The Australian Steiner Curriculum: Speech and Drama was developed to meet the recognition and equivalence given to alternate internationally recognised curricula by the Australian Curriculum Assessment and Reporting Authority (ACARA).

While this process is currently not available for the Arts, Steiner Education Australia has made this curriculum available for Steiner Schools to use to meet state requirements based on the Australian Curriculum.
Rationale

“Speech is a gift of the gods. Every sound has creative forces.”
- Marie Steiner-von Sivers Creative Speech.

“So will I turn
My heart and mind
Towards the spirit and soul of words,
And in my love for them
Begin to Wholly
Experience myself”
- Rudolf Steiner The Genius of Language (introduction)

“When we speak we create culture”
- Michaela Glöckler

This rationale complements and extends the rationale for the Arts learning area

“Speaking as Art” (also known as Creative Speech or Living Speech) is a foundation of Steiner education, teaching and learning. It is an aspiration of every oral communication across the curriculum.

Enkindling Imagination By experiencing living speech, through the movements of the consonants, and the music of the vowels, the imagination of children and students is enkindled. Human beings have the tools, through speech, to create new worlds and give expression to thoughts, feelings and actions.

Dramatic art in Steiner education evolves out of this creative speech.

Speech and Drama enables each student’s speech instrument (voice), through chorus and individual speech work, comprising speech exercises and a living experience of a wide range of texts. Creative Speech is also an exploration of the deeper layers of understanding and love for the Word.

It is a soul meeting that is revealed through the speech. In teaching speech, we work with the breath and the sound which enhances the spirit or soul through speech.

Beginning with a concrete imagination it is more akin to how we actually speak. We speak from a desire, a wish to say something. There is a soul gesture that arises into the air and sound gesture. This is true of both eurythmy and speech.

We are so used to speaking in abstract terms that our real work is to strengthen the imagination, so that we can have such a concrete imagination of what we want to say that our listeners must receive an imagination of what we are saying. In teaching speech, we are working on the balance between the will and the imagination. Focusing on the imagination seems to be the most accessible method to school the speaker.

Anne Greer (2004 ANWSA English Colloquium)

Dramatic work is a natural extension of Creative Speech, enabling students to explore stories through gesture and movement as well as voice. Through their exposure to Speech and Drama, students develop confidence as individuals and empathy for others. They develop socio-cultural sensitivity and a wide range of expressive skills. Speech and Drama also develops memory and promotes agile thinking.
In Steiner education all language work starts with spoken language “developing a sensibility, “an ear” for language and the artistic element in language and they develop this by being enveloped in good artistic “high” speech, and this necessitates the teacher developing their own speech. No place for the profane, that stays outside the door, the “fish and chip” talk (Audrey McAllen)… as in “what did you do at the week-end?” that belongs outside the Temenos, the sacred precinct of the classroom. - Bernadette White

Speech and Drama is therapeutic in the broadest sense. Articulate, confident, mentally agile and empathetic students are well placed to have a fulfilling life.

Often there are appropriate opportunities for students to share or perform Speech and Dramatic work for fellow students, parents and the school community at various events and festivals. This can involve choral speaking, small plays, and larger productions and often involves other arts such as Music or Eurythmy.

This Speech and Drama curriculum is organised in three strands; Creative/Artistic Speech, Drama/Story-play, and Sharing/Performance.

From birth to the age of seven, the child learns to LIVE into speech. From seven to fourteen approximately they learn to FEEL into speech. From fourteen to twenty one they need to WAKE up into speech.

But the first phase shines through into all other phases. - Christa Slezak Schindler

Aims

The following knowledge, understanding and skills are developed in students, individually and collaboratively:

- Enhanced listening and observation skills.
- Strengthened memorisation skills.
- Artistic Speech from Kindergarten to year 10 with nobility of expression and enhanced communication.
- Range of expression and confidence in individual and group Role-play and Drama, Sharing and Performance.
- Physical and emotional health through enlivened speech, use of the breath, balanced centres of presence out of which speech and dramatic movement flow.
- Social and cultural understanding of the human experience and the role of drama in society.
- A relationship to time and place through the history of drama in many cultures.
Learning in:

**Creative Speech:** Children learn to speak and listen as an art form. This fundamental Art of Communication underpins each child’s wellbeing as well as the wellbeing of the class. In this sense, creative speech leads to a creative social culture. Out of the development of this well-wrought, living language, drama is born. Creative Speech is an important part of Steiner Education from Kindergarten to Year 12.

**Speech and the young child:** From Kindergarten to year 3, *Living Speech*, with its strong connection to the human spirit, is the main focus. For the younger children drama and performance are secondary to *Speech* work.

**Drama:** Drama as an art begins to come into its own around class 5 and yet it still rests firmly on the foundation of creative speech work by the students. Children have been “playing” and engaging in role play informally since pre-school. Students have also been working formally and creatively in plays through class work, and various ensemble pieces, particularly in speech and music, every year. From Years 4 to 7 Drama, with its strong connection to the human soul, starts to take on importance. Speech work is still very important during these years while at the same time performance takes on more significance. Throughout high school, drama is developed in terms of content and technique.

**Performance:** From time to time classes will share their work with each other, students in other classes, their parents and others in the wider community. This will take the form of ensemble performances or class-work themed tableaux in the early years, which may include a combination of narrative, singing, music, dance and Eurythmy. After class 4, performances can begin to become more elaborate in terms of sets and costumes. Then in the high school, drama performances can also become highly technical productions as community events.

**Performance and high school:** From Years 7 to 10 Performance, with its strong connection to the human will, takes on more importance as the students get older. Speech and dramatic work continue to be developed but major performances for individual classes or whole high school ensembles become powerful educational vehicles for adolescents.

> The students learn through their own motivation how to use their own speech to utter authentic relevant meaningful language.  
> They learn to wake up into their own speech to facet consonants, enliven their articulation placement, vowels, and breath energy.  
> The students learn that only by sending the breath flow into the placement can the consonant be released into its gesture.  
> The students learn that ONLY by thinking the placement, can the vowel be allowed to take root and flower into colour-tone.  
> They also learn the skill to apply imaginative innovation to their speech, which springs from their enthusiastic observation.  
> The students learn to bring social bonds to light.  
> They learn the skills to speak from heart to heart,  
> They learn the ability to express the concerns of another better than he or she can do for him or herself.  
> They learn how effective speaking can lead an audience or a gathering to solve the riddle of what brings any group of people together.

— Notes adapted from Sophia Walsh 1986  
*Formative Speech and Stage Art*
Knowledge

Students learn a range of metric structures in spoken poems, verses and texts through direct experience

- Students learn the structural value of the consonants through direct experience
- Students explore and recognise the soul expression carried by vowels through direct experience
- Students recognise the differentiation of palate, dental, and labial speech, which provides the basis for attaining the clearly distinguished styles needed for the epic, dramatic and lyric and they discern the way that these forms predominate or interweave.
- Students learn a rich repertoire of classical verse, sacred texts, Australian and world poetry and prose, and diverse excerpts from the history of drama.
- Students learn how role, character, relationships and inner life are portrayed through the elements of drama such as space, time, rhythm, pace, blocking, props, costume and stage design.
- Students learn about the transformative aspects of moral dilemmas, quests, tests of loyalty, betrayal and sacrifice.

Skills

- Students develop enhanced listening and observation skills of the breath stream1, direction and gesture of speech, gesture and dramatic movement.
- Students strengthen memorisation skills and strategies through working with artistic imagination.
- Students learn how to work with the differentiation of palate, dental, and labial speech for epic, dramatic and lyric styles and attain skills to gain a suppleness of transition from one to the other.
- Students learn to use their voice to express different states of the human soul and its consciousness, through expressive word selection, and sound, developing skills in use of volume, placement, flexibility, projection and articulation.
- Students differentiate the breath stream used for declamation and recitation.
- Students develop expressive skill in a range of historical and modern texts in artistic speech and drama.
- Students develop skill in range of drama games, dramatic scenes and plays and participate with joy.
- Students share work and perform range of artistic work.
- They learn to re-discover and enliven creative formative aspects of the English language to retain the resonance needed to express spiritual ideas, not merely the technical and utilitarian.
- Students develop skill in speech exercises for the consonants to depict, describe and define the world.
- Students acquire vigour, vivacity, enthusiastic interest and aliveness in expression.
- Students explore how the vowels arise from the inner response to a situation within a text.
- Students develop healthy breathing, posture and clear articulation.
- Students develop skills and confidence in presentation and performance including movement, use of space, time, rhythm, gesture, atmosphere and tension.
- Students develop skills in play writing, set design, lighting, sound systems, stage management make up, costume design and teamwork.
- Students develop skills in reflection, analysis of how meaning is conveyed, evaluation and feedback of dramatic presentations.

1 The breath stream may be defined as the reaching up or back to take hold of the thought, inspiration or picture which you then bring down with the in-breath and forward into what is said on the outbreath.
A Note Regarding the English Curriculum

There is a close relationship between English as a subject and the Speech and Drama curriculum; however Creative Speech is first and foremost an activity. The texts recommended or suggested are not necessarily intended to be studied or to impinge on the English curriculum; they are meant to be used/worked with as activities for developing and enriching human speech and drama capacities.

A Note Regarding Foreign language teaching

There is also a close relationship between foreign language teaching and the Speech and Drama curriculum. By learning a foreign language, children are living into the mother tongue of another culture. Foreign languages are taught from Kindergarten or year 1. Much of the foreign language experience, certainly in the early years, is based around play, drama sketches, poems, songs and music, drawing, painting and Eurythmy etc.

The foreign language teacher works in the realm of Creative Speech. Children have here a wonderful gift: to listen to and speak another language. This also provides the teacher with a golden opportunity to develop and enrich living speech in the children - the living speech of another culture.

A Note Regarding Technology

Use of technology should be kept to a minimum. It is important for students to develop un-plugged human efficacy as speakers and performers. In particular microphones and amplified sound would detract from the true inner speech experience and are thus not ideal for performance, assembly and other gatherings. In a high school major musical performance or in a large venue, are possible exceptions, for which the teacher's discretion is needed.

The use of microphones in performance “so people can hear” could mean the venue is inappropriate and/or the children/students haven't had enough preparation in voice projection. Using smaller venues for younger classes alleviates the need for special lighting and also helps the children “fill the space” with their voices.

A Note Regarding Visiting World Class performances

Children and students will be inspired to excel in speech, drama and performance by being in live audiences of world-class performances. These experiences can happen for all ages whenever appropriate performances are available but will have the most direct impact on the students learning from around classes 5 or 6. There are many examples of outstanding experiences for students, such as:

- Bangarra Dance Theatre productions
- The theatre production of Billy Elliot

A Note Regarding Community Engagement

There are many opportunities for children and older students to share their work in the broader community. Examples include:

- A class performing poetry and singing followed by conversation at a local aged care facility
- A class taking a play to perform at a disability centre for children
Materials and Resources

- Performance and rehearsal space(s)
- Lighting and other technical performance support
- A wide range of texts and scripts
- Copper rods, copper balls
- Dress up box play costumes and for older students a range of drama costumes
- Speech tunics, Eurythmy veils
- Javelin, discus, balls
- Staves and sticks are used consistently when practising alliterative content, the staves need to be a certain weight and length and need to be wooden.
- Percussion instruments, such as; a bell(s), gong, wind chime, Irish bodhrán drum, or range of other musical instruments for accompaniment.
- Bean-bags also need to be a certain weight and feel firm to the grasp; strong material made from natural fibre, the size of the palm and be (squarish or round not three-dimensional).
- Long pieces of muslin, dyed a sky or aqua blue. Silk, not too light and not too heavy (approximately 1.2 x .9m (4 x3 ft) dyed beautiful colours of the rainbow,
Kindergarten

The power of speech is the starry script of the cosmos come to life

- Marie Steiner-von Sivers, Creative Speech. Page 147

Speech

The kindergarten child must learn healthy speech, healthy listening, and healthy movement in order to develop a foundation for life-long learning based on social and physical health.

**Enkindling Imagination** By experiencing living speech, through the movements of the consonants, and the music of the vowels, the imagination of children and students is enkindled. Human beings have the tools, through speech, to create magical worlds, and to give expression to thoughts, feelings and actions.

**Reverence and love for the word in connection to the Higher senses**

The foundation for the child’s sense of language, comprehension and creative, agile thinking and the ability to listen deeply, has its origin in these years, by cultivating healthy speaking in the children, with love and reverence for the word.

**The importance of the teacher’s voice and speaking ability**

The kindergarten child learns by imitation. Children take everything in and whatever is around the child will influence its development. It is of utmost important that the teacher has cultivated a beautiful, musical and sculptural speech and can experience speech as an artistic medium.

Rhythm, rhyme, repetition, musical melody of sound, in stories, verse and poems (not abstract concepts) will be the health-giving guiding principal through all subjects taught with imagination.

Drama

In drama, kindergarten children tell stories as an ensemble, where they are still held safely within the circle, working in speech chorus, small groups, movement, song and dance.

