

Creative Speech

North America

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Association for Anthroposophic Speech Arts 2011/12 Newsletter

Summer 2011 Speech Meet

August 14th to 17th in Spring Valley, NY

Report from Christa Macbeth

At the east coast speechmeet we dedicated one evening to Marie Steiner, and I contributed the following translation of a passage from one of the books about her. It records her memories of the first performances of the Mystery Dramas in Munich. I would like to pass it on to you. Best to everyone.

Marie Steiner: From the Mystery Poetry of Rudolf Steiner to the Goetheanum Building

It was the most beautiful time of the year, this festival time in Munich. That was because for roughly two months we were allowed to concentrate on one project. By day, we rehearsed; at night Rudolf Steiner wrote down his dramas, which were already fully formed in his thoughts. In between, he would direct and oversee the workshops where people were doing carpentry, painting, sculpting, sewing and embroidery according to his directions. He had new ideas for everything; he could take hold everywhere. In his agile hands, a model quickly appeared which the artist who was to carry it out could follow. And so he strode from workshop to workshop, and everywhere new life sprang up, surprising form appeared. There they lay, in the big storerooms, the huge pieces of canvas out of which the sets were made; this is where he gave the measurements for the pillars of the Sun Temple, for the Underground Temple, explained their ornamentation, designed the cloud formations of the spirit realm, the chasms, rocky cones and crystals of Ahriman's realm, the magical structures in Lucifer's realm. On the canvas arose the landscapes with Balde's little, round house, with Hilarius' oval estate, and the forms which would later be realized in wood on the construction site of the Goetheanum. Here stood the furniture which, with its beautiful, moving lines, with its color tones, matched the colors of the surfaces of the walls and was adapted to the psychic configuration of the

people for whose lives they were the outer setting. They always shone in color, these surfaces, depending on the different quality of the individual or the use of the space. Later we introduced these color tones, which dissolved the walls, or encouraged initiative or challenged us to concentrate, into our anthroposophical workspaces and public art studios. And we could experience that some years later the same kind of thing could be seen in newly opened theatres and lecture halls. Even the stole-style garments that were first designed for the first scene of the Portal of Initiation and were made fun of at the time, found their way into conventional fashion, disappeared, reappeared, as is the way with women's fashion, but never quite let go. That's how strong the influence was of the thought forms which here became outer reality.

For the The Soul's Probation – within half an hour – Dr Steiner sketched the spirit forms in the peach-blossom waves of the ether ocean, a picture which the professional painters did not dare to execute, his first painting.

And the stream of people coming to these plays, and the fourteen-day lecture cycle that followed, grew ever bigger. In the week before the performance there were increased demands as people arrived and at the same time we performers anxiously anticipated our last speeches, which hadn't been written down yet. In the meantime, the other scenes were being printed. Quiet sleep did not exist anymore. At one, at four in the night, the bell would be rung energetically, at seven in the morning again, manuscripts would be picked up, corrections returned. The willing messengers and typesetters did their part with enthusiasm, and not without reason. Finally, in the very last days before the dress rehearsal, we got our concluding speeches and had to figure out how to commit them to memory in time. And the printer got them at the same time. Two days before the performance the book was there, ready for

sale. A huge, wonderful work lay behind us. And now we were going towards the high point of the festival. First two, then three, then four performances one after the other could take place in the years 1909-1913. The rented theatre proved to be too small, and was felt to be unattractive; the venues for the lecture cycle that followed could not hold all the participants: and so there arose among the organizers of these gatherings, out of the mystery dramas, the idea to make a special building for them. People felt it was necessary for the mystery dramas to have their own place; the guests who were streaming in from so many countries should be able to receive spiritual science in a space that was worthy of it, one that had arisen out of it. We accepted this necessity with hesitation; but the friends pressed on, and so a building association was formed with the enthusiastic agreement of the members.

The building was to be in Munich: a lovely space near the Church of the Redeemer was purchased and the preliminary plans were drawn. Rudolf Steiner was focusing on the interior; the structure was to be surrounded by residential buildings. And here the problems began. The Church became protective: the presence of the Erloeser Kirche should not be weakened. And then it was the almighty art authorities of Munich, who regulated artistic taste, who objected: how could something be approved that didn't come from them, but from a despised worldview? They defended themselves. The negotiations were drawn out as long as possible. And then came the rejection of the building project.

