these directly to the lecturer concerned. You may also approach your course leader, if necessary.

Should you have a grievance, please refer to the **Information Booklet for Students.**

Interviews will be arranged with each student at least once a year at which his/her progress will be discussed.

TUTORIALS

The Centre is open to requests for tutorial support from students. These will be considered based on viable number of requests, the nature of the support need and the availability of relevant lecturers.

MODES OF ASSESSMENT

Assignments set by lecturers provide the principal vehicle for assessment of your performance in relation to each of the study units.

The programme is assessed according to three distinct but inter-related assessment modes:

Practical Mode

Conceptual / Cognitive Mode

Aesthetic / Artistic Mode

Different aspects of your work on the programme lend themselves to assessment according to one or other of the above modes. Traditionally, academic work in Higher Education tends to be assessed in the form of essays and written submissions. This lends itself to be assessed in the **conceptual-cognitive** mode which is most used as it is the easiest to quantify in terms of marks and grades. At the same time, there are viable student activities and forms of learning which need to be assessed in different ways; for example, the ability to work effectively and practically in a group context or the learning associated with development in an artistic activity: these can be better assessed through one of the other modes. Although it is far more of a challenge to realise such assessment in terms of raw marks, the use of alternative assessment modes is an aspect of the course which we have always tried to adopt on the Programme.

Different forms of assessment are used to build up a summative assessment of each student's progress on the course. The main forms of assessment are:

- Presentations
- Assignments
- Examinations
- Progress in artistic work
- Satisfactory attendance
- Level of participation
- Portfolios & Journals

GRADING OF MARKS

Grading is used in most study units, on the following scale:

Exceptional	90-100%	Pass
Excellent	80-89%	
Very Good	70-79%	
Good	60-69%	
Satisfactory	55-59%	
Just Satisfactory	50-54%	
Not yet satisfactory	40-49%	Fail
Unsatisfactory	30-39%	
Very unsatisfactory	20-29%	
Poor	10-19%	
Very poor	0-9%	

Practical Mode

Little meaningful activity has been planned or realised by the student. There is insufficient evidence that the student has engaged in a meaningful way with the material under assessment.	0-35%
Some meaningful practical activity with some order and effectiveness is planned and realised by the student but there is limited evidence that the student has effectively engaged with the material under assessment.	35-39%
Meaningful practical activity with some order and effectiveness is planned and realised by the student and there is evidence that the student has effectively engaged with the material under assessment.	40-49%
Meaningful practical activity with order and effectiveness is planned and realised by the student who demonstrates a capacity to work practically in a variety of ways.	50-59%
Meaningful practical activity with order and effectiveness is planned and realised by the student who demonstrates a capacity to work practically and with a degree of innovation in relevant practical activities.	60-69%
Meaningful practical activity with order and effectiveness is planned and realised by the student who demonstrates a capacity to work practically and with a good degree of innovation in relevant practical activities.	70+ %

Conceptual/Cognitive Mode

The answer to a question is completely (or almost completely) incorrect or inappropriate, irrespective of length or detail. There is insufficient evidence that the student has engaged in a meaningful way with the material under assessment.	0-35%
A variety of positions are identified concerning the main points of a question and arranged in coherent order although there are errors and/or omissions and/or irrelevant material.	35-39%
A variety of positions are identified concerning the main points of a question and arranged in a coherent order. Some relevant alternatives with respect to these main points are contrasted and some ability to synthesize idea with conclusion is demonstrated.	40-49%
A variety of positions are identified concerning the main points of a question and arranged in coherent order. Relevant alternatives with respect to these main points are contrasted and ability to synthesize ideas, giving a coherent argument for your position, with conclusion are demonstrated.	50-59%
A variety of positions are identified concerning the Main points of a question and arranged in coherent order. Relevant alternatives with respect to these main points are contrasted and an ability to synthesise a variety of relevant ideas is demonstrated. You should give a good argument for your position in respect of other alternatives, with some meaningful consequences of your views, and conclusion.	60-69%
A variety of positions are identified concerning the Main points of a question and arranged in coherent order. Relevant alternatives with respect to these main points are contrasted and an ability to synthesise a variety of relevant ideas is demonstrated. You should give a good argument for your position in respect of other alternatives, demonstrating originality and meaningful consequences of your views, and well - rounded conclusion.	70+ %

Aesthetic/Artistic Mode

Very little participation has taken place in the relevant artistic activity. Little progress or learning has been demonstrated.	0-35%
Some limited skill is demonstrated in the application of a relevant artistic activity but there is limited evidence that the student has effectively engaged with the material under assessment.	35-39%
Some skill is demonstrated in the application of a relevant artistic activity and some perception of the aesthetic processes which govern it.	40-49%
Some skill is demonstrated in the application of a relevant artistic activity and some perception of the aesthetic processes which govern it. The capacity to work artistically in a variety of meaningful ways is demonstrated.	50-59%
Some skill is demonstrated in the application of a relevant artistic activity and some perception of the aesthetic processes which govern it. The capacity to work artistically in a variety of meaningful ways is demonstrated. A degree of innovation in a relevant artistic activity is demonstrated	60-69%
Some skill is demonstrated in the application of a relevant artistic activity and some perception of the aesthetic processes which govern it. The capacity to work artistically in a variety of meaningful ways is demonstrated. A good degree of innovation in a relevant artistic activity is demonstrated	70+ %