Teachers should carefully choose developmentally appropriate speech and story-play material. Ideas can arise out of the children’s lessons and activities.

Teachers are also encouraged to write their own plays based on their teaching content. Plays may also be created or chosen in order to lend specific soul care or therapeutic support to an individual child/student.

It is necessary that kindergarten teachers, out of their understanding of child development strive for a simple end of year play (tableau) with the overall mood and gesture of a loving group celebrating a story together, as there is no great need for star roles and general individual speaking.

Young children need quality, free time and space in order to explore story-play. Their free play-acting often involves costumes - ‘dress-ups’ and props of all kinds that spark their imagination.

With teacher directed story-play within the curriculum in the kindergarten, ‘less is more’. For example, through the telling of stories, children can create a ‘tableau’ or circle play with speech, speech chorus, movement, song, music and dance or Eurythmy.
Costumes are simple for kindergarten children, possibly consisting of colourful tunics – in silk or other light material, which enhance the sense of movement for the children. Props and backgrounds are suggestive rather than realistic and kept to a minimum - if needed at all.

The puppet shows which kindergarten teachers regularly put on for the children are an excellent prompt for the kindergarten children’s learning through creative play and drama. In the re-enactment of the puppet shows, the children eagerly respond to the script dialogue, by repeating with relish the conversations they have just heard in the story and they practise imitating the rhythms and cadences of the teacher’s voice, as they listened to the teacher speaking as this character and that character. They learn to sequence the timeline of the story shown in a manner both practical and artistic, visually and orally, from all that they have keenly absorbed and observed before them. Their imagination allows them to make their puppets from a block of wood, a pinecone or an up-turned bowl that becomes a hill. They learn to be flexible in their approach, identifying with the character or learning to objectify the character.

**Performance**

Performance tableaux and other artistic presentations can arise out of any lesson content. Such sharing sessions can be for their parents, other classes or as part of a school festival or event. The emphasis here is holistic and technically simple.

<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| **K.1 Creative Speaking.** Children actively listen to imagination-filled speech from their teachers | K.1.1 Kindergarten children learn creative speech and culture embedded in rich fairy tale images and language the teacher uses to tell stories. The child learns to listen to the teacher artistically telling the story by heart.  

_Press and pound and_  
_Pack it down_  
_Make it hard_  
_Make it firm_  
_Press and pound and_  
_Pack it down_  
_From our work_  
_New rock is formed_  

_by a Steiner Kindergarten teacher_  

K.1.2 Children actively listen to the story content and verses told by their teacher, stories filled with rhyme, rhythm and repetition. Children will light up with interest as they absorb this rich experience. |

K.1.3 Kindergarten children will experience manifold opportunities to listen, not just with their ears and intellectual understanding but within a holistic embodied experience.
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| **K.2 Creative Speaking.** Children speak rhymes and story elements as a group. | K.2.1 Children learn to speak story elements and rhymes by heart. Speaking may be accompanied by imaginative gestures with fingers, hands, feet, and with stepping or stamping and so on.  

I can turn myself and turn myself  
Or curl up when I will  
I can stand on tip toe reaching high  
Or hold myself quite still

-Waldorf school verse, author unknown  

K.2.2 Children learn to speak story elements and rhymes in a way that promotes healthy breathing.  

**Learning Poems through Imitation.**  

*Poetry is the life-blood of teaching. Simple poems encourage children to feel confident of speaking a new language correctly...*  

When the teacher teaches a song or poem, she must speak slowly and clearly so that the children find it easy to follow the words that she uses. She must also make sure that they repeat it correctly after her and do not skip or swallow the words. If she insists on correct pronunciation, the children will learn to listen carefully and differentiate the sounds of the words. 'Practice makes perfect.'  

If the children learn a poem about something they know or have seen, it does not matter if they do not understand every word, so long as they enjoy the activity of chanting the verses. The regular repetition will ensure that in time they will understand the individual words and not merely the general meaning. They will enjoy imitating the teacher’s lively expression when speaking the poems and they will find the gestures fun to do. These gestures help the children to understand and remember the words.  

-Catherine van Alphen |
| **K.3 Creative Speaking.** Children speak morning greetings, a morning verse and seasonal and story verses. | K.3.1 morning verse;  

Good morning dear Earth, good morning dear Sun,  
Good morning stones and flowers everyone;  
Good morning beasts, good morning trees,  
Good morning to you and good morning to me.  

K.3.2 speaking or singing grace at mealtimes |
| **K.4 Drama.** Children engage in Creative Play both structured and unstructured. | K.3.1 The kindergarten child learns healthy movement skills based on concrete learning opportunities, active creative play in nature, digging in soil and sand, playing with the flow of water, gathering the leaves of autumn, planting flowers in spring, cooking and baking the grains of the earth, to eat and taste with gratitude the efforts of their labour.  

K.3.2 These creative play activities, which promote sensory motor integration in children, may be accompanied by rhythmic song, verses, and purposeful directions, given in rhythmic speech by the teacher. This will be imitated and carried over into the daily lives of the children.  

<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| K.5 Performance. Children share as a group their spoken and other creative work with others in the school community. | K.5.1 Children “Dress up” and act out stories informally, as free play, for audiences- real or imagined  
K.5.2 Children are guided to share their spoken and other creative work with others in the school community. Creatively speaking and moving as a group. |

**Examples of knowledge and skills appropriate for students in Speech and Drama for Kindergarten**

Kindergarten children learn healthy speech, listening and a capacity for life-long learning based on social and physical health. Kindergarten children:

**Creative Speech**

- become receptive to the *enkindling of imagination* - by experiencing living speech, through the movements of the consonants, and the music of the vowels, the imagination of children and students is enkindled. Through speech children can receive and create imaginative worlds, and give expression to thoughts, feelings and actions. 

  learn by imitation; they are receptive to the nuances of their environment which influence their wellbeing and speech. They actively listen to good speech - *clear speech with life*.

**Dramatic Play**

- tell stories as an ensemble; still held safely within the group, working in speech chorus, small groups, movement, song and dance.

**Sharing Artistic Work**

- perform tableaux and other artistic presentations out of lesson content. They share artistic work with their parents, other classes or as part of a school festival or event. The emphasis here is holistic and technically simple presentations.

Puppet story
Overview of Classes 1 and 2

The Music in Speech - The Life-element of Children

Speech lives in community. As soon as one person speaks and another listens (as kinesics shows), both speaker and listener enter a common sphere of movement and flowing sculpture that seize them and wash around them like a form-creating sea. This common sphere does not only comprise the word as such, but everything that can be called musical in speech: intonation and emphasis, timbre and tone, rhythmical structures, pitch and nuances of the voice—loud and soft, fast and slow—these are all elements of speech that have a much deeper effect on the child than the content of the spoken language. At every place where singing and playing, speaking and moving flow together to a unity, children find themselves in their element. For good reasons they demand songs and rhymes, verses and circle games to be sung and spoken not only once but over and over again. (P.11)

Childhood Falls Silent: The Loss of Speech by Rainer Patzlaff

Speech

Class One and Two children need to be surrounded with excellent artistic speech and authentic gesture, provided by all their teachers, not only their Class Teacher. The new rhythm of their heartbeat and the second dentition are inner and outer pictures of changes, which also bring new focussed forces available for learning and speaking.

This supports and continues the necessary building up of healthy forces into the physical body, life forces and soul with the "walking, speaking, thinking" picture and the child developmental stages mapped out by Rudolf Steiner.

Artistic speech such as poetry, verses, rhymes and stories is born out of movement.

By experiencing living speech, through the movements of the consonants, and the music of the vowels, the imagination of children and students is enkindled. Human beings have the tools, through speech, to create magical worlds, and to give expression to thoughts, feelings and actions.

Rhyme, rhythm and repetition continue to be essential soul food for their learning. Melodic music and singing, and Eurythmy lessons support the relationship culture of speech, on which the aural and oral foundations for their formal learning of literacy and arithmetic are based. Class Two children need to practise how to group words together correctly with the right intonation, which helps guide them towards using correct punctuation in future literacy.

Steiner recommended that the children of this age learn by heart beautiful poetry written by the finest artists of their mother tongue language.

Drama

In drama and story-play, children tell stories as an ensemble, where they are still held safely within the group, working in speech chorus, small groups, movement, song and dance. Ideas can arise out of the children’s lessons and activities.

Teachers are also encouraged to write their own plays based on their teaching content. Plays may also be created or chosen in order to specifically address social/emotional needs or therapeutic support to an individual child/student.
Ideally, teachers would prepare themselves so well for this task— which does require thorough preparation—that a conversation between plants, or a fairy tale about a lily and a rose, comes to children as the teacher's own creation. And ideally, a conversation between the sun and moon should be a product of the teacher's unique imagination. - Rudolf Steiner

For teacher directed drama-play within the earlier years, simplicity of form is recommended. For example, through the telling of stories, children can create a ‘tableau’ with speech, speech chorus, movement, song, music and dance or Eurythmy.

Costumes are simple for young children, possibly consisting of colourful tunics – in silk or other light material, which enhance the sense of movement for the children. Props and backgrounds are suggestive rather than realistic and kept to a minimum - if needed at all.

**Performance**

Performance tableaux and other artistic presentations can arise out of any lesson content. Such sharing sessions can be for their parents, other classes or part of a school festival or event. The emphasis here is holistic and technically simple.

**Class 1**

Usually Class One drama activities are held within a circle.

Children step into the middle to emphasise parts of the story, or they weave in, out and around their classmates, each alternate child resting on an imagined rock, or maybe becoming the rock, or standing as a tall tree, or a house. Those who begin the synchronised weaving around them may become water, air, fire or people.

The drama component of Class 1 is threaded daily into the creative work offered and guided by the teacher working as a time artist. Daily the class practises various ensemble chorus pieces of poetry and song, gesture and movement upon which any good theatre is based. These begin in the Main Lesson rhythm time and finish with the day's completion. The rehearsal of conscious and careful stepping round the circle counting numbers sequentially, for example, helps to build security and a sense of accomplishment in the children. They learn about creating and moving rhythmical forms as well as listening to themselves, their peers and the teacher. This is basic practice for speech and drama, dance, music arts upon which drama and performance later on can be built in the coming years. Drama in Class One is still very much alive in free play and arises out of the fact that on a day-to-day basis the children are surrounded by stories, enacting and digesting stories absorbed from the world around them. When performing, children do not need to face the audience, the audience are privy to something happening within the circle form.
Class 2

Children come into Class 2 more articulate and with a renewed confidence. These changes can be supported through artistic speech and drama-play. Class Two plays can still be performed within the circle, however it feels better if they are based on a semi-circular form where the children are held within a sheltering gesture. They can move into the free space in front of the Class in order to sing, perform Eurythmy as a small group, and speak pertinent words. Class Two children are also generally ‘more chatty’ than class one children - they love to talk – this can be put to good use.