At this point, some Swiss friends approached us who had already obtained the hill in Dornach for their own purposes. They wanted to give this hill to the Society, if the building were to be built there. Once again a given fact became the reality: and it was accepted. The opportunity in Munich had come and gone; in Switzerland the building site was offered to us without any objection from the authorities. Destiny had spoken. We began to build. It was the year 1913.

The hill lay there, green and untouched, uneven and wild, except for the house on the steep northwest side where those friends lived, and where they hospitably received us. A year before, after a lecture cycle in Basel, and without imagining what would happen, we had spent some days here, taking care of paperwork. In the brilliant autumn weather, the landscape lay at our feet, the cherry trees flamed red in the valley, like fire,

like burning blood, in the play of the sunlight. The trees would only flame up like that again in the reflection of the fire that rose up from the crackling, collapsing Goetheanum on New Year's 1922-23. And in those October days the mountains around the hill glowed in all shades of yellow. For us city people, it was a glorious sight.

One year later the shovels had begun to turn over the clay earth. The protective layer of grass was gone, and the hill had been leveled. Beams covered the ground, scaffolds rose, cement was mixed. The day for laying the foundation stone approached. Or actually – the night, because it was September 20th, it got dark early – and it was stormy. The elements had conspired together: the wind howled, the rain poured, feet sank into the clay. From the big torches which lit the trench where the stone was to be buried, bits of fire fell off and into the trench: a scene of enormous, dark solemnity and unimaginable magnitude. For Rudolf Steiner's words could be heard above the uproar of the elements, they rang out clear, large, fateful and powerful.

We were a small group of insignificant people: among us, one great one, such as history only puts there at distant intervals at the turning points of time; one who had subordinated his will too the spirit will; one whose aim was to lift humanity to a higher level of existence, to a wiser understanding; one who knew that he was speaking at a time when more than one kind of evil holds sway.

And they were gathering ominously on the horizon of earthly events.

But confidently and joyfully those who wanted to hurried to help, especially artists from all directions, particularly Germany; young, cheerful men; delicate women, who were ready to take on every task, be it manual or artistic. The first Goetheanum was a technical problem that Rudolf Steiner had solved: a double dome; but also a three-dimensional work of art carved in wood. When Rudolf Steiner dug in with a chisel, swung a hammer or spoke, he enthused everyone; everything he grasped became, because of him, an experience warmed through by mindful intention. We had to love what we did, and so everything seemed done with ease, even if our muscles and tendons ached. We were carried by his wonderful, enlivening strength into the workings of the macrocosm, down into the secrets of the microcosm.

'We have to be finished in July, 1914,' - he said it again and again, urging us on. 'In July 1914 the building has to be ready.'

But in the spring we could see that the building would not be finished by then - as usual, several delays came from the outside, there were different shortcomings, probably natural in such undertakings and with so many workers; and the tasks increased with the achievements. And so we decided to prepare and perform the festival in Munich again in August and September.

The new drama, the drama that was not written down, how often our thoughts go back to it. The action was to take place at the Castalian spring, in the temple of Delphi. Greece was to resound again, as it was at the time it took its place within the mysteries which made it great: all of light, bright and deep, darkly mysterious Greece, rising out of the lower realm, the realm of the mothers, the Chthonian gods - to the sun, to Helios, to Phoebus Apollo - and through him to Christ. Shaped into words by one who knew. It did not happen, because Rudolf Steiner only allowed himself to write a drama in time specially set aside for it, when the rehearsals were already in progress. There was too much else demanding his attention, day and night. - The August we had longed for came. But how! It was the fateful year 1914.

In want and distress Europe sank, towards darkest destiny.

It was the hardest day in Rudolf Steiner's life. I had never seen him so depressed.

From: (1973). Marie Steiner: *Ihr Weg zur Erneuerung der Buehnenkunst durch die Anthroposohie*. Dornach, Switzerland: Rudolf Steiner Verlag.