BACHELOR OF ARTS (DANCE) CURRICULUM MAP

Year 1

SPE – SPEECH EURYTHMY	STU – STUDIES OF THE HUMAN BEING
SPE-11/16 - Speech Eurythmy 1	HIA-01 - History of Art 1 HID-01 – History of Dance 1 PHA-01 – Philosophy, Psychology, Anthroposophy 1 ANA-01 - Anatomy 1 GMT-01 - Geometry 1 SCI-21- Goetheanistic Observation 1
TON – TONE EURYTHMY	EDU – EDUCATIONAL STUDIES
TON-11/16 - Tone Eurythmy 1	EDU-01 - Three-Fold Human Being EDU-03 - Levels of Human Existence EDU-04 - Human Temperaments EDU-07 - Child Development – Early Childhood EDU-08 - Child Development – Middle Childhood EDU-09 - Child Development – Adolescence
ART – THE ARTS	DID – DIDACTICS
MUS-11 - Music 1 SPD-11 - Speech and Drama 1 PDR-21 - Visual Arts 1	DID-01 - Eurythmy Didactics 1

Year 2

SPE – SPEECH EURYTHMY	STU – STUDIES OF THE HUMAN BEING
SPE-21/26 - Speech Eurythmy 2	HIA-02 - History of Art 2 HID-02 – History of Dance 2 PHA-02 – Philosophy, Psychology, Anthroposophy 2 GMT-02 - Geometry 2
TON – TONE EURYTHMY	DID – DIDACTICS
TON-21/26 - Tone Eurythmy 2	DID-02 - Eurythmy Didactics 2 PRA - 21 Practical 1
ART – THE ARTS	
MUS-12 - Music 2 SPD-12 - Speech and Drama 2 PDR-22 - Visual Arts 2	

Year 3

SPE – SPEECH EURYTHMY	STU – STUDIES OF THE HUMAN BEING
SPE-31/3 - Speech Eurythmy 3	HIA-03 - History of Art 3 PHA-03 – Philosophy, Psychology, Anthroposophy 3 GMT-03 - Geometry 3
TON – TONE EURYTHMY	DID – DIDACTICS
TON-31/3 - Tone Eurythmy 3	DID-03 - Eurythmy Didactics 3 PRA - 22 Practical 2
ART – THE ARTS	
MUS-13- Music 3 SPD-13 - Speech and Drama 3 PDR-23 - Visual Arts 3	

Year 4

SPE – SPEECH EURYTHMY	STU – STUDIES OF THE HUMAN BEING
SPE-41/48 - Speech Eurythmy 4	PHA-04 – Philosophy, Psychology, Anthroposophy 4 RES-11 – Introduction to Research Methodology ASG-11 – Research Project
TON – TONE EURYTHMY	DID – DIDACTICS
TON-41/48 - Tone Eurythmy 4	DID-04 - Eurythmy Didactics 4 PRA - 23 Practical 3
ART – THE ARTS	
MUS-14- Music 4 SPD-14 - Speech and Drama 4 PDR-24 - Visual Arts 4	

COURSE OUTLINES

The BA Dance programme consists of 6 courses in Year 1 and 5 courses in the three consecutive years, each of which moves progressively over a period of four years. These courses are all interrelated, forming an integral whole of the BA Dance programme.

The purpose of this course is to equip the student with the competencies, skills, knowledge and understanding of Eurythmy. This is a constant process of learning and living and developing insights into Eurythmy as a tool for education, art and self-education.

At the same time, essential skills for independent critical application of skills, creating, teaching, and expressing in the field of Eurythmy / Dance, for holistic and philosophical thinking are developed to enable the Dancer/ Eurythmist to become self-reliant, able to create Dance/ Eurythmy curriculum that corresponds to the needs of the context, to research and reflect on movement and Dance issues and to be able to engage in Dance/ Eurythmy / movements orientated debates.

SPEECH EURYTHMY

The purpose of this course is to equip the student with the knowledge and understanding to enable the expression, through movement and theoretical application, of all the elements underlying and pertaining to the sounds of speech.

This is a process of building a living and ever developing insight into the human being. The education of children as well as self-education is integrated in this process facilitating essential skills for independent critical thinking and for holistic and philosophical thinking.

These skills are developed to enable the student to become self-reliant, able to create curriculum that responds to children's needs, to research and reflect on educational and world issues and be able to engage in educational debate as well as equipping the student for future work in the artistic and therapeutic fields.

THE TONE EURYTHMY

The purpose of this main course is to study the competencies to be able to express, tutor, understand and create Dance/ Eurythmy with Music. At the same time skills for musical analysis, choreography and how to apply these skills in an educational, social, therapeutic, or artistic level in an independent and reflective way are developed. Self- development and life-long learning and competencies for research and engagement in discussions on Music-dance fields are created

THE ARTS

The purpose of this course is to equip the dancer/ eurythmist with skills for varied artistic creativity. This entails on-going development and learning and ability to engage in various forms of artistic expression beyond that of movement. Although basic artistic skills are asked for an openness and willingness to explore, understand, and engage in different genres is essential to become a well-rounded dancer and educator. Ability to cross-reference to various artistic expressions and developments are cultivated.