<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| 1-2.1 Creative Speaking from Story. Speak rhymes and other story elements as a group | Class 1 and 2  
1-2.1.1 artistic speaking of verses with movement: fingers, hands, arms, and stepping, tripping, stamping and working with bean bags or veils  
1-2.1.2 working with the elements in connection to consonants, elementals, onomatopoeia, such as the earth element ‘With clang and clash in caverns cold, we gather glittering, gleaming gold’ or water element “Tumble down deep, wish, wash, splash”, working with bean bags or veils.  
1-2.1.3 children learn to listen to stories, beautifully told by the teacher and learn through imitation to speak small parts and verses from the story |
<p>| 1-2.2 Creative Speaking. Practice speech exercises, jingles and nursery rhymes and listening skills | 1-2.2.1 tongue-twisters and other exercises using finger, hand, arm gestures, stepping and stamping to accompany artistic speech exercises in an imaginative way, working with bean bags or veils accompanying word pictures of the air element. |</p>
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| 1-2.3 Creative Speaking Verses imbued with spirit e.g. - Practice the artistic expression of the morning greeting, morning verse and lesson verses | 1-2.3.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other  
1-2.3.2 morning verse* [This verse is used for Classes 1-4]  
*The sun with loving light  
Makes bright for me each day.  
The soul with spirit power  
Gives strength unto my limbs.  
In the sunlight shining clear,  
I reverence, O God,  
The strength of humankind  
Which Thou, so graciously,  
Hast planted in my soul,  
That I with all my might  
May love to work and learn.  
From Thee come light and strength,  
To thee rise love and thanks.  
- Rudolf Steiner |
| 1-2.3.3 saying grace at mealtime | 1-2.3.3 speaking of lesson verses in connection with a main lesson of Nature Stories, World Tales or Aboriginal and Torres Strait Islander stories or a painting or craft verse |
| 1-2.4 Drama -. Class Play in Chorus form/Tableau. Imagine and act out roles and situations participating in dramatic play and role play | Class 1  
1.4.1 children hear stories artistically told with imaginative content. Children follow teacher-led gestures. Children’s imagination is expressed with gesture and movement, and they create stories for sharing in a natural ensemble work or with the whole class in a circle.  
Class 2  
2.4.1 With the whole class in the circle as chorus, small group or individual speakers now come to the middle.  
Class 1 and 2  
1-2.4.2 children learn timing, when to listen, when to speak, move, standing still, where to go. Keep the drama-play elements short.  
1-2.4.3 children initiate and accept roles in real or imagined situations often drawn from the world of nature  
Class 1  
1.4.4 re-telling and re-enacting stories incorporating movement, sounds and language  
Class 2  
2.4.4 Exploring story elements from traditional legends or teacher created stories. |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1-2.5 Drama in Free play, Stories</strong></td>
<td>1-2.5.1 free play, quality time and space is given to children’s imaginative play, where their imagination is free to explore, discover and create their own stories and use their imagination and gestures as well as simple props and costumes to create a story.</td>
</tr>
<tr>
<td><strong>1-2.5.2 moving and using gesture to explore ideas such as being sea creatures on the reef</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1-2.5.3 re-telling stories, including existing stories about Australia and Asian regions, and those created by the teacher to explore Australia and Asian regions</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1-2.6 Drama. And Creating Spaces eg Puppetry and Story landscapes and Time or sequences of events</strong></td>
<td>1-2.6.1 using puppetry to create a story often using animals and nature as a theme.</td>
</tr>
<tr>
<td><strong>1-2.6.2 re-telling or enacting incorporating movement, gesture, sound and language</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Class 2 2.6.3 enacting stories with attention to time and space, the sequencing of events such as causes and consequences, for example traditional Fables or teacher created animal stories</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1-2.7 Drama. Connect drama to other Arts subjects and learning areas</strong></td>
<td>1-2.7.1 moving to music to create roles, real and imagined places.</td>
</tr>
<tr>
<td><strong>1-2.7.2 using role, movement, voice and space to express themselves in other learning areas, for example recognizing the interdependence of living things, such as the life cycle of the butterfly or acting out mathematical ideas using characters to represent e.g. addition or equals</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1-2.8 Drama. Express themselves about their own and others drama experiences</strong></td>
<td>1-2.8.1 children offering positive comments and suggestions or about their own work.</td>
</tr>
<tr>
<td><strong>Class 1 1.8.2 children describing a performance by visiting artists such as identifying what they liked best, retelling or enacting the story or describing the costumes or staging effects</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Class 2 2.8.3 Children asking and answering questions about their drama/play.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1-2.9 Drama- Connection</strong> Watch and listen as an active participant, performer and audience member</td>
<td>1-2.9.1 participating as an audience member by facing the action, watching and listening attentively for the duration of performances by other students, keeping hands, feet and objects to oneself.</td>
</tr>
<tr>
<td><strong>1-2.9.2 enjoying and displaying appreciation for a performance by applauding, smiling and participating when invited</strong></td>
<td></td>
</tr>
<tr>
<td>Content Description</td>
<td>Content Elaborations</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>1.10 Drama</strong>&lt;br&gt;- Spontaneous Sharing&lt;br&gt;- Describe their experiences of places or contexts in which drama happens in order to explore perspectives</td>
<td>1-2.10.1 seeing and recognising the way Aboriginal and Torres Strait Islander peoples combine music, dance and visual representations to tell a story in a dramatic way and to pass on knowledge and traditions. For example, <em>Welcome to Country</em> celebrations at school festivals or events</td>
</tr>
<tr>
<td><strong>1.11 Performance.</strong>&lt;br&gt;- Share their spoken and other creative work with others in the school community. Creatively speaking as a group</td>
<td>1.11.1 children share their drama-play and stories with the school community, parents, friends and other students, held safely in the circle play with different groups portraying part of the story.</td>
</tr>
<tr>
<td></td>
<td>1.11.2 they move, dance, sing, speak together with the gleaming thread of joy shimmering through their work, taking appropriate opportunities to engage the community in their work at events such as school festivals, fairs, open days, parent gatherings etc</td>
</tr>
</tbody>
</table>
### Examples of knowledge and skills appropriate for students in Speech and Drama for Class 1 and 2

**Class 1 and 2 children:**

**Creative Speech**

- learn healthy speech, healthy listening, and healthy movement rhythms.
- become receptive to *enkindling of imagination*—By experiencing living speech, through the movements of the consonants, and the music of the vowels, the imagination of children and students is enkindled.
- absorb and reflect the best artistic speech and authentic gesture, provided by all their teachers.

**Dramatic Play**

- tell stories as an ensemble, they are still held safely within the group, working in speech chorus, small groups, movement, song and dance.

**Sharing Artistic Work**

- perform tableaux and other artistic presentations out of lesson content. They share artistic work with their parents, other classes or as part of a school festival or event. The emphasis here is holistic and technically simple presentations.

### Achievement Standard

By the end of Year 2:

- Students experience confidence and joy in clear artistic speech and movement within the drama which they make, perform and view.

- Students make and present drama using the elements of role, situation and focus in dramatic play and improvisation.
Overview of Classes 3 and 4

Speech

“Then the blacksmith, Ilmarinen,
‘Thus addressed the sleeping iron:
Thou most useful of the metals,
Thou art sleeping in the marshes,
Thou art hid in low conditions,
Where the wolf treads in the swamp-lands,
Where the bear sleeps in the thickets.
Hast thou thought and well considered,
What would be thy future station,
Should I place thee in the furnace,
Thus to make thee free and useful?’

- Kalevala, Rune IX Origin of Iron

Guided by their teacher as speech-conductor the children continue to develop on-going skills in creative speech as they practise listening, observing, speaking, and relevant movement gestures. By experiencing living speech through the movements of the consonants, and the music of the vowels, the imagination of children continues to be enkindled. Like an orchestra they learn to play their own instruments (their speech instrument and body as instrument) with the teacher’s authority guiding and conducting them. By continuous speech practice they learn to create soft and loud tones, light and dark shades, pictures of black and white, a variety of colours with their voices. They learn to actively listen to a single voice within the group, then with vocal warmth and light respond as a whole group. They learn to live into a broader richer speech landscape and vary their mood accordingly.

In Class Three the children begin to learn the age relevant circle games such as those given by master teachers such as by Rudolf Kischnik. In these circle games and also in Eurythmy lessons, they learn to truly experience the pedagogical interweaving of music-sculpture-speech in Steiner Education.

Children who learn to speak clearly learn to think clearly.
Those who learn to speak expressively gain a richness of feeling that gives conviction to their words.

- Catherine van Alphen.

The children in their ninth and tenth years are able to stand on the Earth with more of a quality of upright strength. Class Four can be seen as “The Year of Speech” and speaking vibrant alliteration from the Edda, Beowulf and the Kalevala allows them bring a deeper conscious presence through the in-breath of the strong consonants and thus developmental maturity to their speech work. The Class Four child is led towards development of their individual Ego (or I) through speech practice so that they may own and express their true potential through the power of speaking well. This leads to self-knowledge and self-worth.

Drama

Teachers should carefully choose developmentally appropriate speech and story-play material. Ideas can arise out of the children’s lessons and activities.

Teachers are also encouraged to write their own plays based on the content of Main Lessons of Hebrew stories, Northern mythologies, Local area or Farming topics or the study of the animal kingdom. Plays may also be created or chosen in order to lend support to an individual child/student.
Through classes 3 to 4 there is an emphasis on teacher directed drama-play, employing speech, speech chorus, movement, song, music and dance or Eurythmy. Plays may also be created or chosen in order to explore moral dilemmas, character building quests, tests of loyalty and challenges of betrayal, strivings towards truth, beauty and the good, this is the grist of plays for this age, inspired by the wonderful stories for example of Jonah, Daniel, Ruth, Joseph from the Hebrew Mythology and then Baldur, Thor, Loki and Freya from the Norse Mythology. If the Class Four teacher is familiar with the Finnish saga the Kalevala, there are wonderful parts which can be adapted into a play for performance.

**Performance**

Performance tableaux and other artistic presentations can arise out of any lesson content. Such sharing can be for parents of the class, other children or part of a school festival, monthly assembly or event. The emphasis here is *holistic and technically simple*. The Class Four child is mature enough to face the world “front on”. Class Four plays can be performed on the stage in the hall now, not in the classroom as in previous years. Artistic discernment continues to be paramount.

Teachers understand that, at this age, simple music such as recorder and percussion are more appropriate than more complex music pieces, which are best placed in a concert rather than added into a play which needs its own deep focus. The Steiner curriculum is mindful that in Year 3 *less is still more*. Teachers can trust that the children learn artistic discernment and intelligence in their lives, by letting them experience the qualities of simplicity, truth, beauty and goodness in their drama performances.

**Class 3**

“The poems which they learn are usually chosen because they express a highlight or epitomize the mood or content of their main lesson work. The teacher speaks to the class, before presenting the poem, in such a way as to develop an understanding for its thoughts and to create an atmosphere out of which it is to be spoken. She, of course, knows it by heart and has already worked out most of the changes and phrasing implicit in its form before she speaks it for them. They learn it entirely by ear. Only the older children sometimes learn poems cold from the printed page. Each day the class works together on one or the other element in the poem. One day the rhythm is stressed, another day the dynamic motion of certain lines or the quality of the consonants that color a verse. Gradually the poem emerges into greater fullness, contrasts and clarity.”

- *Choral Recitation* by Christy Barnes p.2

The beautiful and rich language and moral images of Hebrew Mythology expressed in the King James Bible are one source which is ideal for the Class Three child. At this stage of development, they are able to experience themselves more consciously in the world and good speech can help them find the right expression for this.

The Ancient Persian culture held “Right Speech” to be of great importance, for life and for after death, and their verses and stories also have a gesture of strong moral-willing in their content which is ideal for this age. The Class Three child needs to be led to speak beautifully in order to begin to wake up into their speech, to recognise the intelligent artistry of what poetry and language may express.

Through inspired practice the Class Three child is led to an experience of co-creation, through active listening and active speaking, both as an individual, and also as part of a speech choir. They will be able to begin to appreciate the difference between declamation and recitation - something Rudolf Steiner thought was extremely important for educated human beings.
In the Class Three child, the first healthy stirrings of the conscious experience of the ‘I’ or self, begin to wake up more from within. They are more ready and able to learn actively and consciously, and to be mature enough to guide the experiences of their feeling life further into their speech and the words they use, in order to express more artistically what lives in the content of verses and poems.

Developmentally, the children in Class Three are mature enough to learn to speak their *morning verse* with more variety in their voice, more light and shade in how they shape, sculpt and taste the wonderful sounds given to them by the spirit of the genius of language which is then poured into the expression of their mother tongue. The children learn to speak the morning verse in different ways, for example, in smaller and larger groups, so they are not saying it collectively and unconsciously the same way day in, day out.

.Children who learn to speak clearly learn to think clearly. Those who learn to speak expressively gain a richness of feeling that gives conviction to their words.

- Catherine van Alphen *(ibid.)*

Class 4

Through inspired practice the Class Four child is led to an experience of co-creation, through active listening and active speaking, both as an individual, and also as part of a speech choir. They will be able to begin to appreciate the difference between *declaration and recitation* - something Rudolf Steiner thought was extremely important for educated human beings. In declaration they begin to experience the breath, pouring sensation and feeling directly through the will into the sounds.

Developmentally, the children in Class Four are mature enough to learn to speak their *morning verse* with more variety in their voice, more light and shade in how they shape, sculpt and taste the wonderful sounds given to them by the spirit of the genius of language. The children learn to speak the morning verse in different ways, for example, in smaller and larger groups, so they are not saying it collectively and unconsciously the same way day in, day out.

