Second Grade Development
Observation and Assessment:
Background and Manual

of
the Advisory Service to the Waldorf Schools of Holland

translated by
Monica Ellis
Introduction

The Class 2 developmental observation is based on certain principles. These theoretical principles can be found in the bibliography. To make this material available, we have tried to lift out those details that pertain directly to the subjects on the list.

Conditions for learning.
In order to be able to learn to read, write, and to do arithmetic a certain preceding development has to be completed in order to attain the above skills.

These conditions can be illustrated from various angles.

I Motor development according to Mesker.

II The fourfold human being - the development of the four "Sheaths" (physical body, etheric body, astral body and ego).

III Development of the senses according to Rudolf Steiner.
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Chapter I:
Motor Development According to Mesker

(P. Mesker was a Dutch neurologist and neuropsychologist.)

As a theoretical starting point for our method of observation, we use the conception that the child learns to perceive or observe through movement. Because the development of language and speech are also connected with motor development, we will go through the motor-development stage by stage. We limit ourselves here to the first seven years, until the change of teeth, after which thinking becomes available for learning.

Mesker likens the earliest stage of motor development to the movement pattern of an elephant's trunk. This is the stage where movement patterns are based on left/right antagonism; as soon as a certain muscle on one side of the body contracts the corresponding muscle on the other side of the body will relax. The motor patterns are, e.g., turning to the right or to the left and all creeping, crawling, and walking movements. The main achievement of this "trunk" stage is locomotion.

Experience of space radiates outward - it really only knows one dimension - the line from the organism to a point of orientation.

Normal development of a child three to four years old.
When the child can raise himself out of the horizontal plane, his hands are freed for other activities independent from the legs. At this stage there is a transition to the "Symmetry" Stage of motor development. When uprightness is achieved, space changes from two-dimensions to three-dimensional. In symmetry movements of the limbs on the left and on the right are always mirrorpictures of each other. In animals, for instance, we see this in the movements of the wings of birds and butterflies. Compared to the earlier "trunk" stage the human being has in this symmetry the possibility for a more expressive movement of the arms. Both hands can move away from each other and towards each other in a mirror picture-guided as well by converging sight. This capacity gives a better sense of distance and of shape.

In normal development of a child four to six years old.
During this stage the child begins to get hold of things and the world begins to look different for him. Now the development of speech progresses, which heralds the start of the Kindergarten stage. As he conquers space, he discovers the connection with time. Now he begins to ask questions about how things work.

During the symmetry stage the "trunk" stage does not disappear, but is integrated into the totality of movements. In the symmetry the child does not yet experience the difference between left and right. The mirroring aspect means that he experiences both sides as identical. You cannot therefore expect him to see the difference between the betters b and d and the numbers 12 and 21.
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Lateralization.
During this stage insight is gained in the difference between the world on the left and the world on the right. This process starts around the seventh year and goes on to around the twelfth year. If this development has not started yet, the child is not schoolripe.

Lateralization (the conscious use of one of the hands as the preferred hand) makes it possible to make complicated movements whereby the one hand does the more exact work while the other has a supporting role. Some examples are cutting with scissors, peeling potatoes, and knitting. The result of lateralization is "dominance" where one hand or side will be the preferred one.

In this motor development, which has to be completed up to the beginning of lateralization in order to be school-ripe, certain disturbances can occur. In order to clarify the connection between the above-mentioned development and the development of thinking, feeling, and willing, we first have to look at the human being in another way.

When looking at the human body, we can draw three invisible lines. The first one is in the middle as separation between upper and lower half of the body, so that a horizontal plane is created. Around this separation, on which the feeling life rests, is a continuous rhythmic movement between above and below. It is a kind of in-and-out breathing, in- and excarnating, also an interaction between the inner and outer world that eventually has to find its balance in adulthood. This invisible horizontal plane is not dependent on one spot. It can be higher or lower and can change, just like the openings between the ribs themselves.

A second plane, the perpendicular thinking plane, divides the body into left and right, that are each other's mirrorpicture. We see this symmetry most clearly in the head (2 eyes, 2 hemispheres of the brain) where the physical base is for thinking. This symmetry is already less clear in the chest region. (the heart is on one side). In the abdomen it is even less clear (The organs are hardly in a symmetrical position!). There is no interaction between both sides -- it is a side by side existence of forms that are held together in the center, e.g., by the crossing of the eyes, folding of hands or crossing of legs. Dyslexia ("word blindness") is a disturbance in this relationship between left and right. Also left-handedness and speech disturbances belong in this area.

The third line in the human body is the one that is at right angles to the perpendicular, this is the vertical line that makes the experience of forwards and backwards possible. It is the plane of the will, or going forward and holding back, of braking and letting go, that plays a part in the development of morality. Between in front and behind there is no interaction, no symmetry. It is an either or, you do it or you do not do it. Doing both is not possible. The human being is directed with his front towards the world, with his senses, speech, taking of food, stance of the feet, while the back turns away. Disturbances in the relationship between in front and behind will then
manifest in morality problems and in problems with relationships towards fellow human beings.