Music

Music is one main pillar of the main objective of the whole programme in Tone Eurythmy. It is therefore an integral part of learning and engaging. Music is the 'language of the soul' beyond words and can be utilized for harmonization and healing. The concept of various levels of Music analysis is part of the curriculum to allow the students to develop individual skills for choosing appropriate music for educational and social context and choreographic tasks.

The dancer needs to be able to sing and have an extensive repertoire for songs, music, and styles. Learning the recorder or another instrument is essential for this course.

Speech and Drama

This art form develops the ability to communicate clearly and expressively. The qualities of sound and voice are explored. Different styles and genres of poetry, drama and storytelling are developed. Speech promotes clarity of thinking and voice projection to facilitate speech work while tutoring classes. Working with drama promotes expression of feelings and engagement with one specific character or role- all important life skills for Eurythmy- dancers and teachers.

Visual Arts

Painting and drawing focuses on the artistic expression through colour and the use of line in dynamic movement. Various techniques are explored over the four years enhancing skills for multiple ways of artistic expression. In the dance / Eurythmy course comparative exploration into colours and how to create dynamic forms are essential competencies which are practiced through these mediums. In painting with the wet-on-wet technique of watercolour, due to the colour spreading on paper, flexibility and fluidity is developed in ever more demanding stages; other colour media as pastel and colour crayons are also introduced. In form-drawing the dynamics of lines in flowing or angular forms develops concentration, co-ordination, imagination and has an energizing effect on the student.

STUDIES OF THE HUMAN BEING

The purpose of this course is to equip the dancer/ eurythmist with in-depth knowledge and understanding of the human being, through child- development, historical development, and human physiology. The dancer/ eurythmist needs to have a thorough understanding of the developmental processes and principles of personal growth and skills in the human being and psyche.

History of Art

This module equips the student with knowledge, concepts and principles of the development of Art in the course of outer history and of the evolution of consciousness through the different historical epochs as it can be traced in the appearance of artwork. Ability to integrate complex knowledge, relate to other fields of learning and communicate own ideas of the subject is developed.

History of Dance

This module explores the importance of dance through the ages. From the first purpose of dance as a ritual through rhythmic movements and chants to the modern and contemporary dance as an art of expression. Knowledge, concepts and principles of ballet, modern dance and African dance are developed, debated, and related to the specific field of Eurythmy. This equips the student with a professional engagement and critical knowledge of the overall field of dance.

Philosophy, Human Psychology, Anthroposophy

The purpose of this course is to equip the student –dancer/eurythmist with an in-depth knowledge of the human being, the development of consciousness and psyche. To become a teacher in dance/Eurythmy or an artist in that field means to be in a lifelong process of self development and understanding of the child or adult which will be taught. The ability to care for children and adults in their specific development, to inspire and aspire, living as an example, needs nurturing and constant self reflection and evaluation. Ability to engage and debate in different theories of human development and history schools independence and develops dignity and empathetic manner of conduct.

Anatomy

This module is to develop a sense of the structures and functions of the human body and the human physiology. As dancers/ eurythmists the students need to develop a basic understanding of the human body, the main muscle groups, and bone structure.

Observation skills of posture and energetic flow are developed.

Geometry

This module develops in the student a sense of shape and order. It develops clear thinking and structured procedure to create a geometrical form or drawing. Clarity of planning and structure are essential for any lesson teaching or tuition of classes. By engaging and developing skills to create, think and draw geometrical shapes this module equips the student to oversee geometrical forms which are implemented into movement in the field of dance/ Eurythmy.

Goetheanistic Observation

Science has tended heavily towards rational observation, leading to constructing ‘models’ or theories about nature and the universe. Following the approach of Goethe - scientist, philosopher, and poet - we learn to move beyond a purely rational approach to observing with the whole of ourselves (active and artistic observation leading to own perceptions and open, inspired thinking).

Goethean observation is a process which aims to strengthen both our sensitivity to observe the environment, and ourselves and to develop an inner awareness of the holistic reality of the human condition. It therefore complements every aspect of the B.Ed. programme, especially developing the ability of the teacher to being alert and open to perceiving the needs of each individual, unique child.



EDUCATIONAL STUDIES

This course is offered in first year only and aims to promote the student in developing an in depth knowledge and understanding of the human being and the development of the child. Self- knowledge and self- development need to be practiced on a daily account for any dancer/ eurythmist wanting to teach or perform. The professional ethic of life-long learning is developed in these modules. They equip the student with an authentic sense for themselves and therefore for the other, be it child or another adult. Different modalities of understanding the human being is studied and researched in small projects.

Understanding the Human Being

In this module, (running together with the BEd –programme EDU 01/3/4) the student are equipped with the knowledge and understanding of the human being:

Physical, psychological, spiritual aspects, and the three-fold physical body of head, trunk, limbs is developed. The three-fold human psyche in cognition, affective and volitional in connection with the research on human consciousness through Freud, Jung and others is introduced. The four level of existence on physio and psychological levels as in the physical body, the vitality, sentience, and ego in its connection to the nature of mineral, plant, animal, and human is explored and debated. (Level 5)

The concept of human temperaments and the self- developmental task for a teacher of movement to transform one's own temperament.