In drama we meet the world through acting/telling stories with individual challenges, lively humour, stories that hold strong imagination, told with rich colourful content. Sharing a powerful story with the school community in performance gives us the experience of how we belong to the world

By celebrating and acknowledging key human experiences and stories within a dramatic context, the child becomes owner of the content. The students/children develop soul courage – their new ego forces are strengthened within the security of the ensemble work, but also they develop resilience and ability by taking on responsibilities – living into their individual roles, *ensemble work – trust – reliance.*

<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3-4.1 Creative Speaking.</strong> Develop more complex artistic speaking of rhymes and story elements</td>
<td><strong>3-4.1.1</strong> artistic speaking of longer verses and stories with more complex movement; fingers, hand, arm and stepping, tripping, stamping, working with bean bags or veils <strong>Class 4</strong> 4.1.1a In Class 4 riddles are also effective in awakening the mind in a healthy way, 4.1.1b Various poems on animals such as Tolkien’s “The Oliphaunt.”</td>
</tr>
</tbody>
</table>
### Content Description

<table>
<thead>
<tr>
<th>Content Elaborations</th>
</tr>
</thead>
</table>

4.1.1c Steiner verse for class 4 and above: “Steadfast I’ll Stand”, also ensemble work such as Narnian Suite 1 by C.S. Lewis:

March for Strings, Kettledrums, and Sixty-three Dwarfs

*With plucking pizzicato and the prattle of the kettledrum*

*We’re trotting into battle mid a clatter of accoutrement;*

*Our beards are big as periwigs and trickle with opopanax,*

*And trinketry and treasure twinkle out on every part of us –*

*(Scrape! Tap! The fiddle and the kettledrum).*

*The chuckle-headed humans think we’re only petty puppetry*

*And all our battle-tackle nothing more than pretty bric-a-brac;*

*But a little shrub has prickles, and they’ll soon be in a pickle if*

*A scud of dwarfish archery has crippled all their cavalry –*

*(Whizz! Twang! The quarrel and the javelin).*

### Class 3

3.1.2 continued work with the elements in connection to consonants and the earth, air, water and fire elements, working with bean bags or veils

### Class 4

4.1.2 For Class 4 in addition - alliteration using strategies below:

- having two groups standing opposite a partner, so they speak across the room to them,
- practicing eye contact as necessary, and arm and hand movements evoking meaningful gesture,
- throwing a beanbag, at the same time as speaking a syllable, a word, or a phrase, as it goes to and fro, zigzagging across the room, down the line, from side to side,
- being attentive to the process as the class practises as a cohesive group, rhythmically, with speech and movement full of care,
- connecting with true inspiration and beginning to develop a capacity to use speech in a creative manner,
- practising tasting the sounds of language on their lips, teeth and palate, and enlivened their speech by infusing it full of healthy sculpted breath,
- practising throwing a beanbag in unison with the class, and at the same time marrying the physical beanbag throwing with throwing out their voice as it were, free from their physical body,
- directing both the voice and the beanbag at the same time and through this activity experiencing the reality of co-creation.

### Class 3

3.1.3 developing more challenging work with vowels to enhance musical speech, speak with movement such as: Genesis in Hebrew, English from the King James Bible, Ecclesiastes 3,1:3, Apocrypha text on Wisdom, some possible activities:
### Content Description | Content Elaborations
---|---

**call and response**
- a group speaking out clearly, the other group as an echo,
- a group calling out (not shouting) and the other group responding by whispering.
- speaking a verse or phrase in the voice of Goliath,
- speaking as if David,
- speaking with the authenticity of Ruth or Esther.
- speaking with light and dark tones

**speaking really slowly and respond by speaking really quickly**

**Class 4**

4.1.3 developing more challenging work with vowels to enhance musical speech, speaking with movement such as: English verse “The Blacksmiths” (14th Century), extracts from Beowulf (Old English 8th Century), The Seafarer (Old English), extracts from The Vision of Piers Plowman (14th Century) by William Langland, Nordic myths ( declamation), extract in Ancient Icelandic from the Edda, Roy Wilkinson’s verse story of Thor’s Journey to Giantland.

3-4.1.4 children learn to listen to stories, beautifully told by the teacher and learn through imitation to speak small parts and verses from the story

3-4.1.5 speaking in groups, or in pairs, sometimes it is much more effective to get 2 or 3 pairs to stand out the front and try out, model what the next group will do, or the whole class.

Articulation is practised daily in times-tables or four mathematical operations exercises, not just in poetry and literacy.

The children imitate the teacher’s excellent speech, because they revere and respect the true authority of their class teacher.

3-4.2 Creative Speaking.

**Verses imbued with spirit**

Develop clear enunciation and rich expression in the morning greeting, morning verse and lesson verses

| 3-4.2.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other |
| 3-4.2.2 morning verse: [see full text in image page 16] |
| The sun with loving light |
| Makes bright for me each day. |
| 3-4.2.3 saying grace at mealt ime |
| 3-4.2.4 lesson verses can be spoken in connection with specific lessons such as a main lesson, and for example, a craft verse |

Or Class 4 from Beowulf 8th Century

“From the misty moorlands and misty hollows
Grendel came creeping, accursed of God,
A monstrous ravager minded to murder
Sleeping heroes in their high hall.
Under clouded heavens he held his way
Till there rose before him the high-roofed house,
The wine-hall of warriors, gleaming with gold.”

3-4.3 Drama. Dramatic enactment e.g. Class Play

Imagine and act out roles and situations participating in dramatic

<p>| Class 3 |
| 3.3.1 children participate in stories told with imaginative content. Whole class as chorus speakers or individual children speakers, use artistic speech expressed with gesture and movement. They create stories for sharing in natural ensemble work. |</p>
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td>play and role play developing skills in timing and place using body, movement,</td>
<td>3.3.2 children continue to develop their skills in timing, when to listen, when to</td>
</tr>
<tr>
<td>language and voice</td>
<td>speak, move, standing still, where to go.</td>
</tr>
<tr>
<td></td>
<td>3.3.3 children initiate and accept roles in real or imagined situations often</td>
</tr>
<tr>
<td></td>
<td>drawn from the world of nature</td>
</tr>
<tr>
<td><strong>Class 4</strong></td>
<td></td>
</tr>
<tr>
<td>4.3.1 exploring movement and stillness, body language and facial expression</td>
<td>4.3.2 using mime, for example showing the weight and size of an object through mime</td>
</tr>
<tr>
<td>to create dramatic action, situation and setting</td>
<td>4.3.3 adding dramatic meaning and a sense of time and place by using creative speech</td>
</tr>
<tr>
<td>4.3.2 using mime, for example showing the weight and size of an object through</td>
<td></td>
</tr>
<tr>
<td>mime</td>
<td></td>
</tr>
<tr>
<td>4.3.3 adding dramatic meaning and a sense of time and place by using creative speech</td>
<td></td>
</tr>
<tr>
<td><strong>3-4.4 Drama. Creative Free Dramatic Play and Story Enactments</strong></td>
<td>3-4.4.1 quality time and space is given to children’s imaginative play, where</td>
</tr>
<tr>
<td>Explore ideas and stories including those from the Asia Pacific region through</td>
<td>their imagination is free to explore, discover and create their own stories and</td>
</tr>
<tr>
<td>words, voice and movement</td>
<td>use their imagination and gestures as well as simple props and costumes to create</td>
</tr>
<tr>
<td></td>
<td>stories.</td>
</tr>
<tr>
<td>3-4.4.3 re-telling stories, including existing stories about the Australia and the</td>
<td>3-4.4.4 identifying features of drama that locate it in a particular time, place,</td>
</tr>
<tr>
<td>Asia Pacific region, and those created by the teacher to explore Australia and the</td>
<td>history or culture, for example Indonesian Wayang Kulit, pantomime</td>
</tr>
<tr>
<td>Asia Pacific region</td>
<td></td>
</tr>
<tr>
<td>3-4.4.4 identifying features of drama that locate it in a particular time, place,</td>
<td></td>
</tr>
<tr>
<td>history or culture, for example Indonesian Wayang Kulit, pantomime</td>
<td></td>
</tr>
<tr>
<td>3-4.5 Drama. Connect drama to other Arts subjects and learning areas incorporating</td>
<td>3-4.5.1 moving to music to create roles, real and imagined places, creating</td>
</tr>
<tr>
<td>e.g. music and creative use of space</td>
<td>and using musical rhythms and instruments to underscore or punctuate the dramatic</td>
</tr>
<tr>
<td></td>
<td>action</td>
</tr>
<tr>
<td>3-4.5.2 using role, movement, voice and space to express themselves e.g. in other</td>
<td>3-4.5.2 using role, movement, voice and space to express themselves e.g. in other</td>
</tr>
<tr>
<td>learning areas, for example using drama to act out a nature story</td>
<td>learning areas, for example using drama to act out a nature story</td>
</tr>
<tr>
<td>3-4.6 Drama. Express themselves about their drama experiences</td>
<td>3-4.6.1 children asking and answering questions about the their drama-play,</td>
</tr>
<tr>
<td></td>
<td>3-4.6.2 children offering positive comments and suggestions or about their own work</td>
</tr>
<tr>
<td></td>
<td>3-4.6.3 children describing a performance by visiting artists, such as identifying</td>
</tr>
<tr>
<td></td>
<td>what they liked best, retelling or enacting the story or describing the costumes or</td>
</tr>
<tr>
<td></td>
<td>staging effects</td>
</tr>
<tr>
<td>3-4.7 Drama. Watch and listen as an active participant, performer and audience</td>
<td>3-4.7.1 participating as an audience member by facing the action, watching and</td>
</tr>
<tr>
<td>member</td>
<td>listening attentively for the duration of performances by other students, keeping</td>
</tr>
<tr>
<td></td>
<td>hands, feet and objects to oneself</td>
</tr>
<tr>
<td>3-4.8 Performance. Share their spoken and other creative work with others in the</td>
<td>3-4.7.2 enjoying and displaying appreciation for a performance by applauding,</td>
</tr>
<tr>
<td>school community. Creatively speaking as a group</td>
<td>smiling and participating when invited</td>
</tr>
<tr>
<td>3-4.8.1 with ever increasing confidence, children share their drama-play and</td>
<td>3-4.8.2 they move, dance, sing, speak together with the gleaming thread of joy</td>
</tr>
<tr>
<td>stories with the school community, parents, friends and other students,</td>
<td>shimmering through their work, taking appropriate opportunities to engage the</td>
</tr>
<tr>
<td></td>
<td>community in their work at events such as school festivals, fairs, open days,</td>
</tr>
<tr>
<td></td>
<td>parent gatherings etc</td>
</tr>
</tbody>
</table>
Class 3 "Farmers" play

Thor's Challenge

I am the God Thor,  
I am the War God,  
I am the Thunderer!  
Here in my Northland,  
My fastness and fortress,  
Reign I forever!  

Here amid icebergs  
Rule I the nations;  
This is my hammer,  
Mölnner the mighty,  
Giants and sorcerers  
Cannot withstand it!  

These are the gauntlets  
Wherewith I wield it,  
And hurl it afar off;  
This is my girdle,  
Whenever I brace it,  
Strength is redoubled!  

The light thou beholdest  
Stream through the heavens  
In flashes of crimson,  
Is but my red beard  
Blown by the night-wind,  
Aflighting the nations!

- by Henry Wadsworth Longfellow  
Class 4 Verse Norse Myths Main Lesson  
[Teacher's blackboard drawing]
Examples of knowledge and skills appropriate for students in Speech and Drama for Year 3 and 4

Class 3 and 4 children:

Creative Speech

- become receptive to enkindling of imagination by experiencing living speech, through the movements of the consonants, and the music of the vowels

- Engage in expansion and contraction of the circle, rhythmical stepping, hopping, skipping, running and dancing to verses, poetry, songs, bringing the possibility to work the content right down into the physical body.

- learn how to work seamlessly as an ensemble, by practising exercises and learning content “by heart” from Eurythmy, Language lessons (German, Chinese and so on) plus main lesson number work.

- develop on-going skills in creative speech and drama as they practise listening, observing, speaking, and relevant movement gestures, learn to play their own instruments of voice and gesture.

- Learn actively, and consciously and with maturity to guide the experiences of their feeling life further into their speech and the words they use, in order to express more artistically what lives in the content of verses, poems and stories.

Dramatic Play

- learn about role, character and relationships in drama-play, employing speech, speech chorus, movement, song, music and dance or Eurythmy. Plays may also be worked in order to explore moral dilemmas, character building quests, tests of loyalty and challenges of betrayal, strivings towards truth, beauty and the good.

Performance

- perform tableau or plays and other performances arising out of lesson content. Such performances can be for parents of the class, other children or part of a school festival, monthly assembly or event.

Achievement Standard Year 4

By the end of Year 4:

- Students develop dynamic speech, can move in choreography and use meaningful gestures.

- In ensemble work the students are aware of each other, learn timing, use of space and dynamics and story elements and can express the story in performance as an ensemble co-working and creating together.
Overview of Classes 5 and 6

Class 5

Speech

Carry the sun to the earth
O man, you are placed
Between light and darkness.
Be a warrior of light.
Love the earth into a shining jewel.
Transform the plants
Transform the animals
Transform yourself

Extract from the Zend Avesta (Ancient Persia)

The Class Five child is eleven years old in this year, and depending on the maturity of the class the teacher decides when to lead them into experiencing the great and healing classical hexameter rhythm in poetry and movement (after age 11 has been reached and continuing at age 12 in Class 6). The Eurythmist does like-wise.

Out of Logos – the word, out of the Speech chorus in ancient times, drama was born. By experiencing living speech, through the movements of the consonants, and the music of the vowels, the imagination of children and students continues to be enkindled.

Students in Class 5 reap what has been sown through rich cultural artistic work in the poetry and speech in earlier years. In particular they build on Speech work in class 4 where students learnt through alliterative verse ( declamation) to strengthen their voices and to gain self-reliance and uprightness in their inner presence just as they did physically in the first year of life when they overcame gravity to stand upright.

In class 5 the student learns to free the voice into the air horizontally (recitation) and the breath allows expression through the image and concept.

They now discover more consciously the movement flow and shape of words through vowels and consonants. Additionally, a wide range of poetry is learnt throughout the main lessons and sacred texts from ancient epochs are spoken in history lessons. In class five the speech chorus comes into its own in Greek drama as the voice of conscience in society. It can also bridge the narrative throughout the play.