We give these descriptions of the qualitative aspects of the directions in space because, even though we want to direct ourselves to the conditions that must be met for writing, reading, and arithmetic to be possible, we can never see these separate from the unity of thinking, feeling, and willing. There is always an interaction and a connection, while at the same time the development of each of these three areas differs. In fact, the most important events in preparation for thinking, feeling, and willing take place in the period up to the age of two.

During this period the child is one big organ. It approaches the world with active interest, and absorbs it by way of imitation. At first the world is observed from the horizontal plane (two-dimensional, "trunk" stage). Then, during the period when he lifts himself up (symmetry phase), a third dimension is added. During this time the child learns to speak. First just a few words, then words are put together, concepts are formed, and through this the first thinking comes about (between the ages of two and three). Thinking is still very realistic and the world still presents itself to the child as a totality. The development of speech gives the child the possibility to distance himself and to connect up mental pictures. After this "birth" of thinking, the "birth" of feeling comes about the moment the child separates himself from the experience of being one with his surroundings. The child now starts to place himself opposite the world; his feeling is no longer connected with observation and perception. He now has at his disposal a creative force. With this force he can metamorphose the outer world to his own liking with creative fantasy.

This stage of development of feeling has its peak at about age five and is characterized by the polarity between fantasy and reality (interaction between inside and outside) that we see especially in the child's play. In play appears the to-and-fro movement, the repetition, the rhythmic element, that which does not fatigue, and which can be remembered as opposed to the more abstract. Until now playing was for playing's sake, now (at approximately six years) it changes; playing now has a goal. Now the child can set himself a task. He turns his now more conscious will towards the outside world. He wants to give form, he is more aware of the result of his actions and through that he comes to realize his impotence when expectation and result do not correspond.

The first development of the will still stems from desire; primary needs have to be fulfilled. One only speaks of conscious will when thinking as an ordering principle can alter an urge to Will. This happens at the end of the seventh year. On the other hand, real thinking comes about by way of efforts of will by the ego. We have now reached the change between grade one and two.

With the seventh year formative forces are freed from the etheric body. These provide the capacity to give form to thoughts, so one can now associate a letter and a sound and can put letters together into a word and out of that word one can release a concept.
From the will an impulse is given that leads to an ordering thought activity, the thought activity that is connected with language takes place in one hemisphere (usually the left) of the brain. It is here that the one-sided character of the will hemisphere is revealed, as described above in the part on directions in space. If there is not enough will power to create this activity, delay in the development of language occurs. We can see this particularly in the reversals of letters and numbers.

When we observe the child's movements and when we place these in the above-mentioned developmental stages, it is possible to see at what moment in development possible disturbances have appeared. From that we can then make further growth possible. Some disturbances are:

1) The child remains in the trunk stage too long:

Disturbance in language occurs. The child cannot identify himself with his peers because they are already engaged in symmetrical play. He is different from the others, becomes anxious and shuts himself off. Symptoms of the "trunk" stage can be noticed as follows: Make the child squeeze your hand very hard with his one hand -- the fingers of his other hand will spread out. If the child has already reached the symmetry phase then he will squeeze the other hand shut as well. When there is true lateralization, the other hand is not influenced by the hand that squeezes.

2) The symmetry phase can be too short - or even skipped, which means lateralization occurs too quickly and artificially:

The child's feeling life is undifferentiated. He is anxious - does not want to widen his world, so that his achievements lag behind his intelligence. In his actions he demands instant satisfaction and he is not able to execute tasks by himself unaided.

3) The symmetry phase can last too long:

Disturbances in spatial orientation occur. Reversals of letters such as b and d, and numbers such as 12 and 21. (Above-below reversals, such as with n and u, belong to the trunk stage.)

4) Dyslateralization:

The symmetry stage is properly completed, but lateralization goes towards the opposite side from what was expected. It is very important to find out whether apparent left-handedness is a true left dominance or whether it is a cross dominance. Cross-dominance must be dealt with.
Chapter II. The Fourfold Human Being: 
The Development of the Sheaths

In the development from infant to adult, Rudolf Steiner speaks about Threefold Man (Body, Soul, Spirit) and about Fourfold Man. The latter pertains to the four sheaths (Physical body, Etheric body, Astral body, and Ego). (N.B. You must not imagine "body" literally, but as an individualized complex of forces). These four sheaths have a role to play in all age groups, but one is always dominant at any one time.

Spiritual Science speaks about three "births". The unborn child is enveloped by the physical body of his mother. When the child is born this is called the birth of the physical body. From that time until about his seventh year the child is enveloped by an etheric membrane. During the change of teeth, when the milk teeth make way for the permanent teeth, the etheric body gains independence. Conscious use of memory and other learning processes can now begin. This is called the birth of the etheric body. The astral membrane still remains. Out of this an independent astral body is born around puberty. (nowadays between 12 and 14). The development of the ego always interacts with the other three sheaths. The first expression of the ego is the moment when the child says "I" and does no longer use his own name to point to himself. Under the influence of the ego the child develops into a personality. In the way he meets the world, in his attitude towards himself and towards others, he expresses his personality. At 21 ("adulthood") the ego is born which then develops independently. The "becoming independent" of these four sheaths is the fundamental structure underlying the development of the human being.