Child Development

This module, (running together with the BEd –programme EDU 07/8/9/) equips the student with an in-depth understanding of the concepts and principles of child- development from birth to the age of 21 years. The characteristic developmental steps of children in the cycle of 7 years: birth to 7 years, 7- 14 years and 14 – 21 years is discussed and developed. Through understanding different forms of knowledge on this subject a comparison of theories is developed allowing to form individualized knowledge.



DIDACTICS

The purpose of this course is to train the student to be equipped to become a Dance/ Eurythmy educator. The student needs to develop an attitude of life-long learning and self-evaluation. The discernment to work in context and age and need related is to be practiced and developed. Application of principles of curricula and observation skills to 'read 'and appropriately solve a situation within the teaching practice.

Eurythmy Didactics

In these modules the age- related curriculum for Dance/Eurythmy in education is developed. Through the study of EDU 01-08 the basis is founded, now specific child development supporting exercises and didactics are introduced from Kindergarten – to class 12. Reference to professional field of 'Social Eurythmy' is included to be able to work and resolve social dynamics through the means of movement

Practicals

Aim of this course is learning within the environment of schools and children.

This course is devoted to observation and practice teaching. During the allocated weeks the student teacher is given the opportunity to learn to teach, applying the principles learnt in the training years. All practice observation and teaching practicals are under mentorship and supervision from an experienced eurythmist at the schools and is assessed by this mentor and a trainer from CCE. After an initial observation moment in the classroom, the teaching competence is built up step by step, through a series of school based practicals.

Research Project

The aim of this module is to equip students with the skills and knowledge required to design and conduct a mini dissertation in such a way as to bring together the practical application and academic research of the previous years. The students are required to select a eurythmical topic and a practical research question which must be approved by the Academic Head upon commencement of the fourth year.

Students will be required to demonstrate the ability to conduct independent research, to elect and apply appropriate methods to capture the data, to apply critical thinking skills, analyzing findings and to demonstrate professionalism, independent, critical thinking, and the ability to conceptualize and defend and debate a topic.

SCHOOL EXPERIENCE - PRACTICALS

Practical PRA-21	In this module two weeks of observation is arranged in schools and in various grades. Detailed observation skills are developed, also analysing and evaluating the observations. Focus of observation is the school context, management in school and classroom, relationship between learners and teachers. A detailed diary is requested to capture observation and to reflect on the processes. Reviews and reflections are discussed with host teachers and trainers from CCE.
Practical PRA-22	Three weeks of practical observation and teaching in schools is allocated. Mini- sessions within the lesson of the host teacher are conducted. Lesson plans are carefully prepared and pre- discussed with host teacher. Facilitation of various creative and age-related exercises and tasks are conducted. A written documentation of the preparation, the actual lesson and evaluation is kept. (Level 6) Own ideas and own developed exercises to benefit the child's progress are created, evaluated, and altered for the next lesson, and ideas are to be presented and defended with the host teacher.
Practical PRA-23	This module allows for full lesson teaching with the mentorship of the host teacher, three weeks are allocated for this practical. Developing age-appropriate movement sequences and exercises. Ability to plan and teach consecutive lessons, to evaluate own teaching and methods. Documented developments in teaching skills and evaluation in conjunction with host teacher. Developing varied learning activities which show the ability to develop over a period of lessons. Conducting reflective practice in classroom based research. (Level 7)

The Centre will arrange the placements, in collaboration with the students. Forms and guidelines are made available prior to the start of each practical. Students need to return the completed and signed forms within **one week** after the completion of the practical. See the **Student Information Booklet** for further details and regulations.



CODE OF CONDUCT DURING PRACTICALS

Many of people's impressions of our Centre are based on the way students behaved and performed during their teaching practicals in schools. We can therefore not stress enough the importance of going into the practicals with a positive and professional attitude. Please adhere to the following expectations:

- Observe basic rules for being a (student) teacher, such as:
- Dress appropriately (smart casual), arrive at least 15 minutes early (07h45)
- Stay the whole day (unless given permission by the host teacher to leave early)
- Switch off your cell phone for the duration of the practical
- Do not chew or eat during lessons, do not smoke in public places
- Sit upright and show interest, be present in a modest and helpful way
- Ask the teacher what he/she expects and check the appropriateness of any initiatives from your side
- Refrain from talking to the teacher or to the children when this may be interrupting the process of teaching and learning
- Be sensitive about writing notes: this may be inappropriate, especially when observing children – then record your observations afterwards
- Have your teaching plans checked (negotiate time to meet your teacher)
- Represent the educator's profession in a worthy way
- Thank the class and the teacher for hosting you
- If you want to bring a farewell gift – check what is appropriate with the host teacher (sweets are generally NOT an appropriate gift)



ASSIGNMENTS

An assignment is a set piece of work that is likely to consist of a range of activities or tasks. It may be undertaken individually or collaboratively, as directed. A course assignment relates specifically to a course unit; an integrative assignment links several units i.e., a teaching practice journal spreading over two semesters which integrates the learning acquired in two modules. Assessment may also be in the form of journals, exhibitions, or projects. They don't have to be in the form of an essay.



