



**Module Handbook for the
Master of Arts
Eurythmy
Course of Study:
Eurythmy as Performing Art
at Alanus University
Revised 1.9.2015**



Master of Arts Eurythmy

Course of Study: Eurythmy as Performing Art

EuPerf MA 1	Solo Work
EuPerf MA 2	Ensemble Work
EuPerf MA 3	Directing, Choreography, and Coaching
EuPerf MA 4	Aesthetics, History of Eurythmy
EuPerf MA 5	Directing, Choreography Assistance
Eu MA 6	Anthroposophy/Eurythmy Studies/Social Science
Eu MA 7	Complementary Artistic Subjects
EuPerf MA 8	Main Master's Project
Eu MA 9	Practical Field Work

The module Eu Perf MA 1 is mandatory. At least two additional modules from Eu Perf MA 1, 2, 3 must be chosen. Module 1, for example, may be done twice as long as a total of three performance/presentations from Eu Perf MA 1, 2, 3 are completed.



Study Plan for the three specialisations

Master of Arts Eurythmy	Course of Study Eurythmy in Education and as Social Art	Course of Study Eurythmy therapy	Course of Study Eurythmy as Performing Art
Core Subjects	Eurythmy teaching methods for children, adolescents and adults I 5 CP	Fundamentals of Eurythmy therapy 5 CP	Solo work 5 CP
	Eurythmy teaching methods for children, adolescents and adults II 5 CP	Applied Eurythmy therapy I 5 CP	Ensemble work 5 CP
	Eurythmy 5 CP	Applied Eurythmy therapy II 5 CP	Directing, Choreography and Coaching 5 CP
15 CP			
Academic Study 10 CP	Education and School Development 5 CP	Medicine I 5 CP	Aesthetics, History of Eurythmy 5 CP
	Art and Society 5 CP	Medicine II 5 CP	Directing, Choreography Assistance 5 CP
Anthroposophy and Research Skills 5 CP	Anthroposophy/ Eurythmy Studies / Social Sciences 5 CP		
Supplementary Subjects 5 CP	Complementary Artistic Subjects 5 CP		
Masters Module 15 CP	Master's Project 15 CP	Master's Project 15 CP	Master's Project 15 CP
Placement 10 CP	Practice Placements 10 CP		
Total	9 Modules, 60 CP		



Module: EuPerf MA 1	Solo Work	
Course of Study: MA Eurythmy	Recommended start: 1st semester	
Responsible: Prof. Melaine MacDonald	Workload: 150 Hours	Credits: 5 ECTS
Prerequisites: none	Frequency: bi-annually	Duration: 2 blocks

Content of this Module:	<p>The solo work is to integrate the following components:</p> <ul style="list-style-type: none"> • A self-selected theme • A theme or practical assignment prescribed by the tutor • Independent as well as mentor-directed rehearsals and project development <p>The performance-presentations can be in different genres or styles. The theme, including concept and approach, is developed and presented by the student and then worked through with the goal of achieving authenticity and dramaturgical clarity. The mentor and/or chosen additional director are actively involved in the different phases of the development of the performance/project. The length and form of the presentations depends on the theme and the material chosen. New questions and approaches must be posed and must take on form. An artistically designed workshop style of presentation can be an option, though not compulsory.</p>
Learning aims:	<p>The student's artistic resources should be expanded and developed. This calls for the full engagement of the artist's whole personality. Progress in mastering one's movement (technique) eurythmically and widening the horizon of one's artistic expression are key concerns. Balance between the content and the way it is presented is required. Coherence and dramatic effectiveness are achieved through the process of building a concept of the whole. The student has the task of posing new questions within the context of their own artistic development. Orientation within the eurythmy scene as well as in the context of today's artistic productions must become evident.</p>
Learning outcomes:	<ul style="list-style-type: none"> • Creativity in ideas and concept formation • Initiative and consistency in carrying out the process • Strength of expression • Focus, presence and stamina • Creative mastery of eurythmical elements • Imagination and originality • Ability to work with constructive criticism
Teaching and learning methods:	<p>Rehearsals, individual correction, dialogue/observation, reflection, presentation of work followed by discussion/colloquium. The tutors determine the context in which the work will be presented.</p>
Assessment procedures/ Requirements for awarding CP:	<ul style="list-style-type: none"> • Presentation of the concept with a written outline of the work /individual study • Presentation of work with performance and a following conversation/colloquium (approximately 60 minutes total /examination)
Recommended reading:	<ul style="list-style-type: none"> • Rudolf Steiner: Eurythmy as Visible Speech (GA 279). Anastasi. Leominster (2005) • Rudolf Steiner: Eurythmy as Visible Singing (GA 278). Anastasi. Leominster (2013). • Jacques Lecoq: The Moving Body and the Poetic Body: Teaching Creative Theatre. Methuen Drama (2009/11) Alexander Verlag (2000). • Michael Chekhov: On the Technique of Acting (1912). Harper Collins (1993). • Lorna Marshall, Yoshi Oida: The Body Speaks. Palgrave Macmillan (2002).