Surroundings, environment, culture, etc., will make it more personal. In Waldorf Education we try to take into consideration the laws of these sheaths. That is why, for instance, so much importance is given to the proper evaluation of school ripeness. If the child is not school-ripe, (e.g., when the change of teeth has not begun, when the growth of the limbs has not started), in short, when the etheric body is not yet independent, then one cannot expect the child to be able to learn to read and write.

If a healthy development of the sheaths is threatened in other ways, through handicaps, for example, or negative environmental influences such as neglect, starvation, or over-stimulation, this will in the one to seven year period have direct repercussions for the learning process. In second grade the child has finished off the first seven year development of the physical body and he is now ready to start the second seven year period. So, if you are looking for conditions for learning in second grade, then you must assume that these have been met in a normally developed child.

In order to foster a healthy development of these sheaths, Rudolf Steiner gave many indications for education. Especially the first three years in the development of the child are of special importance for the further development. (see Karl Konig, The First Three Years of the The Child). Every teacher really needs to know of his
children how these first three years have been and especially the milestones during this stage (crawling, creeping, sitting, standing, walking, speaking). Disrupted or delayed development can be an indication of learning problems (This has been thoroughly gone into in chapter I).

**Connection with the practical aspect.**
With regard to the subjects on the list one can say in general that all are expressions of how the higher members (Astral and Ego) are interacting with the Physical and Etheric.

In the gross and fine motor movements several stages can be distinguished that follow each other (as mentioned in chapter I). Every stage is important for the next step in the development. When the motor development is completed (around the seventh year) it becomes possible to see in movement itself how a child is incarnating into his body. Litic or "woody" movements are a quality of the higher members (ego and astral) expressing itself in movement. The stage of language development is completed as soon as the child has true command of speech and language, when the child is school ripe. How he expresses himself in language is again a quality of the higher members. Short term and long-term memory are specific qualities of the etheric body. Another thing that tells you about the etheric body is the way hands and feet feel.

In the lateralization one can see how well the child is able to develop the proper use of the dominant hand, foot, eye, and ear. That, of course, is also dependent on whether both hemispheres of the brain function properly. Small children are ambidextrous. When the child is school ripe, dominance of one side or the other should be present.

Body geography, the capacity to point to and name parts of the body, tells you how well the child knows his own body.

Spatial Orientation - and orientation in time are both important factors that have to do with the way the child has learned to stand in the world. Already from his earliest development the child discovers the world with his senses (see III) and with movement (see I). The world extends from cradle to room, house, street, town, etc. The child experiences space with his physical body and his etheric body and "stores" this. Too many changes or too many restrictions, such as house moves, too little space, or too much time in a playpen, especially around the second year, can result in disturbed spatial orientation.

Orientation in time - A six-year-old will out of himself become interested in yesterday, today, tomorrow, the day after tomorrow, and what time it is. The days of the week and looking at the clock may not as yet be of interest. The child experiences consciously that time changes and is finite. A child who is school ripe is able to arrange a plan for tomorrow and will stick to it.
Chapter III:
The Development of the Senses
According to Rudolf Steiner

What is of real importance for the understanding of the way a human being learns and the conditions that have to be met for learning to be possible, is the concept of the senses as given by Rudolf Steiner. The twelve senses were the theme at the teachers conference in 1983, and the journal Vrije Opvoedkunst of March 1984 is completely devoted to this subject. Just as we could connect the subjects on the list of the second grade evaluation with the sheaths, we can do the same with the senses. But first a short description of the senses:

1) The sense of touch:

The total surface of our skin is an organ of touch. By pressing on the skin we do not only experience ourselves but also the outside world. The sense of touch is closely connected with the sense of self-movement (proprioceptive). For example, when stroking a soft velvet material, we feel the softness of the cloth. The sense of touch gives you the experience "There is the world and here am I."

2) The sense of life:

This is the most undefined and general sense. With it we become aware of feelings of well-being and discomfort. It is closely connected with the etheric body (or body of the ether forces.). If you have eaten too much or slept badly, you feel it in your bodily being. Small children often don't feel well and when you ask them where it hurts, they point to their tummy just above the navel. This is the seat of the ether forces.

3) The sense of self-movement (proprioceptive):

The sense of self-movement is the experiencing of oneself when we move. We can feel whether our arm is bent or stretched even when we are not looking at it. It is the awareness of the activities of our own muscular system. Movements outside are "copied" via the sense of self-movement. For instance, we inwardly "follow" a car when we see it go past, but we also perceive a form (really we "touch" it with our sense of self-movement).

4) The sense of balance:

The sense of balance or the sense of orientation is the perceiving of the correct relationship between our body and space (our spatial orientation). You notice when this sense is disturbed when you are on a ship that rocks about. This can cause seasickness. When your body gets adjusted to the motion of the ship you notice that you are not stable when back on land! Small children have a different connection to space. They love to be rocked and are seldom seasick!
These senses are called the lower four senses or will senses. How we experience our body is central to these senses. This is very clear during the first three years, but it goes on until about the seventh year. During the first seven years the lower four senses are the most ready for development. It is very important to offer the correct nourishment! Beautiful, natural materials (sense of touch), a variation of forms and "moving" materials, such as sand and water (senses of touch and of self-movement), a healthy diet and a harmonious rhythmic lifestyle (life-sense), plenty room for movement, swinging, climbing, skipping, jumping rope, making dens, lay the foundation for a well-developed experience of one’s own body and this leads to courage and trust in life. Knowledge of the lower senses is the guiding principle for the kindergarten pedagogy.