Most assignments require the student to produce a written submission. Typed assignments are encouraged, and hand-written submission is acceptable only as examples of fine calligraphy or illustrative work. Although the Waldorf pedagogical approach lays stress on pupils producing fine, handwritten work, experience has shown that students writing assignments tend to produce either illegible or carelessly written scripts. You should write on one side of the paper only, using double-spacing and leave a wide margin on either side of the page.

All assignments should be kept for the duration of the programme. The External Examiner, and others, have a right to examine all work submitted for assessment. **It is very important that you always keep a copy of your assignment.**

Under normal circumstances, lecturers will endeavour to return marked work to you **three weeks after the due date**. If they are unable to do this, they will inform you about this.

In most written assignments you will be required to produce a bibliography or list of references. For this the **Harvard System** is recommended, see page 29.

SUBMISSION OF ASSIGNMENTS

Assignments can be neatly written or typed (preferred). However, from the **beginning of the 3rd year at the latest, all assignments must be typed.**

All assignments must have a cover page with the course code for the study unit, the number and title of the assignment, your name, date of submission, plus a **plagiarism** declaration.

All assignments must be deposited in the box provided upstairs, unless it has been specified that the task is part of the course work and is to be handed to the lecturer during one of the lecturing sessions. Course work tasks completed after such an opportunity, to be granted a DP (see below), must also be deposited in the box, with clear information regarding the study unit, the lecturer, and the nature of the task.

Late assignments will be penalised by a reduction of five percentage points (5%) per day, until the return date for that assignment. After that, a zero mark will be recorded.

Lecturers have NO authority to grant extensions. Only in exceptional circumstances affecting the student, the Faculty Meeting may consider entering into a special arrangement with the student. Such considerations will be based on a detailed, written request from the student. Please also note that workload (i.e., pressures of work in other courses) will not be considered an exceptional reason.

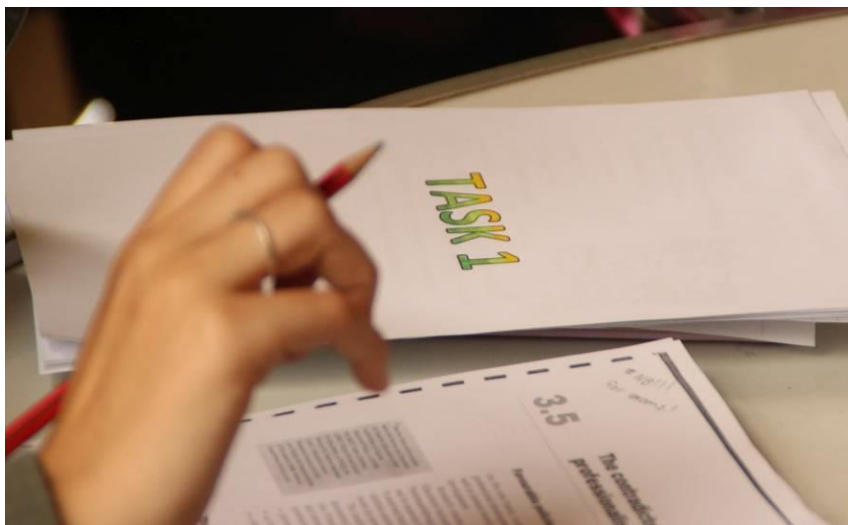
DULY PERFORMED (DP)

Students, who hand in assignments/projects, etc. after the submission date and/or after marked assignments have been returned, may be allowed to submit the work for a DP. This will indicate that the unit has been completed, but the student will not receive a graded mark or comment for the work submitted. Submitted work must comply with the standards and requirements set for a DP to be awarded.

If an assignment is not handed in at all, the recorded mark remains **zero**.

The value of a DP mark is **not** a 50% pass. The calculation of the value of a DP is based on the expectation that all other tasks for the study unit, including the exam result (if applicable), will reach an average of at least 65% (satisfactory) which will then be enough to balance the fact that only a DP was obtained in a certain area. This calculation usually results in a mark of 35 or 40% for an aspect of work granted a DP. Only if the total result for a study unit completely depends on the work that received a DP (no further tasks and no exam), will the DP value reach a 50% pass to regard the study unit as completed.

In addition to the DP mark that may be granted for work submitted long after the due date, the term DP is also used for the completion of compulsory tasks that need to be done but are not assessed specifically. Students may, for instance, be expected to write summaries of literature studied in class, without a process of marking these summaries. In such cases the fact that the task has been completed is the only expectation, which may be reported as “Duly Performed”.



For full details about regulations regarding assignments please refer to the Student Info Booklet.

INFORMATION SUPPORTING ASSIGNMENTS AND ESSAY WRITING

Reading the essay questions

Most questions you answer will have words in the title that are intended to show you what kind of response is required. Obviously, it is important to work out the content of a question, but this should not be too difficult. What you need to look at very closely are the words that indicate how you are supposed to deal with this content. The list below is a summary of some of the most common "direction-words" - try to familiarise yourself with them.