Highlights from Speech Meet 2011

Report from Claire McConnell

Five of us speech artists met this summer to catch up with each other and with our practice. We all attended the second mystery drama later that week, and it inspired much of our work. In spite of the small group, perhaps because of it, we found an intimacy and new ways of working together. Christa Macbeth made this possible pulling together all the details of accomodation

and schedule, and keeping an overview of the themes everyone wanted to cover.

On the first night, we each shared a picture of our current life and work. For many of us, talking about life as a speech artist in company with other speech artists is as rare and precious as gold. Here is a little bit about each one of us.

Christa Macbeth teaches English as a Second Language at Truman College in Chicago. She moved to Chicago to teach speech at the Christian Community Seminary. Though the seminary moved to Spring Valley this Fall, Christa decided to stay in Chicago because of her increased involvement with a dynamic Michael Checkhov acting company. This company centers around Michael Checkhov's technique, while not working with anthroposophy as such. She shared with us her work in progress on a King Lear monologue, part of an upcoming production. Her main question was, how do we enter deeply into drama, while maintaining a healthy vessel of life forces in our speech?

Jennifer Kleinbach is returning to regular speech work in Spring Valley after a hiatus of several years to care for her young son, Patrick. She was able to join us only for the daytime sessions. Both Christa and Jennifer, as Waldorf graduates, contributed much to our investigation into how imagination works.

On the first night, Michael Steinrueck suggested we embolden ourselves to share our speech work openly and engage each other with observations and feedback. I think we took up his challenge honorably (more on this below). For the past seven years, Michael has been practicing horse shoeing. On alternate days, he shoes horses and teaches Creative Speech to the eurythmy students, teacher trainees, students of the Otto Sprecht school, and now to the seminarians. The main idea which stays with me from his contributions was that speech moves as a kind of sound-form in space. That creative speech consists not in creating a static picture but rather a moving sound.

Beatrice Voigt has been class teaching at a small Waldorf School in Detroit for several years. Her class is now a combined third/fourth grade. Before this she taught German and speech and drama at Detroit Waldorf and various other venues. She felt refreshed to emerge from the intense class teacher world for a moment and meet colleagues and speech in a new way.

I have been assisting in the nursery class at the Waldorf School of Philadelphia for the past 2 years. I felt frustrated to bring speech to any group of people in any depth, though I have been giving workshops for the four years since my training, which are usually sparsely attended. Meeting colleagues helped me remember why I joined the speech stream in the first place. I related to the character of the other Philia in the second mystery play, which we all saw later that week. Seeing her on the stage, reading that she was the being who seeks to sever the connection of the human being to the cosmos, I recognized her immediately. I realized that she had a complete stranglehold on me. I had allowed her, my inner resistance and outer obstacles, to lame my impulse for speech and other initiatives. I was reminded how isolation kills our life forces. I felt liberated and able to make a new beginning.

We worked for several sessions on the advanced exercise, "Aber, ich will nicht dir aale geben". This exercise, though vitally important in Steiner's speech and drama course, received short shrift in some of our trainings, so we decided to try and renew it for ourselves. Riches slowly emerged for all of us, as each stood before the others, speaking our own version of the exercise, and others gave suggestions and asked questions.

We explored the particular flavor of fairy tales. We discovered that they want to be embraced within a sheath created by the consonants, to be lifted above the earthly realm, so that listeners could read physical objects in the fairy tale as spiritual objects. We experimented with different ways of speaking the first few lines of "The Donkey", a tale collected by the brothers Grimm.

On the Monday night, Beatrice presented some new research from a biography of Marie Steiner by Wilfried Hammacher. Cast members of the mystery drama and other locals involved with speech also attended. Parallels with the character of Maria in the mystery dramas and Marie Steiner abound. I believe all who attended felt the light of this research touch them. Thank you, Beatrice, for bringing this important work to us, as it has not yet been translated into English. It put us in touch with the powerful seed of Creative Speech which this great being Marie Steiner planted, whose fruits can sometimes seem distant and conditional.

We decided we would not wait another two years to meet, but that those who could would meet again

in Spring Valley in July 2012, in conjunction with the production of the third mystery drama.

How important to tap again into the cosmic wealth of Creative Speech together. How timely to increase our connections with each other, to better meet the urgent hunger which speech alone can feed.