Module: EuPerf MA 2		Ensemble Work	
Course: MA Eurythmy	Recommended start: 2nd semester		
Responsible: Prof. Melaine MacDonald	Workload: 150 Hours	Credits: 5 ECTS	
Prerequisites: none	Frequency: bi-annually	Duration: 2 blocks	

Content of this module:	An ensemble project directed by a choreographer/director (tutor, colleague, or fellow student). The creation of the theme as well as the staging or directing can be done in different ways. Consistency and clarity of the concept is discussed beforehand with the tutor, as well as the criteria to be assessed for the performance. The length of the production arises out of the nature of the theme. A group consists of at least three "movement people", either eurythmists or other movement artists.
Learning aims:	Increased eurythmical skill and artistic expression in the context of ensemble work. The ability to take up the vision and the working style of the director/choreographer should be evident.
Learning outcomes:	<ul style="list-style-type: none"> • Receptivity to the intentions of the director. • Work ethos and self-discipline. • Convincing mastery, differentiation and use of the elements of eurythmy, possibly incorporating other modes of movement. • Initiative and independence.
Teaching and learning methods:	Rehearsals, individual correction, dialogue/assessment, reflection on the agreed criteria and tasks as a guide for your own practice or rehearsing.
Assessment procedures/ Requirements for awarding CP:	<ul style="list-style-type: none"> • Presentation of the work followed by a discussion/colloquium. • Written reflection and documentation of the entire project process.
Recommended reading:	<ul style="list-style-type: none"> • Walter Pfaff, Erika Keil, Beate Schlapfer (eds.): The Speaking Body, Texts on Theatre Anthropology. Alexander Verlag. Berlin (1996).



Module: EuPerf MA 3	Eurythmy	
Course of Study: MA Eurythmy	Recommended start: 3rd semester	
Responsible: Prof. Alexander Seeger	Workload: 150 Hours	Credits: 5 ECTS
Prerequisites: none	Frequency: bi-annually	Duration: 2 blocks

Content of this module:	<p>The student can develop a performance with:</p> <ul style="list-style-type: none"> • Fellow students • Students in a eurythmy training • Trained eurythmists • A mixed group <p>A concept for the performance is developed with the tutor and worked out independently and brought to completion by the student. The responsible tutor accompanies the process. The student should develop and realise his/her own visions. The task includes developing the content, planning the rehearsals, rehearsing, directing the performers, organising the performance and evaluating the process and results.</p> <p>The selected group must have the potential to express what is artistically demanded.</p>
Learning aims:	To develop competence as a choreographer, director and coach.
Learning outcomes:	<ul style="list-style-type: none"> • Imagination and a capacity for vision • Compositional and dramatic skills • Perception of the potential and abilities of the performers in relation to your vision • Differentiated handling of the qualities of space and time • Enthusiasm, commitment and the ability to convince • Stamina, ability to carry out the project
Teaching and learning methods:	Concept development, rehearsing, individual correction, dialogue/assessment with the tutor.
Assessment procedures/ Requirements for awarding CP:	Performance of the project, discussion/colloquium, written evaluation of the achievements, as well as reflection on and a description of the way of working as the director.
Recommended reading:	<ul style="list-style-type: none"> • Tatiana Kisseleff: Eurythmie-Arbeit. Die Pforte. Basel (1982) • Gabriele Brandstetter: Tanz-Lektüren. Fischer Verlag (1995) • Peter Brook, The Empty Space (1968). Simon & Schuster (1995); Touchstone (1995); Prentice Hall & IBD (1995).