KEY WORD	ACTION REQUIRED
analyse	find and describe the main ideas, show how they are related and why they are important
comment	discuss briefly
compare	show both the similarities and differences, emphasising similarities
contrast	describe differences
criticise	give your judgement or reasoned opinion of something, giving its good and bad points. Your opinion should be supported by facts and/or arguments. (Remember to criticise does not necessarily mean to attack)
define	give the precise meaning of something, with no detail
demonstrate	show or prove an opinion or judgement
describe	write a detailed account in a logical sequence
discuss	describe, and give good and bad points
distinguish	show the main differences
evaluate	discuss advantages and disadvantages, with your opinion
explain	give reasons for something
identify	list and describe
illustrate	give examples to make your meaning clear
outline	give a short summary, giving main points and omitting minor details
relate	(a) tell the story, or (b) show the connections between things, making clear how one causes or is like another
sketch	same as "outline"
state	list main points briefly without details
summarise	give a brief account of the main ideas - no details or examples
support	back up a statement with facts, ideas and proof
trace	follow the progress or history of the subject and give main points from beginning to end of an event

Gathering Information

Once you have a good grasp of how to deal with the content of the question, you will need to identify appropriate sources of information and conduct your research. The quality of your sources and your critical evaluation of them will have a profound affect on the quality of your document. High quality sources are generally those that were relatively recently published, of an appropriate depth for the nature of the assignment and are themselves well documented.

When conducting your research be sure to note the author and publication details that are necessary for correct referencing.

As you gather information you will need to develop skill in paraphrasing, summarising, and analysing the thoughts of others. Whenever you do this, you need to give due credit to the source.

Planning and Organisation

It is very important to spend some time on planning and organising your information before you start writing. Many students just start writing an essay from their notes. Their essays are often muddled and badly written because they do not decide what is important, or in what order to give information, before they start.

There are two stages of planning any piece of writing. In the first stage you must decide what information you are going to use, and it is often useful to make a scratch outline. This enables you to see if you have forgotten anything important or if you have included any irrelevant material. In the second stage you must decide how to arrange the information you have gathered.

It is very important to decide which information is important and how one piece of information is related to another, as your lecturer wants to see how well you can organise and evaluate material. You can usually tell from the essay title which information is important.

An essay usually consists of three main parts:

- i) an introduction
- ii) a body, and
- iii) a conclusion

The **Introduction** tells your lecturer what your essay is about. In your introduction you can restate the argument or define the title if it is difficult to understand. It is often best to write the introduction when you have finished writing your essay. In this way you can be sure that you have written about what you said you would write about. A good introduction states the scope of the paper as well as definitions of any key words or terms used. The scope could be a brief overview of that which follows in the body of the paper.

The **Body** contains the facts and opinions of your essay and is the biggest part. In the body you develop your argument or give details about the subject.

The **Conclusion** never contains any new information. In it you round off your essay by restating the argument or perhaps giving any conclusions you might have reached. It should include a summary of the important points or the findings of the essay.

You should now arrange your information in a Topic Outline. Write down your main-ideas and sub-ideas in the order in which you are going to write about them in your essay.

Essay Format

If you decide to handwrite your essay, you need to ensure that it is clear, legible, and written with a good quality pen. Essays written in pencil will not be accepted. Typed essays are preferred as they are easier to read and mark. Suggested fonts include Arial (11 or 12 pitch) or Times New Roman (12 pitch). Use double-spacing to allow the person who marks the work to add comments.

Cover page: Your cover page must include the title of the essay, your name and surname, the name of the module, e.g. – “LAN-01 TEACHING WRITING AND READING”, the course year, e.g. – “FT2” and the submission date.

Pagination: All pages must be numbered. The first number to appear on the first page of your writing, not the cover page. The number is placed on the bottom right hand of the paper.

Margins: Leave two and a half centimetres on each side of the four sides of the sheet. If you are going to bind the paper in some manner, leave enough extra space on the left for the space lost in the binding.

Paragraphs: Use block format. The first line is not indented. But there must be an extra line between paragraphs to clearly indicate where one paragraph ends, and another begins. This paragraph and the ones above utilise the block format.

Quotations: Only use a quotation when absolutely necessary, for example, as an item of evidence in support of a point you are making or where the quotation is exceptionally apt. In general, quotations should not comprise more than 10% of your entire document.

Plagiarism

Plagiarism is committed when a person represents someone else's work as his or her own, whether unintentionally or deliberately. Whenever one quotes directly from another source or uses an idea or structure from another source, that source should be properly acknowledged using quotation marks, reference notes, and bibliographical entries, as appropriate.



Cases of plagiarism will be dealt with in line with the Centre's Plagiarism Policy (see **Student Information Booklet**), which specifies different levels of severity and possible consequences at each level.

Examples of plagiarism

There is a difference between outright cheating and more subtle forms of plagiarism of which you may not yet be aware. **All of them are still unacceptable and you will need quickly to come to understand that all are unacceptable.** Here are some examples in decreasing order of seriousness.

Copying: Copying another student's essay, and/or copying word-for-word from books or articles. This is **utterly unacceptable** and constitutes academic theft & fraud.

Cutting and pasting: Putting together a set of extracts from various authors to make up your essay. This sort of essay can and will not be regarded as your own work and will be penalized because it too **constitutes theft/fraud**.

Paraphrasing without acknowledgement: Deliberate rewording of an author's sentences and presenting them as your own without any citation. This is a subtle form of theft/fraud and **is also unacceptable**.