Basic metrics are now introduced and developed though subsequent years.

They can also be led towards an understanding of the differences between epic and dramatic poetry. Proper articulation needs to be rigorously supported at this age. In the 21st Century, it is easy for the child of this age to be susceptible to the influences of what in our culture lacks aesthetic and ethical qualities and begin to imitate these features in communication. They are also ready to begin to understand that our relationship culture is developed out of the quality of how we speak to each other and is thus affected by the tone, content and gesture of speech.

Humour and joy of achievement are important elements in speech, drama and performance.
Drama

Teachers should carefully choose developmentally appropriate speech and story-play material. Ideas can arise out of the children’s lessons and activities. Teachers could still write their own plays based on the wonderful mythologies of Ancient India, Persia, Babylon, Egypt or particularly Greece, then moving into the historical study of Ancient Rome or Australian history.

Through classes 5 and 6 there is an evolving development of theatre as stagecraft, where different styles of drama: comedy, tragedy, farce, epic theatre or melodrama for example, can be explored.

Performance

Performances continue to be shared with the children’s parents, other children or as part of a school monthly assembly, festival or event. Performing language plays or verse stories in German, Spanish or Chinese, for example, is a powerful learning tool to strengthen vocabulary skills and cultural insights. Through classes 5 and 6 drama performances can take on more traditional forms based on drama work discussed above.

The stagecraft work in upper primary school leads to discussions of plots, characters and their destinies and more complex ways of creating and producing drama.

Class 6

The Class Six child experiences their skeletal development at this stage and so speech exercises demand precision, and students should be led to an abundance of varied poetry and oral expression, such as practising the formation and manner of speaking sentences, as a form of melody.

At this age there is a great feeling for the aesthetics of language and it is essential that the choice of Class Six poems support this.

The students need challenges by learning long texts and building ‘their muscle of memory’ (such as How Horatius held the Bridge from Lays of Ancient Rome by Thomas Babington Macaulay). Gestures, movement and choreography lend itself to these tasks. Humorous poetry such as the ballad Get Up and Bar the Door will demand good timing and expression and will lead to a sense of joy and achievement which is of great importance for the speech work.

Class 5 and 6

<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-6.1 Creative Speaking.</td>
<td>Students speak speech exercises (see annotated Bibliography), working the sounds B, P, D, T, G, K, M and N. Students learn that the formative force of these sounds gives shape and stability to words. Students express consonants connected to the earth element and the melancholic temperament.</td>
</tr>
<tr>
<td>5-6.1.1 Students speak speech exercises (see annotated Bibliography), working the sound L. Students learn that the flow of words comes to expression with the sound L. Students express the consonant connected to water and the phlegmatic temperament</td>
<td></td>
</tr>
<tr>
<td>5-6.1.2 Students speak speech exercises (see annotated Bibliography), working the sound L. Students learn that the flow of words comes to expression with the sound L. Students express the consonant connected to water and the phlegmatic temperament</td>
<td></td>
</tr>
<tr>
<td>5-6.1.3 Students speak speech exercises (see annotated Bibliography),</td>
<td></td>
</tr>
<tr>
<td>Content Description</td>
<td>Content Elaborations</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>(The four temperaments will be studied as part of Ancient Greek history)</td>
<td>working the sound R. Students learn that words gain expressive quickening movement through the sound of R. Students express the consonant connected to the air element and the sanguine temperament. 5-6.1.4 Students speak speech exercises (see annotated Bibliography), working the sounds V, F, S, Z, SH and H. Students learn that great activity and warmth are engendered in words with these sounds. Students express consonants connected to the fire element and the choleric temperament.</td>
</tr>
<tr>
<td>5-6.2 Creative Speaking. Through practice, learn to speak different poetic metric patterns as described in Ancient Greece- iambic, trochee, dactyly and anapest.</td>
<td>5-6.2.1 IAMBIC (short – long). Students practice dynamic speech through an understanding of different metric patterns. For example: the Cavalier’s Song <em>A steed, a steed of matchless speed</em> by William Motherwell 5-6.2.2 TROCHEE (long – short). Students practice dynamic speech through an understanding of different metric patterns. For example: Goethe’s <em>Deep and silent lies the ocean</em>. 5-6.2.3 DACTYLYS (long – short - short). Students practice dynamic speech through an understanding of different metric patterns. For example, in hexameter form: Homer’s <em>Iliad</em>:  <em>Dark was the soul of the God / as he moved from the heights of Olympus</em> 5-6.2.4 ANAPEST (short – short - long). Students practice dynamic speech through an understanding of different metric patterns. For example: the War Song of the Saracens We are they who come faster than fate.</td>
</tr>
<tr>
<td>5-6.3 Creative Speaking. Learn to speak Sacred texts from ancient times and classic poetry including that from Ancient India, Persia, Egypt and Roman Mythology and History.</td>
<td>Class 5 5.3.1 Students develop “strength of voice” by learning and speaking world Sacred Texts from ancient epochs (in connection with history lessons) Class 6 6.3.1 Students develop “strength of voice” by learning and speaking world Texts such as extracts from The Aeneid by Virgil, Ovid’s Metamorphoses, and Virgil’s Eclogue, The Lord’s Prayer, both in English and Latin, John Masefield’s The Rider at the Gate, Shakespeare’s Brutus speech- “Friends, Romans Countrymen”, the 6th stanza of Boudicea by Tennyson, and all 70 stanzas of Horatius at the Bridge by Thomas Babington, Lord Macaulay.  *And nearer fast and nearer  Doth the red whirlwind come;  And louder still, and still more loud,  From underneath that rolling cloud,  Is heard the trumpets’ war-note proud,  The trampling and the hum.  And plainly and more plainly,  Now through the gloom appears,  Far to left and far to right,  In broken gleams of dark-blue light,  The long array of helmets bright,  The long array of spears.”</td>
</tr>
<tr>
<td>5-6.4 Creative Speaking. Learn to actively listen</td>
<td>5-6.4.1 Students learn to listen to each other and learn to differentiate through hearing the dynamics of speaking. Students experience beautiful speaking.</td>
</tr>
<tr>
<td>Content Description</td>
<td>Content Elaborations</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------</td>
</tr>
</tbody>
</table>
| 5-6.5 Creative Speaking. Speak the morning verse and lesson verses from Astronomy lessons, Geology, Botany and Australian history and culture. | 5-6.5.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other  
5-6.5.2 morning verse: (This verse is used from Class 5 to Class 12) |

```
I look into the world
In which the sun is shining
In which the stars are sparkling
In which the stones repose.
Where living plants are growing
Where sentient beasts are living
Where human souls on earth
Give dwelling to the spirit.
I look into the soul,
That lives within my being
The World Creator weaves
In sunlight and in soul light,
In world wide space without
In depth of soul within.
To Thee, Creator Spirit
I turn my heart in prayer
That strength and blessing grow
Within my innermost being
To learn and work.
- Rudolf Steiner
```

Class 5
5.5.4 lesson verses can be spoken in connection with specific lessons such as a main lesson, for example, sacred texts from the history lesson.

“Thy dawning is beautiful in the horizon of the sky....”

*From Akhenaten’s “Hymn to the Sun”*

Class 6
6.5.4 In Class 6 for example, *Vision of the Universe* by Giordano Bruno as a lesson verse for an astronomy main lesson

```
I cleave the sky
And other suns behold
Celestial worlds
Innumerable I see
One goes
Another company appears
My opinion fails not,
And my heart is bold
To journey on
Through all infinity

- Giordano Bruno
```
<table>
<thead>
<tr>
<th><strong>Content Description</strong></th>
<th><strong>Content Elaborations</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5-6.6 Creative Speaking</strong>&lt;br&gt;Develop, through practice, a new and deeper understanding for the richness of speech and life of sound can now come to consciousness</td>
<td>5-6.6.1 The skills for dynamic speaking are developed through continued speech practice of Rudolf Steiner’s <em>Articulation and Fluency Speech Exercises</em> rendered into English by Mechthild Harkness. These are included in full as an appendix in the Annotated Bibliography. For example:&lt;br&gt;<em>Dart saves deer loan.. Lovely lady leaping.. Children chiding</em>&lt;br&gt;5-6.6.2 Also the students practise speech exercises to develop healthy breathing through free or bound rhythms. These can be practiced on a daily basis. For example:&lt;br&gt;<em>Reforging gales and In the vast unmeasured world – wide spaces.</em>&lt;br&gt;(See Annotated Bibliography for more examples)</td>
</tr>
</tbody>
</table>

| **5-6.7 Drama. (through gymnastics)**<br>Practice the Ancient Greek pentathlon, appropriately modified, in sport/drama lessons; these give a good foundation to drama | 5-6.7.1 Students practice gymnastics to strengthen their relationship to creative speech. The gymnastics are informed and adapted for speech and drama based on the indications in Rudolf Steiner’s lectures published as *Speech and Drama.* (P. 189)<br>*Running* Students practice running to support the articulation of words<br>*Jumping* Students practice jumping to support the modification and dynamics of spoken sentences<br>*Greek wrestling* Students practice a stylised form of Greek wrestling arising out of Steiner’s Speech and Drama work to support listening and responding<br>*Discus* Students practice discus throwing to help understand the play of countenance, while observing the flight and the reality of where it lands.<br>*Javelin* Students practice javelin (the spear) to help understand the process of communication. Throwing the javelin expresses the same principles as speaking. |

Drama and Greek Gymnastics exercises give the movement of the breath and speech e.g. *The Spear Thrower* (p 131 Dawn Langman’s *The Art of Acting*)
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| **5-6.8 Drama Making.** Imagine and create roles and relationships and convey character through vocal and facial expression, gesture and movement in improvised, devised and scripted drama | 5-6.8.1 listening and reacting to others in role, expressing the character's thoughts, emotions and intentions to develop aspects of a character  
5-6.8.2 exploring and conveying the status, relationships, needs and actions of characters  
5-6.8.3 interpreting scripts, identifying what characters do, say and understand, what may motivate the character's actions and reactions in the drama |
| **5-6.9 Drama Making.** Focus the dramatic action and create mood and atmosphere through the use of body, movement, language and voice in devised drama and scripts | 5-6.9.1 choosing and controlling movement, levels and positioning in a space to clarify and enhance the meaning of the dramatic action for the audience  
5-6.9.2 using the dynamics, rhythms and pace of gestures and words to create dramatic action and communicate dramatic meaning  
5-6.9.3 creating mood and atmosphere using voices to create a night-time forest soundscape and bodies and movement to create the trees and rocks |
| **5-6.10 Drama Making.** Sustain roles to develop and drive the dramatic action and meaning through dramatic tensions in devised and scripted drama | 5-6.10.1 developing and establishing tensions between characters to create problems that focus and propel the action of the drama towards a resolution  
5-6.10.2 employing the tensions of surprise and mystery, such as when a character doesn't know what lies ahead or when a character or the audience needs to resolve what they only partly know |
| **5-6.11 Drama Responding.** Identify, describe and comment on their own drama and the drama they experience | 5-6.11.1 describing how they collaborated and contributed to the planning, development and performance of group devised work  
5-6.11.2 enjoying drama as an active audience member, paying attention to the dramatic action, ideas and issues presented |
| **5-6.12 Drama Responding.** Identify and describe their drama in relation to different performance styles and contexts of drama from Australia, the Asia region and the world to explore perspectives | 5-6.12.1 identifying and describing forms and performance styles such as image theatre, traditional storytelling, Vietnamese water puppets, multimedia theatre or Dreaming stories told through dance drama and how these transform and sustain cultures and communities  
5-6.12.3 identifying and describing cultural and social perspectives, such as how and where different styles and elements of drama are used in musicals, circus, interactive games, advertising, news stories, street theatre, recorded drama performance |
| **5-6.13 Performance.** Rehearse and perform devised and scripted drama for classmates and others | 5-6.13.1 developing and refining performance qualities of timing, movement and projection through practice and accepting and working with feedback  
5-6.13.3 exploring different performance styles, such as the exaggerated movements and gestures of melodrama or traditional drama from the Asia region |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-6.13.4 choosing props, costumes, instruments and available technologies to enhance the dramatic tension and create a theatrical effect such as using masks or percussion</td>
<td></td>
</tr>
<tr>
<td>5-6.13.5 perform dramatic work using Creative Speech, choice of dramatic work will often depend on a particular classes disposition but may include: Plays written by teachers reflecting various areas of the curriculum or dramatised Poetry,</td>
<td></td>
</tr>
</tbody>
</table>

**Egyptian Hymn to the Sun**

Hail to Thee, O Ra,
O Perfect and Eternal One.
Great Hawk that flest with the rising Sun.
Between the turquoise sycamores
Thou risest young forever,
Thine image flashing on the bright celestial river.
Thou passest through the portals that close behind the night.
Glaeddening the soul of those that lie in sorrow.
The True of Word, The Quiet Heart anes to drink Thy light.
Thou art Today and Yesterday.
Though art Tomorrow.