Module: EuPerf MA 4	Aesthetics, History of Eurythmy	
Course of Study: MA Eurythmy	Recommended start: 1st semester	
Responsible: Prof. Melaine MacDonald	Workload: 150 Hours	Credits: 5 ECTS
Prerequisites: none	Frequency: bi-annually	Duration: 3 blocks

Content of this module:	<p>This module consists of two parts:</p> <ol style="list-style-type: none"> 1. History of eurythmy in the context of the history of dance and theatre 2. Aesthetics: fundamental aspects of art and relevant issues of stage and performance work <p>For the history of eurythmy, a selection from the following topics will be worked on:</p> <ul style="list-style-type: none"> • Esoteric and exoteric sources of new dance forms in the first part of the 20th century • The beginning of eurythmy and its impact on the public • Common features of eurythmy and other new dance or movement disciplines as an expression of those times • Contemporary descriptions and commentaries from the time when eurythmy began • Biographical sketches of dance artists and movement reformers active at that time • Photos and filmed examples of different movement idioms and phenomena <p>On the theme of aesthetics, a selection of the following topics will be addressed:</p> <ul style="list-style-type: none"> • History of aesthetics • Main currents of the philosophy of art up to the modern classics • Rudolf Steiner's view of art • Insight into the main currents of contemporary aesthetics and philosophy of art
Learning aims:	To acquire relevant insights into the history of eurythmy in the context of the history of dance and aesthetic orientation in matters of stagecraft. One's own aesthetic orientation should become more conscious and individually worked through.
Learning outcomes:	<ul style="list-style-type: none"> • Ability to see one's eurythmic field of work in the historical context • Orientation in today's movement scene • Openness and comprehension in respect to other forms of expression • Orientation in the history of aesthetics • Independence and awareness of your own individually developed aesthetics • Ability to research and explore within eurythmy
Teaching and learning methods:	Lectures, seminars, attending performances, talks, reading selected texts, viewing photos, videos & pictures, reflecting on your career and artistic development in the form of written work, discussions and other suitable forms.
Assessment Procedures/ Requirements for awarding CP:	<p>Within the subjects of aesthetics and the history of eurythmy, the relevant type of assessment will be announced at the beginning of each seminar:</p> <ol style="list-style-type: none"> 1. Written assignments, 2. Discussions based on text studies, and 3. Oral presentation
Recommended Reading:	<ul style="list-style-type: none"> • Rudolf Steiner: all the volumes on eurythmy in the Collected Edition. • Magdalena Siegloch: How the New Art of Eurythmy Began: Lory Maier-Smits the First Eurythmist. Temple Lodge. London (1997). • Annemarie Dubach: Eurythmie – Erinnerungen. Phil.-Anthr. Verlag. • Gabriele Brandstetter: Loie Fuller. Rombach (1989). • Sabine Huschka: Moderner Tanz. Rowohlt (2002). • Jack Anderson: Art Without Boundaries. Dance Books (1997). • R. Copeland (ed.): What is Dance? Oxford University Press (1983).



Module: EuPerf MA 5		Performance project assistance	
Course of Study: MA Eurythmy		Recommended start: 3 rd semester	
Responsible: Prof. Alexander Seeger		Workload: 150 Hours	Credits: 5 ECTS
Prerequisites: none		Frequency: bi-annually	Duration: 3 blocks