Lifting (stealing) ideas: Using an author's key ideas, even in your own words, and presenting them as your own (i.e., without any citation). This is a very subtle form of plagiarism, and probably the most difficult one to become aware of. The best way to avoid being penalized is to ensure that you **always** give references in the text of what you are writing, and that way acknowledge the source of ideas that you are using, rather than presenting them as if you were the first person ever to have those ideas.

How to avoid plagiarism

It may be difficult for new students to know just when and how to reference others' ideas, but you will have to learn this as quickly as possible. **The art of writing a good essay is to find the right balance between others' ideas and your own.** The guidelines below may help you to give your own meaning to your writing, and at the same time, help you to avoid plagiarism.

Use your own words: You are encouraged to use the new ideas you will encounter but try to explain them in your own words. This will build your confidence with the new subject matter.

Acknowledge sources: If you use someone else's ideas or facts, identify that person by using the conventions explained above. This helps the reader to see how you have built your own argument on the ideas or facts of others.

Acceptable paraphrasing: In some cases, it is not easy to avoid paraphrasing. For example, an important paragraph may have several key words which you cannot avoid using. In this case, use as many of your own words as you can in combination with those of the author and **acknowledge your source**, e.g., *Drawing on Mepham's (1997) argument, I agree that ...*

Quoting: In cases where the author has expressed something very well and you want to use that author's words for their effect, you **must** use quotation marks followed by the appropriate reference. Quotations are normally used to back up your point. **Avoid using very long quotations and avoid over-using quotations.**

REFERENCING

AUTHOR-DATE METHOD (HARVARD SYSTEM)

Introduction to Referencing

Referencing is the acknowledgement of the sources from which one has drawn information and ideas in one's writing. It is important, as we need to be honest about what comes from our own thinking and what we have gleaned from others.

The Author-Date method (Harvard format) to referencing is one of the more commonly used in academic institutions. It works on a two-fold principle:

When reading a text, the reader can instantly see whose an idea is described and when this idea was formulated (author, date: page number). This is done with a *REFERENCE INDICATOR*.

At the end of the text, the reader is given the full details of the reference, including the writer's initials, the title of the book, the city in which it was published and the name of the publisher. This is done in the *LIST OF REFERENCES*. The term "Bibliography" is too general and therefore not recommended.

References to other people's ideas and conclusions

The text can either describe the idea, followed by the author, year and page number(s) in brackets, for example:

Rudolf Steiner is said to have developed new forms of perception and new modes of thinking (Harwood, 1958:2) or the text can include the name of the author in the structure of the sentence, immediately followed by the year and page number(s) in brackets, for example:

In describing Rudolf Steiner's contribution to understanding the human being, Cecil Harwood (1958:2) maintains that Steiner developed new forms of perception and new modes of thinking.

Direct Quotations / Direct Citation

Short quotations (3 lines at most) can be included in the text, between Quotation Marks, immediately followed by the reference indicator, for example:

An important principle is that "the necessity of thinking artistically and imaginatively is not only about poetry or painting but also about the sciences" (Harwood, 1958:3), which shows that scientific and imaginative thinking can be integrated.

Quotations longer than 3 lines must be presented as a separate single-spaced paragraph, preferably in a different type face, which is indented with extra margin on the left, as shown in the way this paragraph has been formatted. These quotes are without Quotation Marks, and are immediately followed by the reference indicator e.g. (Harwood, 1958:12).

Make sure you insert quotations word-for-word correctly – you are not allowed to change anything! Use dots for leaving out words, or if for clarification you need to add one or more words, use square brackets [...], not rounded brackets, e.g. "In the final statement, [Steiner] describes art as an aspect of truth", where the original "he" could be ambiguous.

The List of References

At the end of an essay, dissertation or book, an alphabetical list of references must contain the details of all the sources referred to in the main body of text. The format depends on the type of publication as specified below. Make sure you specify which edition you consulted, if applicable. Further editions may have been revised or have new page numbers, etc. Reprints will not have any alterations.

A book written by the author him/herself.

Surname and initials of author (in case of more than one author, separated by commas and the & sign) – Year of publication (or revised edition, if applicable) – Title of text (in italics or underlined, not both) – City of publication – Publisher, e.g.

van Alphen, C & van Alphen, P, 1988, *The King who Loved Music*, Cape Town: Private Publ.

An article in a journal

Surname and initials of author (in case of more than one author, separated by commas and the & sign) – Year of publication – Title of text – Name of Journal (in italics or underlined, not both) – Journal Volume/Issue numbers – Page Numbers (optional), e.g.

Somekh, B & Davies, R, 1991, 'Towards a pedagogy for information technology', *The Curriculum Journal* 2/2, 53-70

An article or a chapter in an edited book

Surname and initials of author (in case of more than one author, separated by commas and the & sign) – Year of publication – Title of text – the word 'in' – Surname and initials of editor(s) – the letters 'Ed' – Title of book (in italics or underlined, not both) – City of publication – Publisher – Page Numbers, e.g.

Sieborger, R & Kenyon, A, 1992, 'Initial Teacher Education' in McGregor, R A (Ed), *Education Alternatives*, Kenwyn: Juta & Co, 145-166

Papers given at conferences

State details, for example

Rhinosauros, R, 'Delectable Dinners', *Proceedings of the 9th Interanimal Conference on Enhanced Nutrition* 31st February, 2000, Kruger National Park.