The development of the middle four senses or perceiving senses is central to the second seven year period (the lower school). With these middle four senses we primarily perceive the world around us. These perceptions give us soul-experiences that are connected with sympathy and antipathy. They lie in the sphere of dream-consciousness. They are:

5) The sense of smell:

Smells often call up direct sensations of sympathy or antipathy. Something smells good or bad. A certain smell gives association of ideas and can call up memories of long ago. "That is how it smells at Grandma's".

6) The sense of taste:

The sense of taste is closely connected with the sense of smell, (when you have a cold you cannot taste things very well). Here also are strong feelings of sympathy and antipathy. Via our food we absorb, with or without relish, the world around us.

7) The sense of sight:

This is the perception of color (in the case of color-blindness shades of black, white and gray), and the perception of space. Color, like taste, influences the feeling life, only it is not as conscious as with smell and taste.

8) The sense of warmth:

The sense of warmth is the ability to perceive the temperature of something in relationship to one's own temperature. A human being is a warmth organism with a temperature of about 37 degrees, centigrade. Water that is less than 37 degrees we feel as tepid or cold and over 37 degrees as warm or hot. Temperature is something relative. One particularly notices changes and differences. In the soul-sphere we react to temperature (also in social situations) by contraction (cold) and expansion (heat). This sense is already partly in the sphere of the senses of knowledge.

In the lower school (ages 7-14) it is these four middle senses that are ready for development. In order to develop these senses it is important to look at the central theme, i.e. the in- and out-breathing of the soul, the learning to breathe in inner contraction and expansion, in sympathy and antipathy.
Stories give ample opportunity to let the children smell and taste and to call up association of warmth in images full of fantasy. Also the way the classroom is decorated, the temperature of the room, etc., are important to nurture the senses.

The four upper senses or senses of knowledge are particularly developed in the upper school. They are: 9) the sense of hearing, 10) the sense of speech, 11) the sense of thought, and 12) the sense of ego. These senses are not further elaborated on here.

The twelve senses work together to give us knowledge about ourselves and the world. The lower four are the basis for the development of the middle and higher senses. One can also show a connection between the lower and upper senses. The sense of touch and the ego sense are a pair, like the sense of life and the thought sense, sense of balance and hearing etc. Just like the sense of touch tells you something on the physical plane about the world, so the ego sense tells you something on a spiritual plane about the other person’s ego.

In the context of an explanation of the second grade evaluation, it is too much to elaborate any further on this subject. Please consult appropriate literature on the subject.

The diagram below shows a summary:

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consciousness
thinking
nerve-sense system

| sense of ego | sense of thought | sense of speech | sense of hearing |

| dream consciousness | sense of warmth | sense of sight | sense of taste | sense of smell |

| outer senses |

| inner senses |

unconsciousness
willing
metabolic limb system

| sense of balance | sense of self-movement | sense of life | sense of touch |
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Chapter IV:
Practical Aspects

In the list of the second grade evaluation we look primarily at the lower four senses
Motor movements: On the one side we look at the technical execution; can the child
do it or not. On the other side, how does he do it. How does he make use of his
body? Does he feel at home in it, or does he experience his body as a hindrance, etc.
With the rhythm and hand-foot coordination several senses are activated. Hearing,
sense of tast, sense of balance, sense of self-movement.
Body-geography is connected with the sense of balance (orientation).
Spatial orientation and orientation in time: this has to do with the sense of balance
and the sense of self-movement.
We look at the sense of touch when feeling the bottle and when threading beads.

Driebergen, Holland, December 1986

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Advisory Service to the Waldorf Schools in Holland

Second Grade Developmental Observation and Evaluation Manual
Introduction

Dear Colleagues,

More and more we are confronted in our classes with children who show one or another specific difficulty. Reading, writing, or arithmetic does not progress, or the child displays unusual behavior patterns in certain respects.

In mainstream or state schools, learning problems come to light very early on, as the children are expected to be able to read and do sums by Christmas in grade one. But in the Waldorf Schools this is not so; consequently, possible learning difficulties only show up in a higher grade, although they could have been treated for years.

In order to make it possible for you to discover such a learning disability early enough, we suggest a number of observations that will enable you to get an insight into the specific stages of development that have to be achieved before children can learn to read, write, and calculate.

Many items on this list are observations that can be made during main lesson, gym, or eurythmy lessons and on the school playground!

We advise you to concentrate on one point for a few weeks and to observe two or three children per day very carefully in that respect. At home you can make notes about your findings. If it proves necessary to call in a child-psychologist (or other expert), you can make it a lot easier for that person if you have checked these points beforehand.

But the vital thing is that you yourself begin to do specific exercises with certain children. They can flow from the main lesson content. In this way Waldorf Education will be instrumental in healing and harmonizing the children!