Description of the Threefold Mystery Drama Group's Proposed Project

Report from Barbara Renold

The Threefold Mystery Drama Group, under the leadership of Barbara Renold, has again been working on a series of productions to bring to performance Rudolf Steiner's Mystery Dramas. This work follows a long tradition of working with these dramas in Spring Valley. Hans Pusch began the work in the 1950's and continued till his death in 1976. Peter Menaker picked up the work in 1978 till his death in 1981. Barbara Renold began working on them from 1987-1998. Over these years the 2nd, 3rd and 4th dramas were brought to performance. This series of productions culminated in bringing the 4th drama to Dornach in the summer of 1998. After a hiatus, work on the mystery Dramas began again in 2007 with scenes from "The Portal of Initiation." The work with the first drama culminated in a 4-day conference and performances of this drama in August 2009. During the summer of 2011 the second drama, "The Soul's Probation", was produced within the context of a 4-day conference.

During the summer of 2011, the thought arose that it might be feasible to work toward the possibility of one day having a conference in Spring Valley in which all 4 dramas could be presented in English in a one-week conference. The time frame that suggested itself for this project was the summer of 2014. This would be the first time that such an endeavor took place in the English speaking world. To prepare for such a momentous undertaking the group would continue to produce one play per summer in 2012 and 2013. (In 2012 "The Guardian of the Threshold", in 2013 "The Souls' Awakening" would be performed.) During the year 2013-2014, the four plays would be reviewed, by

performing one play per festival, starting the series backwards, i.e. performing the 4th play at Michaelmas, the 3rd at Christmas, etc. Then intense rehearsing would take place in May, June and July to be ready for an August conference, in which the dramas would be presented in their right order. Some key actors and Eurythmists, who live at a distance, would spend the year residing in Spring Valley. The other participants would come from the pool of people living in the Spring Valley area.

Needless to say, this is an immense project, which will only be possible through the significant support of many individuals, who find such an endeavor worthy of bringing to incarnation, both financially and spiritually. I (Barbara Renold) believe it would be possible with an appropriate amount of support because of the artistic caliber of those who have joined the project. There are 3 professional actors, a professional Eurythmist, professional musicians and a professional lighter who are interested in seeing this project come to fruition. Having professionals in the work helps lift the quality of the performances to a more artistic level than having an entire cast of amateurs. There is a dedicated core of people who are willing to work toward this goal. Though one can never predict what the future will bring, within the present circumstances, these professionals have all committed to this project. With their help, I believe that the project would be able to be accomplished and a significant spiritual/cultural deed could be accomplished within the beginning decades of the 21st century.

Were I to dream “big”, I could imagine one conference on the east coast (Spring Valley) and one on the west coast (unknown venue). I could imagine that people from other countries, for whom English is a more accessible foreign language than German, might be able to join the conference on one side or other of the American continent (e.g. the British Isles and Eastern Europe on the east coast and Asia, Australia and New Zealand on the west coast). We have already had participants from Australia and Russia at our conferences, so they could also experience Rudolf Steiner’s Mystery Dramas in their entirety .

Barbara

P.S. I got laid off from the Bronx. I guess I could add: I am directing Hamlet with a community group. I am working with Clare Corriell, so that she could hopefully finish her diploma this year.

What is Creative Speech?

Have you ever heard a great storyteller? Someone who, with one word, could transport you to another time and place, vividly? Perhaps you have heard a poem recited which washed over you like music? A Shakespeare play where dynamic tension pulsed into the very vowels and consonants? If so, then you have experienced Creative Speech. Contrary to popular belief, speech artists are not only born. They can be made. What’s more, artful speaking connects us to the source of healing, renewing both speaker and listener.

In 1919, Rudolf Steiner responded to the request of some actors who wanted his take on the spiritual impulses possible for theater. The resulting lectures on Speech and Drama continue to inspire generations of speech artists, including the several dozen trained speech artists in the Speech Association of North America, which publishes this newsletter.

Many study opportunities are available, including Artemis School of Speech and Drama in England (artemisspeechanddrama.org.uk) and work with various teachers in the United States (www.creativespeech.org).