**Class 5 Verse**

**Ancient Egypt Main Lesson**

**Class 5 play Persephone related to Ancient Greece Main Lesson***
Examples of knowledge and skills appropriate for students in Speech and Drama for Year 5 and 6

Class 6 students:

**Creative Speech**

become receptive to *enkindling of imagination* by experiencing living speech, through the movements of the consonants, and the music of the vowels.

**Class 5** –
learn to *free the voice* into the air horizontally (recitation).

discover, more consciously, the movement flow and shape of words through vowels and consonants.

learn to speak verses and sacred texts from ancient epochs from history lessons.

develop speech chorus work from Greek drama as the voice of conscience in society.

build on the skills with alliterative verse (declamation) to strengthen their voices and to gain self-reliance and uprightness, through learning to speak the great and healing classical hexameter rhythm in poetry and movement.

**Class 6**
develop a feeling for the aesthetics of language and it is essential that the choice of Class Six poems and plays support this.

learn speech exercises that demand precision, using an abundance of varied poetry incorporating oral expression and gesture.

practise the formation and manner of speaking sentences, as a form of melody.

**Drama**

learn about role, character and relationships in drama, employing speech, speech chorus, movement, song, music and dance or Eurythmy.

Reflect on moral dilemmas, character building quests, tests of loyalty and challenges of betrayal, strivings towards truth, beauty and the good through drama.

**Class 6** –

learn role and character, for example, creating the inner and outer world of a character; differentiating between characters and stereotypes

explore situation through fictional settings in space and time

use speech, clarity, pace, volume and projection, and gesture to create dramatic work

**Performance**

perform plays and other performances arising out of lesson content. Such performances can be for parents of the class, other children or part of a school festival, monthly assembly or event.

perform drama using the conventions of story within drama to communicate to an audience.
Achievement Standard Year 6

By the end of Year 6:

- Students identify elements of drama and have an understanding how dramatic action and meaning is communicated in drama they make, perform and view. They describe where and why people perform drama and have an understanding of how drama from different cultures, times and places influences their own drama making.

- Students work collaboratively as they use the elements of drama to shape character, voice and movement in improvisation, play-building and performances of devised and scripted drama for audiences.

Class 6 performance of *The Wizard of Oz*
Overview of Years 7-10

The young adolescent needs to work with content that is both strengthening and nourishing for his soul life. The new forces of thinking strive for knowledge of the world and to know truth in the world, along with the artistic activity accompanying the emerging adolescent. These forces have their physical expression in puberty. Between thinking and willing, between ideals and passions there can be the ‘stormy weather’ of conflicting emotions. Artistic speech and drama content has the capacity to support the adolescent’s journey in a significant way by tempering intellectual or emotional speech with heart warmth.

“Words so transformed, flowing between people avoid the thick, emotional way of speaking (will-imbued words). Similarly, a thin, intellectual way of speaking (head-imbued words) is avoided. Hollow intellectual or emotional phrases lack balance.

Creative speech must find the right way between the two extremes, filling abstract images with warmth, and using warmth to bring soul qualities to instinctive will impulses and calm them down.” xxii(p. 242)

- Soulways by Rudolf Treichler

Speak the speech I pray you as I pronounced it to you, trippingly on the tongue; but if you mouth it as many of your players do, I had as lief the town-crier spoke my lines…..
Suit the action to the word, the word to the action, with this special observance, that you o’erstep not the modesty of nature.

- Hamlet (William Shakespeare)

Students have developed sound skills in artistic speech work and drama experiences from previous years. Performance is now of increased importance for developing responsibility, and confidence in expressing their inner life. By being attentive; when to act, when to respond, when to speak, to be still, or gesture, and always to be present along with, discussing and understanding the play, exploring its characters, their destinies and uncovering the ‘hidden’ meaning and essence of the play will strengthen and nourish the inner being of the adolescent.

Students will recognise the everyday, intellectual words and find a new relationship to them through the strengthening life of the rhythms and the breath stream through different styles of poetry. Working in Creative Speech will school the ear of students to be receptive to the creative movement forces within sounds. Students learn the possibilities of imaginative formative forces in speech.

Students develop the capacity to listen deeply and to hear the gestures of sounds, words and sentences and drama of all kinds should be explored.

All passions of the youthful human soul can find a safe, challenging form in e.g. Shakespeare’s language and plays.

Speech

Thought is my boundless realm
And my winged instrument, the Word

- Friedrich Schiller

… You can say anything you want, yes sir, but it’s the words that sing, they soar and descend …

- Extract from “The Word” from Memoirs by Pablo Neruda (2001)
Creative Speech exercises are developed further as students work to develop different styles. The movement impulses of the consonants and the music of the vowels unfold the imaginative capacities of students.

They learn to understand the three styles of speech; Epic, Dramatic and lyrical Poetry. Students work creatively, speaking ballads. Working with ballads will lead them naturally on a journey from Epic speaking to Dramatic and Lyrical speaking. They will benefit from experiencing powerful texts that deal with light and dark, right and wrong, they will also experience lots of humour.

**In Years 9 and 10** students consolidate their work with various speech exercises and use them to warm up the voice before engaging in the art of recitation and declamation. Classic, Romantic and Modern Poetry can be undertaken and the art of recitation and declamation can be more consciously understood.

The six gestures of speech as introduced by Rudolf Steiner in the Drama Course 1924 can be studied at this time and become a creative tool for the work in drama. *(see Annotated Bibliography for these exercises)*

**Drama**

> **“Although musicals can be fulfilling and successful ……..very few can match the calibre of such classics as Fiddler on the Roof, Les Miserables, or Man of La Mancha. Added to this shortage is the reality that the majority of musicals do not cater for an abundance of female roles…… To produce Oliver, for instance, might be fine for an eighth grade, where the girls inevitably have to take on the roles of men, but for a senior class it is simply no longer viable, given the distinctive differences in male/female voices. One alternative is to write musicals, that have been successfully done …, or to add so much music to a play that it becomes a quasi-musical.” (P. 30)**

*— Drama and the Education of Youth by Eric Müller*

Drama material should be carefully chosen by teachers as being developmentally appropriate for the students, and possibly arising out of the children's lessons and activities. Teachers are encouraged to write their own plays based on their teaching content, for example, a maths play, a history play or a play about science. Plays may also be written to explore topical issues or chosen in order to give support to an individual student.

Students continue to explore different styles of drama: comedy, tragedy, farce, epic theatre or melodrama.

**In Years 9 and 10** students continue to explore the vast scope of Drama in different styles from ancient times, other cultures and of the present time, and create their own plays.

**Performance**

Performance, with its strong connection to the human will, takes on more importance. Speech and dramatic work continue to be developed but major performances for individual classes or whole high school ensembles become powerful educational vehicles for adolescents.

High school students have an opportunity to develop skills in a wide range of production, direction and technical skills for their performances. Stagecraft including: bump in/bump out scenery, props, lighting, scene changes and costume and sound effects, provide exciting opportunities for high school students.

**It is increasingly important in Years 9 and 10** that whether the choice of play is a comedy, farce, tragedy or epic, it has to have substance. It needs to touch the souls of the students and when it is performed it should touch the audience as well.
Year 7

### Content Description | Content Elaborations
---|---
7.1 Creative Speaking. Practise speech exercises | 7.1.1 Introduce more demanding speech exercises for example:

- *March, smarten ten clodhopper rockets*
- *Crackle cackle linking*
- *Fling from forward forth …*

*(see Bibliography for more speech exercises)*

7.2 Creative Speaking. Speak significant world texts, narrative poetry | 7.2.1 Students learn that polarities in speech such as light/dark, fast/slow, soft/loud make their voices full of life, colourful and dynamic.

7.2.2 Speaking, individually or in groups and occasionally performing, great literature will support the ever-expanding adolescent mind and its search for truth and justice, students develop the feeling for lyric and dramatic qualities in narrative poetry for example;

- *Sir Gareth and Lynette* (Alfred Lord Tennyson),
- *The Lady of Shallot* (Alfred Lord Tennyson),
- *The Rime of the Ancient Mariner* (Samuel Taylor Coleridge)

---

*The Rime of the Ancient Mariner*

*(Samuel Taylor Coleridge)*

*Down dropt the breeze, the sails dropt down,*  
*Twas sad as sad could be;*  
*And we did speak only to break*  
*The silence of the sea!*  

*All in a hot and copper sky,*  
*The bloody Sun, at noon,*  
*Right up above the mast did stand,*  
*No bigger than the Moon.*  
*Day after day, day after day,*  
*We stuck, nor breath nor motion;*  
*As idle as a painted ship*  
*Upon a painted ocean.*

*Water, water, every where,*  
*And all the boards did shrink;*  
*Water, water, every where,*  
*Nor any drop to drink.*

---

*Water Water Every Where*  
*Illus. Gustav Dore 1878 Public domain*
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Morte D’Arthur</strong> (Alfred Lord Tennyson)</td>
<td>There drew he forth the brand Excalibur, And o’er him, drawing it, the winter moon, Brightening the skirts of a long cloud, ran forth And sparkled keen with frost against the hilt: For all the haft twinkled with diamond sparks, Myriads of topaz-lights, and jacinth work Of subtlest jewellery.</td>
</tr>
<tr>
<td><strong>Der Taucher – the diver</strong> (Friedrich Schiller)</td>
<td>And it boils and it roars, and it hisses and seethes. As when water and fire first blend; To the sky spurts the foam in steam-laden wreaths, And wave presses hard upon wave without end. And the ocean will never exhausted be, As if striving to bring forth another sea.</td>
</tr>
<tr>
<td>Or even better get the students to speak it in German, regardless of whether they are studying the language</td>
<td>Und es wallet und siedet und brauset und zischt, Wie wenn Wasser mit Feuer sich mengt, Bis zum Himmel spritzet der dampfende Gischt, Und Flut auf Flut sich ohn’ Ende drängt, Und will sich nimmer erschöpfen und leeren, Als wollte das Meer noch ein Meer gebären.</td>
</tr>
<tr>
<td>7.2.3 students also explore the qualities of humorous speech, for example:</td>
<td><strong>The Enchanted Shirt</strong> (John Hay) The King was sick. His cheek was red And his eye was clear and bright; He ate and drank with a kingly zest, And peacefully snored at night.</td>
</tr>
<tr>
<td>7.2.4 students speak speeches or oratories. Their speech will be empowered by speaking meaningful words such as the <strong>Great Spirit Prayer</strong> by Sioux Yellow Hawk.</td>
<td><strong>The Moon and the Wind</strong> (George Macdonald) Said the Wind to the Moon, &quot;I will blow you out; You stare in the air Like a ghost in a chair, Always looking what I am about — I hate to be watched; I'll blow you out.&quot;</td>
</tr>
<tr>
<td>Content Description</td>
<td>Content Elaborations</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>---------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>7.3 Creative Speaking.</strong></td>
<td>7.3.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other</td>
</tr>
</tbody>
</table>
| Speak morning verse and verses from lesson content from year 7 topics such as Arthurian Legends, the Middle Ages and later the Renaissance; from Voyages of World Discovery, Indigenous Societies and Chemistry of Fire. | 7.3.2 morning verse: I look into the world  
In which the sun is shining ..  
[Full text in the image on page 31] |
| 7.3.4 [Full text in the image on page 31] | 7.3.4 lesson verses can be spoken in connection with specific lessons such as a main lesson, for example, Coleridge’s The Rime of the Ancient Mariner as a lesson verse for an exploration main lesson: And now the STORM-BLAST came, and he  
Was tyrannous and strong:  
He struck with his o’ertaking wings,  
And chased us south along.  
With sloping masts and dipping prow,  
As who pursued with yell and blow  
Still treads the shadow of his foe,  
And forward bends his head,  
The ship drove fast, loud roared the blast,  
And southward aye we fled.  
And now there came both mist and snow,  
And it grew wondrous cold:  
And ice, mast-high, came floating by,  
As green as emerald.  
Samuel Coleridge |
| **7.4 Drama Making.**               | 7.4.1 learn and practice; expression, posture, gesture, movement and voice to portray various characters  
7.4.2 learn and practice; working with other students to explore character relationships using voice variation, eye contact and space |
| Use expression, posture, gesture movement and voice to portray roles and characters | |
| **7.5 Drama Responding.**           | 7.5.1 being an attentive, appreciative audience and providing respectful feedback |
| Appreciate and give feedback on drama | |
| **7.6 Drama Responding.**           | 7.6.1 describing the role of drama in different cultures such as Ancient Greek drama and church plays of the Middle Ages |
| Learn about the role of drama in various cultures | |
| **7.7 Performance.**               | 7.7.1 perform dramatic work using Creative Speech, (may include: plays written by teachers reflecting various areas of the curriculum and dramatised poetry).  
7.7.2 perform employing transitions and choreography |
<p>| Use Creative Speech skills and drama experience to perform in various styles | |</p>
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.8 Performance. Work collaboratively to interpret, plan staging, rehearse and increase dramatic meaning to enhance performance</td>
<td>7.8.1 create characters, situations and relationships based on the script and stage directions</td>
</tr>
<tr>
<td></td>
<td>7.8.2 work co-operatively to organise space and staging</td>
</tr>
<tr>
<td></td>
<td>7.8.3 enhance dramatic performance by using, for example; props, music, masks, costumes, percussion or lighting</td>
</tr>
</tbody>
</table>
# Year 8

<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| **8.1 Creative Speaking**  
Practice speech exercises | 8.1.1 students continue to work with the whole range of speech exercises including new ones found or created.  
*(see Bibliography for speech exercises)* |
| **8.2 Creative Speaking**  
Speak significant world texts, narrative and story poems | 8.2.1 speaking, and occasionally performing, great literature will continue to support adolescent students, as they continue to work with the lyric and dramatic qualities of narrative poetry for example;  
*The Highwayman* (Alfred Noyes)  

> The wind was a torrent of darkness among the gusty trees.  
The moon was a ghostly galleon tossed upon cloudy seas.  
The road was a ribbon of moonlight over the purple moor,  
And the highwayman came riding—  
Riding—riding—  
The highwayman came riding, up to the old inn-door.  