Gaby Wensink  
Else Gottgens  
Louise Berkhout  
Annelies Raue-Jonkman
Instructions

How to use the list and the manual:
This list is made up of a number of points that can be observed in the classroom (C), and some parts that need to be done individually (I), or, if this is not possible, you need to find time for it yourself (after having practiced sufficiently!). For this you will need to have a separate room where you can work undisturbed with the child.

If the class is very large, you may decide to observe first of all the children that stand out for one reason or another, then the oldest pupils, and lastly the youngest.

In each section of the manual is listed what materials are needed, how one should give instructions to the child and the different things one should observe. You may of course elaborate. After all, we are looking for a qualitative evaluation or analysis of a number of developmental conditions from which, in the end, a picture of the child may arise.

In principle the children should be able to carry out all the instructions halfway through second grade.

The most difficult and also the most important task is the interpretation of all the data.

What we offer you here can of course be extended and improved with your help.
(In the manual we always use "he" whether it is a boy or a girl).

GROSS MOTOR MOVEMENTS (C) in connection with 1

A) Throwing A Ball
Material: a large soft ball 15 cm diameter and a tennis ball.

Procedure: Stand opposite the child at a distance. The child should not look into the light. Throw the ball to him and let him throw it back. Repeat with one hand. Increase the distance.

Observation: does the ball "stick" to his fingers? Does he throw past you or not far enough, overhand or underhand? Does he follow the ball with his eyes? With one hand, what does the other hand do? With which hand does he throw? Does he retract his arms quickly?

B) Catching
Observations: Is he frightened of the ball? Can he see it coming? How does he hold his hands when catching? Can he throw or catch better? Put this in context with his relationship to his fellow men.
C) Directing And Aiming:
Material: Tennis ball, basket, blackboard, chalk, paintbrush.

Procedure: Put a circle on the blackboard (3cm diam.) with a point in it (shoulder height of the child). The child stands at the back of the classroom with his arm outstretched, paintbrush in his preferred hand, bristles facing him. Now he runs to the blackboard and without slowing down he has to try to put the point of the brush in the point in the circle with his arm remaining outstretched. On the board draw 7 points of a 7-pointed star, far enough apart that the child needs to use full arm length to draw the lines. He has to draw the lines leaving out 1, 2, or 3 points every time. Let him throw the tennis ball into the basket 10 times.

Observation: Is he accurate in his aim or does he miss often? Does he throw far enough?

D) Balance:
Material: A line on the floor 4 to 5 meters long, either of chalk or colored tape or ribbon.

Procedure: The child walks forward and backward across the bridge. No wet feet! Stand on one leg like a stork, also with eyes closed.

Observation: Does he walk freely or is he scared? When walking backwards, does he "stick"? Does he walk backwards recklessly, look behind, wobble, or hesitate? Does he stick to the line, take big steps or shuffle?

E) Walking:
Procedure: Do this on the playground or in a long corridor.

Question: How many steps do you think you need to take to get to the end?

Observation: Does he move arms and legs cross-laterally, or ipsilaterally (ipsilateral = right leg and right arm, left leg, left arm).

F) Running And Accelerating:
Procedure: Let the child run, first normally, then accelerating and going as fast as possible without stopping, to the end.

Observation: Do his arms and legs flap? Does he nearly fall over, or stumble? Can he accelerate by himself naturally?

G) Highjump:
Material: A long rope or pole.

Procedure: With one of the children hold the rope loosely, or hold the pole yourself. Let the children jump over it one by one.
Observation: How does he jump up and land? What kind of forward run does he have: fast, slow, short, long, much too high, or not high enough? Can he gauge the distance, listen to the sound of the step or jump? How high does he get?

H) Longjump:
Material: A pole or rope on the ground.
Procedure: Make the child push off at the line and jump as far as possible.
Observation: What kind of forward run does he have? How does he land? Is he scared? Does he overestimate? Can he push off exactly before the line?

I) Skipping Or Jumping Rope:
Material: A large and a small skipping rope.
Procedure: Let the children jump rope individually and also in a group while some turn the rope (end of second grade).
Observation: Does he jump on time or too slow? How does he cope with turning the rope and jumping at the same time? Watch the rhythm. Does he land heavily or lightly? Does he jump more in an upward or downward direction?

J) Hopscotch:
Observation: Which leg does he choose? Can he also do it on the other leg?

K) Frog Leap:
Procedure: The child jumps on his haunches from one place to another, individually or in a group. Repeat upright with legs together.
Observation: Does he bend his knees well? Can he balance when jumping upright? Do both legs go together, or one behind the other?

Individual
At this point you do something as a preparation for point 10 in connection with memory.

Material: A drawing of a rather absurd situation, e.g., a house with a flag and a chimney, flag and smoke going in opposite directions; and some sort of object, e.g., an oddly shaped bottle.

Procedure: Say: "I am going to show you a drawing. Look look at it really carefully for a moment. See what it is and remember well, because I am going to ask you something about it in a little while." The child also has to remember an unusual word, e.g., "paperhanging past," and a sentence made up of four words, e.g., "fat blackbirds find worms." Now give the child something to hold in his hand behind his back (he must not see it) and say: "Now feel what this is and remember it; you will have to draw it as well."
WITH TWO FEET (C)
How do they feel (warm, cold, clammy, cool)? You can check this when you practice writing with the feet in the classroom. What kind of feet (flat mobile toes, stiff toes, etc.)?