Claire McConnell

Colleague Updates

Christa Macbeth

At the speechmeet this past summer five of us got together in Spring Valley to work: Beatrice, Claire, Jennifer, Michael and myself. We had the use of the Red Barn, and that suited us well. We put in time on various exercises – both talking about them (how we see their place in the context of all the exercises, what we experience when doing them, when and how we teach them) and then practicing them. I think this practicing together was especially productive because we agreed at the beginning that we wanted to go beyond the usual ‘that was fine’ response to what a colleague was doing and try to help each other with mutual corrections. And we did. We also shared texts with each other. And then there were other explorations: Beatrice leading us in looking at the peasants’ scenes from the Mystery Drama in terms of gesture; Michael telling us about the ideas he has come to regarding fairy tales; one session where we were joined by Annelies Davidson to consider the special issues of speaking for Eurhythmy; and one evening that we devoted to Marie Steiner and that we opened up to members of the Mystery Drama cast who could come. The rehearsals for the second drama were going on at the same time, and this gave us a shared moment. As we ended our work together, the Mystery Drama conference started and we were able to see and be a part of that. Quite an event!

One thing that came out of our exchanges, and also the following conference (certainly for me), was a focus on conversation – its delights and its agonies. I think a number of us would be interested in taking it up as one theme for a/the next speechmeet. Anyone else for that? And when and where will that be?

As far as updating my work: – the seminary of the Christian Community (where I taught speech) has moved to Spring Valley. Here in Chicago I continue to teach English as a second language at one of the City Colleges, and do it with a sense of usefulness. I am now also spending quite a lot of my time as a member of The Moving Dock Theatre Company, a small group dedicated to the Michael Chekhov technique – it is my creative outlet, and brings joy.

Jutta Distler

Here is what I, Jutta Distler, have been up to lately:

Right now I am teaching speech at Arcturus here in Chicago. It is my 4th year doing their fall trimester. Arcturus is doing well, and I have my hands full teaching a group of 14 very engaged students.

Yesterday my band “Jutta & the Hi-Dukes” had its CD release party. We worked all summer on this project and are happy with the result. We are now on a label and hope that that will help us on our path.

(<http://modalmusic.com/dukes>)

(<http://youtube.com/modalmusicinc>)

We are working on a tour to Switzerland, Germany, and Denmark in March 2012. (If you know of places we should bring our music and dance program, please let me know.)

In March we were guest teachers at a public school in Albuquerque. We taught orchestra classes to play and dance in odd time rhythms and it was very rewarding to see the results of 4 intensive days of work. I always enjoy the odd time rhythms and I compare them to the Greek meters. I strongly feel that the Greek meters live on in the music of the Balkans. You can find the element of falling or rising meters and rhythms in their dances.

I have been fortunate to learn a little American Sign Language through a new friend who is deaf. A beautiful, visual, and spacial language. ASL allows you to melt two signs together so that you with one movement get this compounded deep meaning. We, who use spoken language, must follow a linear path. It has been a great joy for me to experience this intense, rich language that is so different from spoken language.

That’s all for now. All the best from Jutta Distler.

Is it time to be thinking about a SpeechMeet for 2012?

The small group of us who were in Spring Valley last summer felt we would like to get together again, and the time around the Mystery Drama conference has advantages. Of course, it is always hard to find a time that is workable for everyone who is interested, but can we begin the conversation? *Christa*

Patricia Smith

Dear speech colleagues, wherever you are,

There is nothing earth-shaking going on here, just quietly keeping the flame alive. Just now I am teaching the 8th class of the West Coast Institute's Early Childhood training. This group has 18, so I have them in 2 lots, first thing in the morning and last thing at night. In between is my other life as executive director of the Cascadia Society, which means many things, from human resources to getting the furnace fixed to contract negotiations (and much more). It also includes my life at home with 4 special needs adults. They are great, keeping me more or less sane, and they are always willing to listen to my stories and poems.

The West Coast Institute now also has a Grades training, so I am able to teach its two groups through the grades in their 4 year training. That all sounds like a lot, but the groups only meet in Vancouver for one week each in spring and fall, so Early Childhood Education and Grades amount to 4 weeks of classes. Still, it keeps me busy, and I always seem to be preparing something. I also lectured at the Vancouver Waldorf Teachers' professional development days this past summer, and I'm hoping to work some informal school visits into my coming year's schedule.