Content of this module:	<p>The student observes and possibly assists with a eurythmy, theatre or dance production.</p> <p>The work will focus on the preparation phase (development of the idea), the implementation process, and the final phase, with the following tasks:</p> <ul style="list-style-type: none"> • Observe and document the various phases • Become conscious of and grasp the various methods of rehearsing/ working within this project • Describe the specific approach and the methods used • Reflect on how these methods influence the participants and the process
Learning aims:	<p>As a silent observer/ assistant, the student should develop the ability to accompany, analyse and document an artistic process.</p> <p>The student follows the director or choreographer in their work:</p> <ul style="list-style-type: none"> • As a conceptual artist – transforming ideas into form • As a teacher – developing ways and means to enable the performing artists to find their personal expression • As an educator - structuring technical and organisational processes • As a manager - co-ordinating the complex processes of production • As a director – responsible for the leadership of the project <p>Furthermore, the student accompanies those involved in the production, helps where possible, and observes the public's response to the performance.</p> <p>Artistic and practical stimuli and insights arising from this experience should be reflected and used as points of reference for the student's own artistic work.</p>
Learning outcomes:	<ul style="list-style-type: none"> • Ability to comprehend the processes • Reliability and co-operation skills • Skills in observation and analysis • Ability to reflect and evaluate • An overview of rehearsal methods
Teaching and learning methods:	<p>Placement (observation, analysis, reflection), assistance (practical help, sub-tasks, rehearsal work, possibly organisation, etc.), documentation (description, articulation and clarity in written form).</p>
Assessment Procedures/ Requirements for awarding CP:	<p>Written documentation and reflection of the whole process, final consultation with tutors.</p>
Recommended Reading:	<ul style="list-style-type: none"> • Peter Brook: <i>The Empty Space</i> (1968). Simon & Schuster (1995); Touchstone (1995); Prentice Hall & IBD (1995). • Susan Leigh Foster: <i>Reading Dancing: Bodies and Subjects in Contemporary American Dance</i>. Univ. of California Press (1986). • Alison Oddey: <i>Devising Theatre: A Practical and Theoretical Handbook</i>. Routledge/ Taylor and Francis Group. London and New York (1994/96/2009).



Module: EU MA 6	Anthroposophy, Eurythmy Studies, Social Science	
Course of Study: MA Eurythmy	Recommended start: 2 nd semester	
Responsible: Prof. Stefan Hasler	Workload: 150 Hours	Credits: 5 ECTS
Prerequisites: none	Frequency: bi-annually	Duration: 3 blocks

Content of this module:	<ul style="list-style-type: none"> • Anthroposophic spiritual science: epistemology, the study of the nature of the human being, self-education • Eurythmy studies: scientific approaches, aesthetics, history of eurythmy, basic research methods, and effective methodologies • Tasks in society, the concept of competence, how to practice, eurythmy and the public, self-development and self-presentation
Learning aims:	<p>Students are prepared for the demands of professional life. This entails: (1) awareness of methods and the ability to educate yourself, (2) the ability to reflect on your own activity and to develop your professional competence on the basis of a methodical approach to your practice, (3) identifying the conditions within your professional domain and developing appropriate practical plans for action.</p> <p>These themes underlie the following three seminars:</p> <p>(1) Anthroposophical spiritual science: Eurythmy lives in the context of spiritual science (anthroposophy) founded by Rudolf Steiner. Artistic and professional development within this context always entails self-development and self-education. For this, anthroposophy gives various methods of schooling. The objective is a) to study and discuss anthroposophy and the scientific and philosophical foundations of knowledge, b) to comprehend and critically reflect on the implicit and explicit picture of the human being in the context of anthroposophy, and c) to test and make use of the methods of self-education. Anthroposophy exists within a cultural, philosophical, and historical context. Students will be encouraged to place Steiner's work into the framework of non-anthroposophical scientific models and theories and to critically reflect on its specific possibilities and limitations.</p> <p>(2) Eurythmy studies: Students learn to illuminate and penetrate their own subject by means of selected themes. In particular, phenomenological, empirical and hermeneutical methods of scientific study or research are applied, developed and questioned for their specific relevance this subject.</p> <p>(3) Social science: After clarifying the concept of competence, students investigate what skills are essential for their chosen careers. Out of this arises the path of personal schooling in this profession, in which an emphasis is put on eurythmical practice in an environment where eurythmy is not known. Hence the students develop an individual profile and learn to implement their ideas and intentions in projects and professional marketing.</p>
Learning outcomes:	<ul style="list-style-type: none"> • Ability to reflect on epistemology and philosophy • Contextual communication skills • Insight into relevant ideas about the nature of the human being • Ability to practice self-education and self-development, crisis management, honest self-assessment and problem-solving strategies • Understanding of research methods • Ability to bridge theory and practice
Teaching and learning methods:	Seminars, experiential learning, individual discussions, individual coaching