Picking Up Three Things With The Foot.
Material: A pencil, an eraser, and a marble.
Procedure: Let the child pick up the various objects with his preferred foot.
Observation: Do his hands and mouth move as well?

Writing With The Foot.
Material: A soft pencil or piece of very soft chalk, paper.
Procedure: A "helper" holds the paper while the child sits on a low chair or stool and writes, holding the pencil between his big toe and the next one.
Observation: Do his hands move as well?

HANDS
1) This can be observed easily when shaking hands with the child when he comes into the classroom in the morning. Are they warm, sweaty, clammy, or cold?
2) Say: "Squeeze my hand," and watch what the other hand does.

DOMINANCE (l) with 3.
Material: A piece of paper or cardboard on which a large loop is drawn, a worksheet to be filled in (one for each child), a watch, a rolled up piece of paper for a telescope, wooden blocks, and a low chair or stool.

Procedure: Put the cardboard against the wall. The child sits on the floor in front of it, having removed his shoes. Now give the instructions in the order that they are given on the worksheet. Show the child that you can follow the loop with your hand by drawing it in the air from left to right. Then tell the child to do the same, a) with both feet together, b) with one foot, c) with one foot and one hand, d) with one foot, hand, and eye, e) with one foot and one eye, f) with one hand, g) with one hand and one eye, and h) with one eye.

Carefully note on your worksheet whether the right or left was used, and of directions. Then say: "Pick up the telescope, look through it, and tell me what you see."

Observation: To which eye is the telescope held? Does he close the other eye? The eye that looks through the telescope is the dominant eye.

Procedure: Say: "Pick up the watch; can you hear it tick," "Stand up and put your arms out sideways. Now look at one hand," "Clap your hands 10 times" (which hand
does the work?), "Kick the wooden block with your foot through the arch," and "Step onto the stool" (which foot?). You can also observe this when the child climbs stairs.

**EYE-HAND COORDINATION (I) with 4.**
Procedure: Draw a circle in the air with your finger at some distance from your face (diam. 35cm) and show the child that you can follow your fingers with your eyes without moving your head. Now let the child do it himself. Then his two index fingers next to each other have to take "steps," going sideways away from each other. His eyes again have to follow without moving his head.

Observation: What are the eyes doing? Does he keep his head still?

**RHYTHM AND EYE-FOOT COORDINATION (I) with 5.**
Procedure: Tap a rhythm on the table (visible) and have the child copy it. Tap another rhythm under the table (audible) and have the child copy it. Tap a rhythm on the child’s back (tactile) and have the child copy it. Then say, "Clap the rhythm of a song you know. You may sing it while clapping. Now do it without singing (inner sonorization)." Then have him walk the rhythm of the same song, then walk and clap at the same time, then alternately turn walk and clap, preferably in a long corridor. Then have him follow the pitch of the song by raising and lowering his hands.

**BODY GEOGRAPHY (C) with 6.**
Procedure: Give the instructions without demonstrating. If necessary the child can stand on a stool in front of you. Say:

a. "Touch your right ear with your right hand."

b. "Touch your left knee with your left hand."

c. "Touch your left foot with your right hand."

d. "Touch your right ankle with your left hand."

e. "Touch your right cheek with your right hand and you left knee with your left hand."

f. "Touch your left eyebrow with your right hand and your right elbow with your left hand."

It is best to do from d. individually, as it is difficult to observe when done with the class as a whole.

**SPATIAL ORIENTATION AND ORIENTATION IN TIME (C) with 7.**
Procedure: Give the instructions without demonstrating. Say:

a. "Stand in the middle of this room."

b. "Take two steps forward."

c. "Point with your right hand diagonally to the right behind you."

Note: Explain this in age-appropriate words.
d. "Walk a circle, going to the left, and walk in such a way that I can’t see your back." (He also has to do this with his eyes shut).

e. "Point out the third book from the right on the second highest shelf."

f. "What day is it today? Yesterday? Tomorrow? The day before yesterday? How old are you? What time of year is it?"

**Observation:** a-e: Is the child able to do it? How does he do it? Is he sure, unsure, not in the center, too many or too few, or left hand instead of right hand? f: Write down the answers.

**FINE MOTOR MOVEMENTS (C) with 8.**

**Material:** For e: needle and thread. For c. and d: pencil and paper

**Procedure:** Say a finger game rhyme and show the finger game belonging to it.

a. "Now you try it by yourself while I say the verse."

b. "Now do it with your eyes shut"  

**Observation:** a: Can he do it? It is important that the child hears the pauses. b: Can he manage as well as with a. or does he get confused?

**Procedure:** c. "Write your name in the top right hand corner of the paper."

d. "Under your name write the numbers 1 to 10."

e. "Thread the needle."

**Observation:** c: How does the child hold the pencil? b: Does he know his numbers? Are there reversals or wrongly formed numbers (8 written as two o's one above the other)? e: Can he do it? Does he work with his whole hand or fist or does he use the tips of his fingers?