The latest challenge was a program for the medical conference which was just held here, with Dr. Adam Blanning lecturing on the seven life processes. We created an evening loosely based on this, consisting of speech, eurythmy and music, with speech playing a prominent role this time. It was originally planned to feature Judith Pownall Gerstein and myself, but Judith had to withdraw in the end. Nevertheless we had several fruitful months of planning and preparing, which surely played a part in the successful outcome of the program, which was entitled "this strange eventful history....called Life."

In December, Cascadia will present "Snow White and the Seven Dwarfs" in eurythmy at a local theatre. This is a joint production with children of three grades of the Waldorf School: last year's production included about 70 people, and the main roles were double cast with Grade 12 students and our companions, making for some interesting new collaborations and friendships. I have the honour of being the storyteller. This yearly "Fairy Tale Christmas" is a highlight of the year for me

and many others in our community. Audience members come from far and wide.

I'm also looking forward to the Vancouver Storytelling society's annual epic weekend next spring, which will focus this year on Norse mythology. It is great to experience the community that is created through story.

So I wish you all a fruitful year, and hope that I may be able to meet some of you again soon.....who knows when?

With warm greetings, Patricia Smith

Sylvie Roberge

Hi , I'm Sylvie and I live in Sophia Creek , a small urban camphil community in Barrie , Canada .There , I support the companions at the weekend and do speech work with them during the week , sharing my time between the urban community and a rural one nearby . I see some people for individual therapeutic work and also do a speech and drama group with the folks . Last Christmas this lead to a performance of "The Christmas Rose " (a story by Selma Lagerlof) involving people from both communities and at Whitsun we presented the opening scenes of " The Green Snake and the Beautiful Lily " and hope to do the whole story in the near future .

Greetings and if you are ever in this neck of the woods do pop in . . .

Sylvie

Helen Lubin

I continue teaching at Rudolf Steiner College, developing the project Speech and Drama in Waldorf Schools in North America and working in private practice.

The project Speech and Drama in Waldorf Schools in North America, now in its 18th year, remains a primary focus. Just as various speech colleagues have launched various projects over the years, I began this one in 1994. Please see the article: Speech in North American Waldorf Schools at the end of this newsletter for more information.



Molly McIntyre

Currently I am living in Hawaii on “the Big Island” with my husband Mark. As is usual for me, I am working as a Speech Therapist for the public schools here on a one year contract. I also will be teaching the Waldorf Teacher’s Training students here on our island, work that I love. It is really interesting to work with Hawaiian culture and the people who embrace it. Most of the streets are named using Hawaiian words and as I drive to my various schools, I try to pronounce their names. Hawaiian is a language that uses many vowels and few consonants. For example they use *k* and the glottal stop, but not *g*. No *t* or *d*. And lots of lip sounds, *m, n, w, p* but interestingly enough no ‘*b*’. “*v*” and “*w*” and “*h*” are the only ‘fire’ sounds. Living on an active volcano it may be no surprise that that element doesn’t need to show up in their language. The other day I came across a word that I wanted to share with you all...“Ho’o’leleo”. It means ‘flying speech’ or loosely translated ‘broadcast’. I can imagine early Hawaiians standing on the beach being amazed as the body-free speech came out of a crackly loud speaker. ‘Broadcasting’ is really freeing speech from the body but in a very mechanical way. In Creative Speech the word flies free of the body filled with spirit and true formative forces.

Aloha nui loa from Hawaii. Molly McIntyre

My long term plans are to develop workshops for speech therapists that will give them a glance into our work and how Anthroposophical ideas and ‘creative speech’ can enrich their work. Know of anyone who might be interested?