Unpublished materials, such as lectures given and/or notes handed out to you by lecturers

Do not use *italics* or underline titles, for example:

Van Alphen, P, 2004, Form Drawing Notes Grades 1 – 3. Unpublished.

Electronic sources

Indicate that it is [CDROM] or [Online] and give the details of where and when the material was found, for example

Johnson, T, 2004, *How to write an Essay* [Online] <http://www.auce.edu/ac/wri/> [11/06/2006]

Secondary sources

When you are citing a passage quoted in a book/article/etc, give the details of both the quotation and where you found it, for example

Gorilla, Z, 2000, 'Sleeping comfortably'. Quoted in: Owl, A, 2007, *Journal of Animal Behaviourist Psychology* (6: 2) Pretoria: Long in the Tooth Publishers

Further Details about HARVARD Referencing:

<http://efn.hud.ac.uk/studyskills/referen.htm>

<http://www.cput.ac.za/library/infoLit/bibharvard.htm>

EXAMINATIONS

FINAL EXAMINATION

The examination mark generally counts for 40% of the overall course mark.
Students must pass the examination component of the course to pass the course unit.

RE-EXAMINATION/ SUPPLEMENTARY

Re-examinations will be granted to students who have passed the course work but failed the exam. Re-examination dates will be determined and set by the faculty over the course of the year. A written request must be submitted at least one month before the supplementary exam date, using the form available from the academic administrator.
A student has only one opportunity for a re-examination, if the student still fails the exam, the whole unit needs to be re-done.

See Information Booklet for Students for more details.



"I am still learning."

-Michelangelo, age 87

"I don't love studying.
I hate studying.
I like learning. Learning is
beautiful."

- Natalie Portman

"Anyone who stops
learning is old, whether
at twenty or eighty.
Anyone who keeps
learning stays young." —
Henry Ford

Learning without
reflection is a
waste. Reflection
without learning is
dangerous.

Confucius

Rudolf Steiner:

... But some little time after the founding of the Waldorf School, it was discovered that Eurythmy can serve as a very important means of education; and we are now in a position to recognise the full significance of Eurythmy from the educational point of view. In the Waldorf School, [The original Waldorf School in Stuttgart of which Steiner was educational director] Eurythmy has been made a compulsory subject both for boys and girls, right through the school, from the lowest to the highest class; and it has become apparent that what is thus brought to the children as visible speech and music is accepted and absorbed by them in just as natural a way as they absorb spoken language or song in their very early years. The child feels his way quite naturally into the movements of Eurythmy. ... The Waldorf School has already been in existence for some years, and the experience lying behind us justified us in saying that in this school unusual attention is paid to the cultivation of initiative, of will — qualities sorely needed by humanity in the present day. This initiative of the will is developed quite remarkably through Eurythmy, when, as in the Waldorf School, it is used as a means of education. One thing, however, must be made perfectly clear, and that is, that the greatest possible misunderstanding would arise, if for one moment it were to be imagined that Eurythmy could be taught in the schools and looked upon as a valuable asset in education, if, at the same time, as an art it were to be neglected and underestimated. Eurythmy must in the first place be looked upon as an art, and in this it differs in no respect from the other arts. And in the same way that the other arts are taught in the schools, but have an independent artistic existence of their own in the world, so Eurythmy also can only be taught in the schools when it is fully recognised as an art and given its proper place within our modern civilisation.

Lecture of 26th August, 1923

Eurythmy brings an element of soul and spirit to immediate appearance, it fills all that moves in man with soul and spirit.

Rudolf Steiner, Supplementary Course, Lecture 2, June, 13, 1921



EURYTHMY QUOTES FROM RUDOLF STEINER

When therefore you teach singing or Eurythmy, there is no doubt about it, you set going in the child a hygienic – yes, even a therapeutic activity.....

Supplementary Course, Lecture 1, June, 12, 1921

Eurythmy brings an element of soul and spirit to immediate appearance, it fills all that moves in man with soul and spirit.

Supplementary Course, Lecture 2, June, 13, 1921

If we give the child Eurythmy in the right way, it is actually so that when he wakes up next morning and enters his body, he carries down into it spiritual substance.

Supplementary Course, Lecture 3, June, 14, 1921

We set the spiritual free when we give the child Eurythmy. The spiritual with which the limbs are full to overflowing, is released. This is a real process that takes place in the child. We draw away the spiritual, we call it forth. And then, when the child stops doing the exercises, the spiritual that we have called forth is, so to speak, waiting to be used.

Supplementary Course, Lecture 4, June, 15, 1921

In the case of Eurythmy, body, soul and spirit work harmoniously together, so that here one has to do with an ensouled and spiritualized form of gymnastics. The child feels this. He feels that each movement that he makes does not arise merely in response to a physical necessity, but that every one of his movements is permeated with a soul and spiritual element, which streams through the arms, and, indeed, through the whole body. The child absorbs Eurythmy into the very depths of his being.

A Lecture on Eurythmy August 26, 1923





Eurythmy seeks to make the Sounds of Speech, and the elements of Music Visible. It is a Dance to the Rhythms of Life.