**SEQUENCING (I) with 9.**

**Material:** a. through c: a basket, beads (wooden) of different shapes sizes and colors.

**Procedure:** Lay out four beads in a row in front of the child and say:

a. "Can you copy this exactly " (i.e., can you make a chain like this for me? Repeat four times.)

b. "Pick up the round red one, the yellow triangular one, the blue square one and the green cylindrical one. Make a chain - 4-5 times.

c. Let the child feel three different beads behind his back (no looking!) and say: "Now lay them out in front of me in exactly the same way. Which one did you feel first? Which one next?" etc.

Each of the above sequences (a,b,c) should be laid out 4-5 times.

You can also tell a story about a child who is picking flowers for Grandma's birthday: "A red one, a yellow one, a white one, a blue one, and another red one." The child has to pick up the beads in the correct order and then in the reverse order.
Observation: How does the child manage it?

Material: Paper and pencil.

Procedure: d. Have the child draw three trees on the paper. The first tree must be the biggest and the middle tree the smallest.
e. Have him count out loud from 10 to 20.
f. Have him count backwards from 20 to 1.
g. Show him a card on which is written "TREE." Then show him a text and ask him if he can show the given word in the text. (In order to do this, the child does not have to be able to read.)
h. Does the child know the letters of the alphabet? How does he read?

MEMORY (I) with 10.

Procedure: At the beginning of the individual evaluation the child was shown a drawing. Now ask him: "What did you notice in the drawing? What was odd in the drawing? From what direction did the wind come? What was the first thing you had to do this morning?"

Observation: Write down the answers.

Procedure: At the beginning of the individual evaluation the child was asked to remember a word and a sentence. Now ask him: "What was the word I asked you to remember? What does it mean? What was the sentence you had to remember?"

Observation: Write down the answers.

Material: Paper and pencil.

Procedure: At the beginning of the individual evaluation the child had to feel the shape of an object behind his back. Now ask him: "Can you draw for me the shape of what you felt behind your back?"

Observation: Can he draw the object reasonably accurately?

** The following takes a lot of time. Choose the areas where you suspect a problem.

HEARING OF DIFFERENCES, or auditory discrimination (I) with 11.

Procedure: Say: "I am going to say some words that have a B or a P in them. When you hear a word with a B, do this: (put your hands together), and when you hear a word with a P, do this: (clap). So: put hands together on B and clap on P." Select some easy words and some more difficult words, for example, pack, book, bulb, pussy, beak, bubble, park,plash, skip, tubby, leap, and curb.

Procedure: Say: "I am going to say some words that have a D or a T in them. When you hear a word with a D, point to me, and when you hear a word with a T, tap the table." Give examples with these sounds at the beginning, end, and middle of words, such as take, door, do, tapping, dedicate, witness, meant, rat, and rid.
Procedure: Draw on the floor in chalk a four leaf clover or a flower with four petals. In each petal write a diphthong such as ae, ou, or ea. Ask the child to stand in the center of the flower and say: "I am going to say a word. Listen carefully and jump onto the right petal."

Procedure: Draw a horizontal lemniscate on the floor. The child has to stand at the crossing and has to jump to the left or to the right to show that he can distinguish between two similar diphthongs.

Procedure: Draw two concentric circles on the floor. In the inner circle write a short vowel sound such as "eh". In the outer circle a long vowel sound like "ay". The child stands in the center. Now say: "The words that I am going to say have an "eh" or an "ay" in them. When you hear an "eh," jump into the center circle and when you hear an "ay," jump into the outer circle." Choose different examples with different vowels.

CROSSING (C) with 12

Procedure:

a. Have the child walk and draw a lemniscate. Also check when doing sums.

Observation: Note when the child avoids the crossing.

b. Let the child draw the following figure: 

\[ \mathcal{C} \]

c. Show the child three different lemniscates, drawn side by side on the paper, including the following:

\[ \mathcal{C} \]

On a separate piece of paper draw the illustrated one. Ask the child where in the row he sees that figure. Make him draw it and tell him to remember it well (for question 16).

MOVING TOGETHER (I) with 13.

Procedure: Make the child draw a lemniscate in the air with his right hand. Repeat with the left hand. Make the child draw a vertical line in the air. Repeat with the left hand.

Observation: Does the unused hand move as well, or try to?

Procedure: Ask him to do both together, the vertical line with the left and the lemniscate with the right. Keep going for a while.

Observation: Do the hands begin to make symmetrical movements? Does one hand take over the movements of the other hand, or is he able to keep on making the different movements?

Let the child draw both of these forms simultaneously on a large piece of paper, making the movements as big as the arm will reach.
FLOWER/ROD EXERCISE (see *The Extra Lesson* by Audrey McAllen)

SYMMETRY (C) with 14.
Procedure: Over a period of time get the children to draw simple symmetry exercises on the blackboard, one child at a time. When working with the class as a whole, they can easily copy one another.