Kent Metcalf

October 20, 2011
Mobile, Alabama

Dear friends,

Anthroposophical Speech and Drama diplomas may qualify as equivalent to a Master of Fine Arts degree granted by a regionally accredited college, if you pay a few hundred dollars to have your detailed transcript evaluated. You would have to get an “official original transcript” printed on letterhead from your school, listing every course in every term and the credits or classroom hours passed (I submitted mine with classroom hours passed). I found only one evaluation service in America

willing to make the comparative evaluation, the International Education Research Foundation (IERF). If they deem your diploma equivalent, you would then have the necessary credential qualifying you to teach in any college in the United States. You might convince a Communications or Theater Department to hire you (probably as an adjunct at Instructor rank, with a low, per course payment and no benefits). I taught regular and continuing education Public Speaking, Stage Speech, Acting, Directing, and English Composition (because I also have a MA in English Literature). You should probably seek it as supplementary income only. The market for college teachers is so glutted that most schools only hire PhDs for professor positions (only assistant professorships and up give livable salaries and benefits).

I taught like that full time for 10 years, but never made over \$12,000 per year. So, I took a public high school teaching position for International Baccalaureate and gifted students. Over 12 years now I’ve developed a little “school within the school” that I call the Academy for the Humanities. Being the only teacher in it, I give a series of Anthroposophically inspired courses using Waldorf methodology. The courses include Theory of Knowledge, Humanities I, II, III, IV, History, Creative Writing, Acting, Public Speaking, and English Literature. I integrate form drawing, watercolor painting, and ballroom dancing. Every school-day, in every class, I teach Artistic Speech, as I did in the college courses. If you get the chance to teach Speech outside Anthroposophical circles, you may also find people enthusiastic.

For over 20 years now, I have been continually teaching Anthroposophical Speech and Drama arts to non-Anthroposophists. While I can say most have enjoyed it, I do not know of any going on to an Anthroposophical training. Had I stayed in a Waldorf School and community, I believe the results would have been different. Therefore, I would like to encourage my colleagues to continue trying to work in our Anthroposophical communities. The challenges are many, but I think our Anthroposophical schools for adults and children are still the most fertile islands of culture and future culture.

Vehicle accidents and injuries press me to retire this year or next from public school, and I am looking for what to do next. Somehow, I would like to contribute again more directly to Anthroposophical work.

Leila Allen

Leila Allen has been assisting teachers with pedagogical speech at Summerfield Waldorf School and Farm in Santa Rosa, CA. She also sees children one-on-one for Anthroposophic Therapeutic Speech.

Greetings,
Leila

Karen Fleiss

I hope things are going well.

I'm not active with speech at the moment, but I do want to stay in touch, so please keep me on the mailing list.

I am working as a Branch Administrator at a financial institution!!! Just about the complete opposite of anything I've ever done before or ever thought I would be doing. But, I am working together with an interesting group of people at a firm with a surprising and fascinating company culture and for the first time in my life have a steady salary. I am learning a lot and do find opportunities to use my creative speech skills somewhat with the people I am working with.

Please note that my new email address is: karen2fliess@gmail.com, I am retiring my old email address this week.

Jennifer Kleinbach

Dear Helen,

I have meant to write, but haven't remembered when I had time or had time when I remembered. I enjoyed the Spring Valley speech meet very much and was happy to start afterward with a serious effort at scraping off four-year-old barnacles. Since Michael S. was away at Michaelmas, I had a welcome short deadline to pull something out of the hat for performance with the ESV stage group. I've also started speaking for a couple of Annelies D.'s speech eurhythmy classes, which is lovely. Otherwise, my speech diet continues to be a couple stories per day for Patrick: Little Pigs during breakfast, often Billy Goats, Bears, or Little Red Hens later in the day. Nursery rhymes, tongue twisters, speech exercises, also are much appreciated, as is any juicy repetition of yummy sounds. Speech is certainly a food.

In haste, with thanks,
Jennifer

Michael Steinrueck

Michael Steinrueck has been working with creative speech about half-time, and shoeing horses in the other half. The speech work includes regular lessons at the Eurhythmy School, Otto Specht Program for children with special needs, Seminary of the Christian Community, Green Meadow Waldorf School, Art of Acting Course, private lessons, and performing work with the Eurhythmy Spring Valley ensemble. In addition he is working with Clare Coriell toward the completion of her speech training, and at certain times of the year with the Sunbridge teacher training and early childhood training program as well as the WISC teacher training program in Los Angeles and the Sound Circle Mentoring Program in Seattle. This makes for a manifold but definitely overfilled lifestyle. Home life is somewhat on autopilot but seems to function more or less anyway. The children are now all in high school or older. The oldest is spending a year traveling the globe before embarking on her studies next year.