*The Canterbury Tales* (Geoffrey Chaucer)  

> Whan that Aprill with his shoures soote  
The droghte of March hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendred is the flour,  
Whan Zephirus eek with his sweete breeth  
Inspired hath in every holt and heeth  
The tendre croppes, and the yonge sonne  

*Sea Fever* (John Masefield)  

> I must go down to the seas again, to the lonely sea and the sky,  
And all I ask is a tall ship and a star to steer her by;  
And the wheel’s kick and the wind’s song and the white sail’s shaking,  
And a grey mist on the sea’s face, and a grey dawn breaking,  

*Invictus* (William Henley)  

> Out of the night that covers me,  
Black as the Pit from pole to pole,  
I thank whatever gods may be  
For my unconquerable soul.  

> In the fell clutch of circumstance  
I have not winced nor cried aloud.  
Under the bludgeonings of chance  
My head is bloody, but unbowed.  |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| 8.2.2 students also explore the qualities of humorous speech, for example: Colonel Fazackerley Butterworth-Toast (Charles Causley) | 8.3.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other 8.3.2 morning verse: I look into the world  
In which the sun is shining ..  
[Full text in the image on page 31]  8.3.3 lesson verses can be spoken in connection with specific lessons such as a main lesson, for example, Birmingham by James Woodhouse (1795) as a morning verse for a industrial revolution main lesson:  
...Here, Lime-rocks large supplies;  
There clinging Clay, in shallow lodgment, sleeps,  
Crude Iron rests within its orey bed;  
Coal’s black bitumen deeper still retires;  
In Parts, flickering flames, appear,  
Like new volcanoes, smokey curls rise,  
All around, red, lurid light,  
Deep, sullen sounds, thro’ all the region roll,  
Shocking, with groans, and sighs,  
Each shuddering Soul!  
Here clanking engines vomit scalding streams,  
And belch vast volumes of attendant steams  
There thundering forges, with pulsations loud,  
Alternate striking, pierce the pendant cloud;  
While, to these distant hills, respiring slow,  
Furnaces’ iron lungs loud-breathing, blow;  
Breaking, abrupt, on Superstition’s ear, …  
James Woodhouse |
| 8.3 Creative Speaking  
Speak the morning verse and verses from lesson content from year 8 topics such as French or American Revolutions, Industrial Revolution. | 8.4 Drama Making  
Use the elements of drama to communicate ideas and refine expression and understanding of themes in the story and commitment to its roles and characters, their relationships and inner life e.g. in Shakespeare  
8.4.1 learn and practice; expression, posture, gesture, movement and voice to portray various characters  
8.4.2 learn and practice; working with other students to explore character relationships using voice variation, eye contact and space; explore themes such as love or mercy. |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>8.5 Drama Responding. Appreciate and give feedback on drama</strong></td>
<td>8.5.1 being an attentive, appreciative audience and providing respectful feedback, using their understanding of the elements of drama and how they convey meaning</td>
</tr>
<tr>
<td><strong>8.6 Drama Responding. Learning about the role of drama and history/cultures (including Aboriginal and Torres Strait Islander culture)</strong></td>
<td>8.6.1 describing the role of drama in different cultures such as drama from Australia and the Asia-Pacific region</td>
</tr>
</tbody>
</table>
| **8.7 Performance. Use Creative Speech skills and drama experience to perform various styles** | 8.7.1 perform dramatic work using Creative Speech, choice of dramatic work will often depend on a particular class's disposition but may include:  
- A Midsummer Night's Dream (or other plays by William Shakespeare),  
- Plays written by teachers and/or students reflecting various areas of the curriculum,  
- Dramatised Poetry,  
- A Canterbury Tale (Geoffrey Chaucer),  
- Whole high school music theater performances,  
8.7.2 perform dramatic work employing transitions and choreography |
| **8.8 Performance. Work collaboratively to interpret and rehearse scripts** | 8.8.1 create characters, situations and relationships based on the script and stage directions  
8.8.2 work co-operatively to organise space and staging |
| **8.8 Performance. Rehearse and perform drama, using and analyzing how elements convey the meaning, style and form** | 8.9.3 enhance dramatic performance by using, for example; props, music, masks, costumes, percussion or lighting |
**Examples of knowledge and skills appropriate for students in Speech and Drama for Year 7 - 8**

By the end of Class 8 students:

**Creative Speech**
- Enkindle imagination by experiencing living speech and gestures of the consonants, and the music of the vowels.
- Learn creative speech exercises to develop different styles.
- Learn to deepen understanding of the three styles speech, creatively speak ballads to find naturally the journey from Epic speaking to Dramatic and Lyrical speaking.
- Speak powerful texts that deal with light and dark, right and wrong, and experience humour.

**Drama**
- Learn about role, character and relationships in drama, employing speech, speech chorus, movement, song, music and dance or Eurythmy.; create the inner and outer world of a character; differentiating between characters and stereotypes.
- Explore moral dilemmas, character building quests, tests of loyalty and challenges of betrayal, strivings towards truth, beauty and the good through drama.
- Explore situation through fictional settings in space and time.
- Use speech, clarity, pace, volume and projection, and gesture to create dramatic work.

Class 8 - Learn to maintain commitment to a role; exploring motivations and various facets of multidimensional characters; developing and analysing multidimensional relationships in the drama.

**Performance**
- Perform plays and other performances allowing safe expression of their inner selves and to develop responsibility and confidence.
- Become attentive, learning when to act, when to respond, when to speak, to be still, or gesture, and always to be present along with, discussing and understanding the play, exploring its characters, their destinies and, uncovering the ‘hidden’ meaning and essence of the play will strengthen and nourish the inner being of the adolescent.
- Explore space and time, for example, use rhythm and pace to enhance drama; use blocking (for example, when and where to move) and stage areas (such as upstage right, downstage centre) in planning and performance.
Achievement Standard

By the end of Year 8:

- Students identify, discern and apply how the elements of drama are used, combined and manipulated in different styles.

- They understand how they and those from other cultures, times and places communicate artistically powerful human stories and ideas through creative speech and drama.

- Students work together to create, understand and perform drama using the elements of drama, story and structure to create and communicate meaning.

- They apply different performance styles, skills and designs to shape and focus theatrical effect for an audience.

---

Year 8 Twelfth Night Shakespeare
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| **9.1 Creative Speaking.** Develop skill in speech exercises including the six speech gestures | 9.1.1 students work with the whole range of speech exercises including new ones found or created. *(see Annotated Bibliography for speech exercises)*  
9.1.2 students work with the six basic speech gestures (revelations), based on the six shades from Ancient Greece, given by Rudolf Steiner in 1924.  
**Gesture One:** the spoken quality of pointing out, indicating or directing, with the voice incisive in tone, as if the voice is expressing pointing to someone. For example, **“Please do it!”**  
**Gesture Two:** the spoken quality of being thoughtful or pondering, indicating, with the voice long, full toned using drawn-out speech, as if the voice were expressing someone holding onto themselves. For example, **“Over the mountain aloft ran a rush and a roll and a roaring”**  
Alternatively the spoken quality of being indecisive, with the voice long, full toned using drawn-out speech, as if the voice is expressing arms and hands shrugging. For example, **“Now we are in a dreadful quandary. What shall we do?”**  
**Gesture Three:** the spoken quality of groping forward against obstacles, with the voice trembling, as if the voice is expressing rolling or rotating of arms and hands forward. For example, **“You asked me to try to reach this goal. Can I do this?”**  
**Gesture Four:** the spoken quality of antipathy or dismissal, with the voice hard in tone, as if the voice were expressing limbs thrusting away from the body. For example, **“I’m busy. You are superfluous. Get out.”**  
**Gesture Five:** the spoken quality of sympathy or affirmation, with the voice gentle in tone, as if the voice were expressing reaching out towards the object in order to touch it. For example, **“This child that I love is being brought to me here. Come!”**  
**Gesture Six:** the spoken quality of withdrawing into oneself, with the voice curt, clipped staccato, as if the voice were expressing thrusting away of hands (fingers) from the body. For example, **“You propose that we pursue our business at this time. I prefer to take a walk.”**  
  
**xxvi Speech and Drama (Rudolf Steiner) p55** |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>9.2 Creative Speaking.</strong> Develop speech skills through World Literature in Poetry, Drama and Comedies</td>
<td>9.2.1 Speaking, and occasionally performing, great literature will continue to support adolescent students, artistic speaking of texts such as:</td>
</tr>
<tr>
<td><strong>Ode to the West Wind</strong> by Percy Bysshe Shelly</td>
<td></td>
</tr>
<tr>
<td>O Wild West Wind, thou breath of Autumn's being, Thou, from whose unseen presence the leaves dead Are driven, like ghosts from an enchanter fleeing, Yellow, and black, and pale, and hectic red, Pestilence-stricken multitudes: O thou, Who chariost to their dark wintry bed The winged seeds, where they lie cold and low, Each like a corpse within its grave, until Thine azure sister of the Spring shall blow Her clarion o'er the dreaming earth, and fill (Driving sweet buds like flocks to feed in air) With living hues and odours plain and hill: Wild Spirit, which art moving everywhere; Destroyer and preserver; hear, oh hear!</td>
<td></td>
</tr>
<tr>
<td><strong>Sonnet 18 (William Shakespeare)</strong></td>
<td></td>
</tr>
<tr>
<td>Shall I compare thee to a summer's day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date: Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd; And every fair from fair sometime declines, By chance or nature's changing course untrimm'd; But thy eternal summer shall not fade Nor lose possession of that fair thou owest; Nor shall Death brag thou wander'st in his shade, When in eternal lines to time thou growest: So long as men can breathe or eyes can see, So long lives this and this gives life to thee</td>
<td></td>
</tr>
<tr>
<td><strong>9.2.2</strong> The sonnet form can be developed as creative speech work (See Rudolf Steiner’s comment on speaking sonnets in Annotated Bibliography), the sonnet form is mastered in speech with attention to the sculptural quality of recitation in the two quatrains and the quality in the musical, declamatory speech in the sextet, for example;</td>
<td></td>
</tr>
<tr>
<td><strong>Sonnet 18 (William Shakespeare)</strong></td>
<td></td>
</tr>
<tr>
<td>Shall I compare thee to a summer's day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date: Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd; And every fair from fair sometime declines, By chance or nature's changing course untrimm'd; But thy eternal summer shall not fade Nor lose possession of that fair thou owest; Nor shall Death brag thou wander'st in his shade, When in eternal lines to time thou growest: So long as men can breathe or eyes can see, So long lives this and this gives life to thee</td>
<td></td>
</tr>
<tr>
<td><strong>9.2.3</strong> students continue to explore the qualities of humorous speech, for example: from the <strong>Pirates of Penzance</strong> by Gilbert and Sullivan,</td>
<td></td>
</tr>
<tr>
<td>I am the very pattern of a Modern general I've information vegetable, animal and mineral; I know the kings of England, and I quote the fights historical, From Marathon to Waterloo, in order categorical; I'm very well acquainted too with matters mathematical, I understand equations, both the simple and quadratical, About binominal theorem I'm teeming with a lot o' news – With many cheerful facts about the square on the hypotenuse. I know the scientific names of beings animalculus, In short, in matters vegetable, animal and mineral, I am the very model of a modern Major General.</td>
<td></td>
</tr>
<tr>
<td>Content Description</td>
<td>Content Elaborations</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------</td>
</tr>
</tbody>
</table>
| **9.3 Creative Speaking.** Speak the morning verse and lesson verses from year 9 topics. | 9.3.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other  
9.3.2 morning verse:  
*Full text in the image on page 31*  
I look into the world  
In which the sun is shining..  
9.3.4 lesson verses can be spoken in connection with specific lessons such as a main lesson, for example, “Measure Me Sky” as a morning for a geometry main lesson  
Measure me sky!  
Tell me I reach by a song  
Nearer the stars  
I have been little so long  
Weigh me, high wind!  
What will your wild scales record  
Profit of pain  
Joy by the weight of a word  
Horizon reach out  
Catch at my hands  
Rim of the world widen my eyes by a thought  
Sky be my depth  
Wind be my weight and my height  
World, my heart’s span  
Loveliness, wings for my flight.  
Leonora Speyer |
| **9.4 Drama Making.** Develop elements of drama to express roles and characters | 9.4.1 learn and practice; expression, posture, gesture, movement and voice to portray various characters  
9.4.2 learn and practice; working with other students to explore character relationships using voice variation, eye contact and space |
| **9.5 Drama Responding.** Appreciate and give feedback to drama performances | 9.5.1 developing appreciation and providing respectful feedback using the elements of drama and production to delineate feedback. |
| **9.6 Performance.** Use Creative Speech skills and drama experience to perform various styles | 9.6.1 perform dramatic work using Creative Speech, choice of dramatic work will often depend on a particular classes disposition but may include:  
Plays written by teachers and/or students reflecting various areas of the curriculum,  
Dramatised Poetry,  
Whole high school music theater or other performances,  
Comedies by Moliere  
Shakespeare- A Midsummer Night's Dream or Romeo and Juliet  
Fire on the Snow (radio play, Douglas Stewart)  
9.6.2 perform dramatic work employing transitions and choreography |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| 9.7 *Performance.* Work together to interpret and rehearse scripts | 9.7.1 create characters, situations and relationships based on the script and stage directions  
9.7.2 work co-operatively to organise space and staging |
| 9.8 *Performance.* Rehearse and perform drama | 9.8.1 enhance dramatic performance by using, for example; props, music, masks, costumes, percussion or lighting |