Example:

```
/ \  /
|   |
|   |
```

SUMS (I) with 15.
Procedure: Ask the child to work out the following sums (mental arithmetic).

\[
\begin{align*}
3 + 4 &= 5 + 6 = \\
9 - 5 &= 12 - 4 = \\
12 \div 4 &= 14 = 2x \\
8 \div 2 &= 6 \div 3 =
\end{align*}
\]

Observation: Does he count on his fingers? Does he get to the answer promptly?

ASKING FOR A FORM THAT HAD TO BE REMEMBERED (I) with 16.
Procedure: Ask the child to draw the form again that he had to remember (12c).
Worksheet

Date .................................................................
Name .................................................................
Age .................................................................
Favorite color .....................................................

1. Gross Motor Movements
   a. Throwing a ball
   b. Catching a ball
   c. Directing and aiming
   d. Balance
   e. Walking forwards
      backwards
   f. Running and accelerating
   g. Highjump
   h. Longjump
   i. Jumping rope

Show a drawing, give a word and a sentence to be remembered, give a shape to feel behind the back.

2. Feet
   Warm, clammy, cool, cold. Picking up a pencil
   Hands move as well. yes/no
   Hands: Warm, clammy, cool, cold.

3. Dominance
   Hand _______ Foot _______ Eye _______ Ear _______
   Follow the shape: With both feet together: _______ (direction)
   with one foot: _______ foot?
   with _______ foot and _______ hand,
   with _______ foot and _______ eye,
   with _______ hand,
   with _______ hand and _______ eye,
   with _______ eye.
Pick up the telescope: With _________ hand to _________ eye.
Pick up the watch: With _________ hand to _________ ear.
Arms to the side: Looking to the right/left hand: _________
Clap your hands 10 times (with _________ foot).
Kick the wooden block: _________ foot
Step onto the stool: _________ foot.

4. Eye-Hand Coordination.
When drawing a shape in the air, following it with the eyes

5. Rhythm and eye-foot coordination.
Tap rhythms (copy): via sight: _________
via hearing: _________
via feeling: _________
Clap the rhythm of a song: _________
Walk the rhythm of a song: _________
Walk: clap and step in turn: _________
Follow the pitch of the song: _________
Sing a song (sense of taste, sense of self movement): _________
Hearing, Self movement, Balance: _________

6. Body geography
a. Touch your right ear with your right hand: _________
b. Touch your left knee with your left hand: _________
c. Touch your left foot with your right hand: _________
d. Touch your right ankle with your left hand: _________
e. Touch your right cheek with your right hand, and your left knee with your left hand: _________
f. Touch your left eyebrow with your right hand, and your right elbow with your left hand: _________

7. Spatial Orientation and orientation in time
a. Stand in the middle of this room: _________
b. Take two steps forward: _________
c. Point with your right hand (at an angle) to the right behind you: _________
d. Walk a circle, going to the left, and walk in such a way that I can’t see your back: _________
8. Fine motor movements
a. Finger game: Eyes open:________________
b. Finger game: Eyes closed:________________
c. Write your name in the top right hand corner of the paper:________________
d. Under your name write the numbers 1 to 10:________________
e. Thread a needle:________________

9. Sequencing, working with four different beads
a. via sight: _______ sequence _______ color _______ shape
b. via hearing: _______ sequence _______ color _______ shape
c. via feeling: _______ sequence _______ color _______ shape
d. connection hearing/sight:________________
e. counting forwards:________________
f. counting backwards:________________
g. recognizing one given word in a text:________________
h. can the child read already:________________

10. Memory
a. via sight: ask about the drawing?________________
what does not fit?________________
where does the wind come from?________________
what was the first thing you were asked to do?________________
b. via hearing: what was the word I asked you to remember?________________
what does it mean?________________
what was the sentence that you had to remember?________________
c. via touch: draw the shape that you felt?________________

11. Hearing of differences
a. put hands together on B, clap on P:________________
b. put hands together on D, clap on T:________________
c. jump into the correct petal on the diphthong: ____________________

12. Crossing
a. walking the lemniscate: ____________________
b. drawing the lemniscate: ____________________
c. Draw three different lemniscates on paper: ____________________

13. Moving together
8 on the right, 1 on the left: in the air: ____________________
on paper: ____________________

14. Symmetry
a. $\infty$

b. $\zeta$

15. Sums

<table>
<thead>
<tr>
<th>Expression</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 + 6</td>
<td>_____</td>
</tr>
<tr>
<td>4 + 3 + 6</td>
<td>_____</td>
</tr>
<tr>
<td>9 - 5</td>
<td>_____</td>
</tr>
<tr>
<td>12 - 4</td>
<td>_____</td>
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<tr>
<td>12 = 4x; x</td>
<td>_____</td>
</tr>
<tr>
<td>8 + 2</td>
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</tr>
</tbody>
</table>

16 Asking for form that had to be remembered
see 1 12c.

17.

Does the child reverse his letters/numbers? ____________________

Does the child wet his bed? ____________________

Other remarks: ____________________

Name ____________________

Age ____________________

Grade ____________________

Dominance ____________________

Eye: _______ Foot: _______ Hand: _______ both feet: _______

one foot: _______ foot-hand: _______ foot-eye: _______ both hands: _______

one hand: _______ hand-eye: _______ one eye: _______