Regards,
Michael

Christine Burke

Life changes! This is a certain truth. My life has changed in many ways in the past year or so. Being the composer of this newsletter, I have the advantage of having the last one at my fingertips - and it sure shows me those changes!

In February of 2010, my sister and I decided to purchase a coffee shop (really, a coffee shack!). My niece named it Caffrodite (10 years prior to our purchase - a long story of which I'm happy to relate to anyone interested in hearing). It is a truly amazing experience to own one's own business! I have learned so very much about people (and government entities!) and myself!

Regarding my master's degree - I decided to do the comprehensive exams instead of a thesis. This enabled me to graduate in December 2010 (with distinction - which delighted me!).

I continue to teach at two west coast Waldorf Teacher Trainings, give private workshops/lessons and am seriously considering offering some public lessons here in Ventura, California. I was blessed with a nearly full-time job teaching at California State University

Channel Islands - transformed from a mental institution some say was the inspiration for the Eagle's song "Hotel California." An absolutely beautiful campus, with a long winding drive into a mountain-surrounded cove with Spanish-style buildings. The blessed part has been meeting the youth of today and teaching a variety of Communication Studies-related subjects. I was able to integrate more Speech Formation work into them, and the feedback from the students was very positive! The sad part of teaching there was that many students plagiarized, seemed entitled to high grades for just showing up, and one student - who threatened me and the Chair of my department - was suspended pending psychiatric evaluation. Yikes. I do love teaching, but my-oh-my that was a term I am happy to have behind me!

Other than that, I have a very happy addition to my family ~ a chocolate brown Cocker Spaniel ~ who is now just over a year old. She helps to keep my very busy life in perspective! As she was the size of a coconut and incredibly beautiful, she was dubbed "Coconut Chanel" - but we all call her Coco.

Here's wishing you all a very happy, prosperous, fulfilling life full of changes that help you to grow more and more wise and act on that wisdom!!

If you are ever in my neck of the woods, come on by Caffrodite and I will treat you to the best cup of coffee in town!

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Speech in North American Waldorf Schools

As in previous issues of the newsletter, I would like to again remind speech colleagues that there is some grant support available for speech work in North American Waldorf schools. The purpose of the project Speech and Drama in Waldorf Schools in North America, now in its 18th year, is to support and further the presence and quality of the speech component integral to Waldorf education. Areas of application include work with classes, individual teachers, the faculty meeting, parents, staff, and, if the length of the

schools visits allows, individual students. Carried by fully trained speech artists with the requisite pedagogical background, these speech visits are intended to support the teachers' overall pedagogical intentions at each stage and thus dovetail with the rest of the curriculum.

The grant currently covers 50% of first-time visits, and 35-50% of subsequent visits, depending on the number of weeks. Additional work with the faculty (such as professional development days) as well as parent and community presentations are currently covered at 50%. This essentially allows the speech work to grow at a school that is still working out how to carry it financially in the long run. It has been suggested that a school create two separate budget lines for this: one for classroom application and one for faculty development. Parent education could constitute a third item.

For pedagogically-versed speech artists interested in providing a speech visit for a school requesting funding for this purpose, please have your contact person at the school contact me at (916) 966 5749 or helenlubin@gmail.com to request funding and to state your dates and honorarium. Following completion of the speech visit, the school sends me a copy of your invoice, pays you in full, and receives the grant portion as a reimbursement. This support is made possible thanks to a generous grant from Waldorf Educational Foundation via Rudolf Steiner Foundation to Speech and Drama in Waldorf Schools in North America.

Just as various speech colleagues have launched projects over the years, I began this one in 1994. From the start, the idea has been to develop it beyond the parameters of just my own livelihood into something that cultivates awareness of, commitment to and expertise in this integral component of Waldorf education, and can offer support for this work in all N. American Waldorf schools and to all N. American speech colleagues who can contribute to Waldorf education in this way. It is my hope that this can be a help - both to speech colleagues with pedagogical background and to Waldorf schools - in further developing this essential component of human development and of Waldorf education.

Please feel free to contact me for further information, inquiry and conversation about this.

- Helen Lubin