Assessment Procedures/ Requirements for awarding CP:	Talks, written essays, project presentations, journal and/or written documentation may be used to demonstrate competence in self-education and the achievement of the learning objectives. At the start of each seminar, the appropriate method of assessment will be announced.
Recommended Reading:	<ul style="list-style-type: none"> • Steiner, Rudolf: The Philosophy of Freedom. Rudolf Steiner Press, London & Anthroposophic Press, Spring Valley, New York. • Steiner, Rudolf: A Theory of Knowledge implicit in Goethe's World Conception. AP Spring Valley, New York. • Steiner, Rudolf: Theosophy. RSP London & AP Spring Valley, New York. • Stefan Hasler: Die Toneurythmieformen von Rudolf Steiner. Dornach (2009). • Goethe. Fairytale, tr. Thomas Carlyle. <p>http://wn.rsarchive.org/RelAuthors/GoetheJW/GreenSnake.html</p> <p>"Goethe's Fairy Tale of the Green Snake and the Beautiful Lily", Donald Maclean (tr.). With a commentary by Adam McLean. Grand Rapids, MI. Phanes Press.</p> <ul style="list-style-type: none"> • Brater, M., Heidekorn, A., Hemmer-Hill, Ch, Schrodde, N., Wagner, K., Eurythmie in sozialen Arbeitsfeldern: Arbeitsbereiche, Aufgaben und Qualifikationsbedarf der Sozialeurythmie. Dornach 2011.



Module: MA 7		Complementary Arts	
Course of Study: MA Eurythmy	Recommended start: 3 rd semester		
Responsible: Prof. Tanja Masukowitz	Workload: 150 Hours	Credits: 5 ECTS	
Prerequisites: none	Frequency: bi-annually	Duration: 3 blocks	

Content of this module:	<p>This module provides experience in various artistic and movement-related subjects, such as:</p> <ul style="list-style-type: none"> • Music, e.g. elementary music theatre by Carl Orff, choir • Theatre, e.g. biographical theatre, mime • Speech, e.g. speech formation, voice and speech training • Drama • Dance, e.g. modern dance, Indian dance • Fine arts, e.g. clay modelling/ sculpture, painting • Other related arts, therapies and forms of movement, e.g. Tai Chi, dance therapy, Feldenkrais <p>Courses are available in these subjects; individual solutions can also be found in co-operation with other institutes.</p>
Learning aims:	<p>Through acquiring basic knowledge and skills in at least two complementary subjects, the student's own subject is repeatedly re-examined from different angles. This provides stimulus for an intensive experience and comparison of related or different forms of movement and art. Through exposure to other art forms/ types of therapy, the student acquires a differentiated perception and an enhancement of eurythmical and therapeutic elements.</p>
Learning outcomes:	<ul style="list-style-type: none"> • Capacity to develop self-determined aims • Interest in and receptivity to other impulses • Inner flexibility and openness • Enhanced expressiveness and representational skills in artistic subjects • An extended range of movement ability and qualities • Ability to perceive and carry out new tasks and exercises • Broadening of horizons
Teaching and learning methods:	<p>Individual lessons, group sessions, individual practice and work, project tasks, seminars, lectures, or other relevant forms of learning.</p>
Assessment Procedures/ Requirements for awarding CP:	<p>At the start of the seminar the modes of assessment will be agreed individually with the respective tutors. The following assessment forms are possible:</p> <ul style="list-style-type: none"> • Discussion during the lessons • Sharing exercises • Group tasks and individual tasks • Exhibitions and/or presentations • Presentation with written documentation
Recommended Reading:	<p>Literature on the chosen themes is chosen individually with the agreement of the respective tutors.</p>



Module: EuPerf MA 8		Main Master's Project	
Course of Study: MA Eurythmy	Recommended start: 4 th semester		
Responsible: Prof. Melaine MacDonald	Workload: 450 Hours	Credits: 15 ECTS	
Prerequisites: At least two completed modules	Frequency: bi-annually	Duration: Maximum 6 months	