Year 9/10 Wearable Arts and Drama festival curated and performed by students and staff
Year 10

Working consciously with all that has gone before, Year 10 students grasp anew Artistic Speech, working confidently with sound, word and sentence gestures. They can now apply their Creative Speech skills to learning and speaking world drama and in creating their own dramatic work.

The essential theme of love is woven through the whole tapestry of drama in year 10.

I Would Like

I would like
to be born
in every country,
have a passport
for them all
to throw
all foreign offices
into panic …
In my damned beloved universe
I would like
to be a lonely weed,
but not a delicate Narcissus
kissing his own mug
in the mirror …
And I would like happiness,
but not at the expense of the unhappy,
and I would like freedom,
but not at the expense of the unfree.
I would like to love
all the women in the world,
and I would like to be a woman, too—
just once …
Why couldn't we give motherhood
to men?
If an innocent child
stirred …
below his heart,
man would probably
not be so cruel.

Yevgeny Yevtushenko
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| **10.1 Creative Speaking.** Practice speech exercises including expressing in the speech the six gestures of direction or indication, thoughtful reflection, uncertainty, antipathy, sympathy and withdrawal. | 10.1.1 students work with the whole range of speech exercises including new ones found or created. *(see Annotated Bibliography for speech exercises)*
10.1.2 students work with the six basic speech gestures (revelations), based on the *six shades* from Ancient Greece, given by Rudolf Steiner in 1924. See 9.1.2 |

| **10.2 Creative Speaking.** Develop and refine expressive speech skills to communicate ideas from World Literature in Poetry, Drama and Comedies (including Aboriginal and Torres Strait Islander) | 10.2.1 Speaking, and occasionally performing, great literature, beautiful imaginative poetry with its melodic and rhythmic qualities, such as;

*Prometheus Unbound* by Percy Bysshe Shelly

My soul is an enchanted boat,
Which like a sleeping swan does float
Upon the silver waves of thy sweet singing:
And thine doth like an angel sit
Beside a helm conducting it
Whilst all the winds with melody are ringing.

*The Wattle Tree* by Judith Wright

The tree knows four truths - earth, water, air and the fire of the sun.
The tree holds four truths in one.
Root, limb and leaf unfold
out of the seed and these rejoice
till the tree dreams it has a voice
to join four truths in one great world of gold.

10.2.2 students work/perform modern verse such as:

*The Fire of Freedom*

Brothers and Sisters of the WALL
You have lit the flame
Ignited with your hopes and dreams

It burns now
Brightly for all the world to behold
Spread it with your voices, and speak from
The love in your hearts.

There is still much to do before we are all truly free.
The walls of concrete crumble and fall
Just like the walls around our hearts.
For when all our walls disappear,
That is when peace will reign
And the fire will burn forever!

*(Graffiti on the Berlin Wall)* |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| 10.2.3 students explore the qualities of humorous speech, for example, | *The Weather Prophet* by Banjo Patterson  
'Ow can it rain.' the old man said,  
'with things the way they are?  
You've got to learn off ant and bee,  
and jackaroo and galah;  
And no man never saw it rain,  
for fifty years at least,  
Not when the blessed parakeets  
are flyin' to the east!'  

The weeks went by, the squatter wrote  
to tell his bank the news.  
'It's still as dry as dust,' he said,  
'I'm feeding all the ewes;  
The overdraft would sink a ship,  
but make your mind at rest,  
It's all right now, the parakeets  
are flyin' to the west!'  

*A B Paterson* |
| 10.3 Creative Speaking. | 10.3.1 a clearly enunciated morning greeting sets the daily tone for speaking to each other  

10.3.2 morning verse:  

*I look into the world  
In which the sun is shining.*  

*[See full text in the image on page 3]*  

10.3.4 lesson verses can be spoken in connection with specific lessons such as a main lesson, for example, the first four lines from *Auguries of Innocence* by William Blake as a lesson verse for science or mathematics;  

*To see a World in a Grain of Sand  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand  
And Eternity in an hour.*  

*William Blake* |
| 10.4 Drama Making. | 10.4.1 learn and practice; expression, posture, gesture, movement and voice to portray various characters  

10.4.2 learn and practice; working with other students to explore character relationships using voice variation, eye contact and space |
<table>
<thead>
<tr>
<th>Content Description</th>
<th>Content Elaborations</th>
</tr>
</thead>
</table>
| 10.5 Drama Making. Work with dramatic tension and action developing dynamics using a range of styles and performance spaces | 10.5.1 discuss and convey the tensions in stories, ideas, characters, relationships, actions and dialogue  
10.5.2 develop dynamics in movement and artistic speech, cues, proximity and transitions |
| 10.6 Drama Making. Combine drama with other art forms and subjects e.g. Eurythmy, music and contemporary Aboriginal and Torres Strait Islander drama | 10.6.1 combine drama and creative speech work with other art forms including dance, music, Eurythmy, visual arts and media arts  
10.6.2 explore use of digital media in relationship to performance. For example photograph or film performance for school promotion purposes |
| 10.7 Drama Responding. Relating to drama as audience and analyzing how different elements convey dramatic style and meaning. | 10.7.1 reflect on their own dramatic work  
10.7.2 be an attentive, appreciative audience and providing respectful feedback  
10.7.3 communicate reflections on own and other’s dramatic work using elements of drama and production to delineate feedback |
| 10.8 Performance and History of Drama Use Creative Speech skills and drama experience to perform drama from ancient to modern times- (including Aboriginal and Torres Strait Islander culture). Identify and analyse features and purposes to understand diverse cultural viewpoints. | 10.8.1 perform dramatic work using Creative Speech, choice of dramatic work will often depend on a particular classes disposition but may include:  
- Plays written by teachers and/or students reflecting various areas of the curriculum,  
- Dramatised Poetry,  
- Whole high school music theatre or other performances,  
- Antigone (Sophocles)  
- Sparkle Shark (Philip Ridley)  
- A Midsummer Night's Dream (Shakespeare)  
- Romeo and Juliet (Shakespeare)  
- Fire on the Snow (radio play, Douglas Stewart)  
- The Importance of Being Earnest (Oscar Wilde)  
10.8.2 perform dramatic work employing transitions and choreography |
| 10.9 Performance. Explore performance styles for devised and scripted drama, refining production, design and technologies to unify dramatic meaning and enhance theatrical effect | 10.9.1 exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills  
10.9.2 collaborating and undertaking responsibilities in rehearsing and performing drama  
10.9.3 working with design including set design, technology such as vision systems, lighting systems, sound systems as well as makeup and props  
10.9.4 work with performance promotion (school play flyers), setting up and pulling down a performance (bump in, bump out), make performance programs and engage in front of house activities |
Counter Tension sketch shows the 6 directions held with a depth of penetration in the body so that e.g. the back space is present in the forward movement and the consciousness of below in the space above.

From Dawn Langman’s The Art of Acting \textsuperscript{xxvii}

Examples of knowledge and skills appropriate for students in Speech and Drama for Year 9 -10

Class 10 students:

**Creative Speech**

- experience living speech, through the movements of the consonants, and the music of the vowels, whereby imagination enkindles the imagination.
- consolidate their work with various speech exercises and use them to warm up the voice before engaging in the art of recitation and declamation.
- Artistically speak verse from Classic, Romantic and Modern Poetry
- Develop and understand the art of recitation and declamation
- Deepen expression of the six gestures of speech

**Drama**

- learn about role and character, analyse and use background, motivation, words and actions of characters to build roles; sustaining multidimensional relationships in the drama to develop the interplay between characters
- explore situation through fictional settings in space and time
- use speech, clarity, pace, volume and projection, and gesture to create dramatic work

**Performance**

- perform drama allowing safe expression of their inner selves and develop responsibility and confidence.
- explore space and time, for example, use rhythm and pace to enhance drama; use blocking (for example, when and where to move) and stage areas (such as upstage right, downstage centre) in planning and performance
- explore situation, using props, costumes and furniture to establish situation;
explore speech and gesture and sustain belief in character and situation through speech and gesture; reveal character and situation through the use of voice, movement/blocking and props

use space and time and manipulate time in drama; use blocking (for example, when and where to move) and stage areas (for example, upstage right, downstage centre) in planning and performance

explore mood and atmosphere and tension, for example, use stage design to create the feeling or tone of the physical space

modify production to suit different audiences including through make up, costume design and technology e.g. use of lighting, sound systems, stage management.

---

*Fiddler on the Roof – Year 10 Musical*
Achievement Standard Year 10

By the end of Year 10:

- Students use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints including developing an understanding of performance styles, meanings and aesthetic effects.

- Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces.

- They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting in order to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

Year 10 production of Les Miserables

References


ii Steiner, Rudolf in his introduction to Lecture “The Genius of Language.” Anthroposophic Press

iii Michaela Gloeckler , M.D. Swiss Pediatrician.

iv Anne Greer, ex-teacher, Toronto Waldorf School.

v Bernadette White, Waldorf teacher, trainer and pedagogical researcher, Australasia.


vii Sophia Walsh. Abridged notes from1986 Formative Speech and Stage Art (self-published)

viii Steiner von Sievers, Marie Creative Speech, Rudolf Steiner Press 2013

ix Patzlaff, Rainer, Childhood Falls Silent: The Loss of Speech, Steiner Waldorf Schools Fellowship UK


xi Steiner Rudolf. Morning Verse for Classes 1-4 used in Steiner/Waldorf schools world-wide.

xii Kalevala, Land of Heroes Everymans Library No 259 1907 Rune IX Origin of Iron.

xiii Van Haren, Wil, Kischink, Rudolf Child's Play: Games for Life for Children and Teenagers (Learning Resources) (v. 1 & 2) Hawthron 1996, and

xiv Van Haren, Wil, Kischink, Rudolf Child's Play: Games for Life for Children and Teenagers v.3 Hawthorn 1994

xv von Alphens, Catherine The Waldorf Approach to Writing & Reading In Grades 1 & 2 p8

xvi Barnes, Christa Choral Recitation in Education as an Art. Vol. 31, No. 2 Spring/Summer 1973. Published by the Waldorf Schools of North America

xvii The Holy Book of the Persians, Zend Avesta attributed to Zarathustra

xviii Giordano Bruno , Italian philosopher 1548-1600

xix The speech exercises, translated by Maisie Jones, are included in the book Creative Speech: The Nature of Speech Formation by Rudolf Steiner and Marie Steiner-von Sievers; Rudolf Steiner press 1978. The translations by Mechtild Harkness are included as an appendix in the SEA Annotated Bibliography (see below)

xx Steiner, Rudolf Speech and Drama; 19 lectures: Anthroposophic Press. Archive addition p189

xxi Langman, Dawn The Art of Acting Temple Lodge 2014 p 131; illus Raphaela Mazzone


xxiii Schiller,Frederick, “The saying of Poetry” from the lyrical play Homage to the Arts as quoted by Steiner


xxv Müller, Eric Drama and the Education of Youth. AWSNA High School Research Paper

xxvi Steiner, Rudolf Speech and Drama; 19 lectures: Anthroposophic Press. Archive addition p55

xxvii Langman, Dawn The Art of Acting Temple Lodge 2014; illus Raphaela Mazzone

Annotated Bibliography

A fuller Annotated Bibliography is available to Steiner Education Australia member schools on the Membership area of the SEA web-site