Content of this module:	<p>The Main Masters Project consists of:</p> <ul style="list-style-type: none"> • Solo performance or the directing of a performance • Short presentation of the intentions and elements of the performance • Documentation, reflection, and analysis of the beginning, development, and realisation of the project. Minimum 20 pages to maximum 40 pages (excluding appendices) • Documents about the programme (background, text references, photos, videos, eurythmy forms, or other relevant additions)
Learning aims:	<p>The main Masters Project is practical and artistic. The students demonstrate that they can develop and show a performance programme or event based on their own initiative. In addition, the student will clearly, informatively and pictorially document the complete process. The theme and the related issues must be clearly presented in the written work; the recording of the process should be artistic, concrete and comprehensible. In the conclusion, the results and consequences should be appropriately evaluated and articulated. In the performance itself, technique, expression and dramatic effectiveness have to achieve a convincing level. Awareness of today's performance practice is required. The student's initiative as an artist should be evident and the work should reach the target audience. The project (its concept, rehearsal and directing) is accompanied by the main tutor and a selected coach, choreographer, or director.</p> <p>In particular, the student should be able:</p> <ul style="list-style-type: none"> • To show coherence and balance between the acquired technique and the artistic expression of the work, through the ability to discern and to master the movement potential of the physical, life-energy/etheric, experiential/emotional and spiritual dimensions. • To show dramaturgical and compositional skills • To plan and judge efficiently the stages of development of the programme and rehearsals • To organise and/or produce the requisite components of the production (lighting, stage sets, costumes) • To involve and organise other arts such as sculpture, installation, painting or drama if necessary for the execution of the concept
Learning outcomes:	<ul style="list-style-type: none"> • Originality and independence • Convincing eurythmical technique • Expressive strength and authenticity • Courage and joy in discovery • Ability to structure, right into the details • Dramaturgical, compositional ability • Verbal and written ability • Ability to reflect on the work and on oneself
Teaching and learning methods:	<p>Concept development, rehearsal work, reflection, organisation and performance.</p>



<p>Assessment Procedures/ Requirements for awarding CP:</p>	<ul style="list-style-type: none"> • Performance • Short oral presentation of the work • Written documentation <p>The overall grading of the Masters Project is derived from the grades for the performance, the oral presentation and the written documentation. Here the grade for the performance comprises 70%, the grade for the presentation 10% and the grade of the written documentation 20% of the final grade.</p>
<p>Recommended Reading:</p>	<p>Literature on the theme</p>



Module: Eu MA 9		Practical Field Work	
Course of Study: MA Eurythmy	Recommended start: 1 st and 2 nd semester		
Responsible: Prof. Melaine MacDonald	Workload: 300 Hours	Credits: 10 ECTS	
Prerequisites: none	Frequency: bi-annually	Duration: 6 – 10 weeks	

Content of this Module:	<p>Course of study: Eurythmy as Performing Art To develop, implement, perform, document and evaluate a stage project with a self-selected target group. It can be either a self-initiated project, or an existing one in which the student actively participates.</p> <p>Course of study: Eurythmy in Education and as Social Art To prepare, implement, document and reflect on three sequences of teaching, each with 6-10 sequential lessons that build on each other. This series of lessons will be carried out with different ages, at least one of which is to take place in a school, and another one with adults. For more lessons or project sequences, you can choose the target group. The mentoring process is part of the placement/internship.</p> <p>Course of Study: Eurythmy Therapy To apply the principles of eurythmy therapy in practice under the supervision of a mentor. The internships will take place in various fields of eurythmy therapy; students will learn through working with individual patients manifesting various medical conditions. Therapy sessions are independently carried out under the guidance of supervisors. Your particular strategy in therapy will be developed and documented in collaboration with doctors and colleagues. Participation in team meetings or therapy discussions is part of the placement/internship.</p>
Learning aims:	Students gain insight and access to a new perspective on how to convey and apply eurythmy in their own field of work. They acquire competence and self-confidence in the planning, implementation and analysis of their own performing/directing, teaching or therapy strategies. From a critically reflective perception of eurythmy practice, they develop new research questions. Their role as performer, teacher, facilitator, or therapist is reflected back and consolidated. The ability is deepened to present content clearly in oral and written form.
Learning outcomes:	<ul style="list-style-type: none"> • Self-confidence and competence in perceiving and forming a process • Professional, personal, methodological self-evaluation • Stamina, engagement and commitment • Ability to analyse and reflect • Co-operation skills, social skills, willingness to learn
Teaching and learning methods:	Placements, internships, and professional practice, applying what one has learned and is currently researching Supervision, intervision, assessment conversations
Assessment Procedures/ Requirements for awarding CP:	The achievement of the learning objectives and the acquisition of key skills are ensured by: <ul style="list-style-type: none"> • Presentation and colloquium/discussion • Documentation • Conversations with the accompanying mentor
Recommended Reading:	Literature on the theme