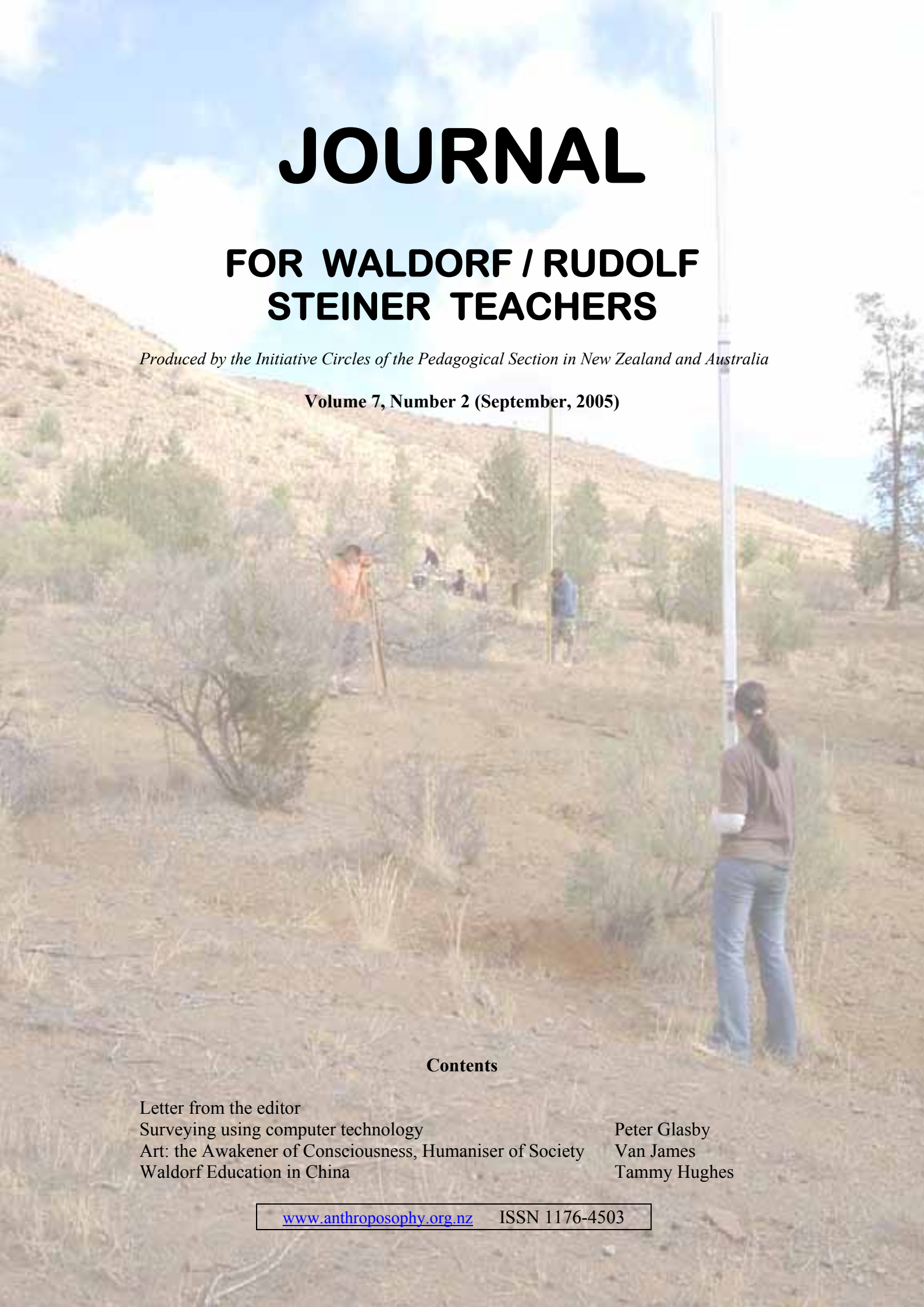




JOURNAL

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LETTER FROM THE EDITOR

Christchurch, NZ, 6th September, 2005

Dear Readers,

Welcome to the September, 2005 edition of our *Journal for Waldorf/Rudolf Steiner Teachers*.

Our cover photo is provided by Peter Glasby from his latest surveying field trip (students levelling to create a profile of the terrain). In the first article, Peter Glasby and colleagues have written about how they brought their long established Class Ten surveying lessons in the Australian outback up to date with computer technology. Their first account of the Surveying with Class Tens in the Flinders Ranges was reported first in *Paedia* (1999), issue 20. Pp33-40, and also in our new book, *Towards the Future.. Rudolf Steiner /Waldorf Perspectives*, Christchurch, 2005 (see back cover advertisement).

Van James was the guest speaker at this year's Conference of the Anthroposophical Society in New Zealand, held here in Christchurch. The topic was "Art: Awakener of Consciousness, Humaniser of Society." Our second article is a write up of the talks by a participant of Van's three morning lectures, which Van has edited and illustrated. Thank you, Van, for joining our editorial team. Van is a founding teacher and currently the high school teacher of art at the Honolulu Waldorf School. He is also co director of Kula Makua Teacher Training programme, an author and also editor of *Pacifica Journal*, now in its 9th year of production.

The third article is by Tammy Hughes, who is working in China. I find aspects of the content really humbling. Our Christchurch Steiner School is blessed by having a beautiful and bountiful school vegetable garden, yet here are colleagues in China in a Kindergarten with no garden and no playground who are finding new and positive ways to work with the environment they have. The curriculum certainly isn't in the book alone – it is also written in the faces and hearts of the children we teach. Each new day brings new questions. Each different environment, religion, political, geographical or environmental change (new inventions such as video/ cell phones) or new diseases, etc. challenge Waldorf teachers to seek the answers from the depths and basics of Waldorf education, rather than from a set curriculum or formula.

We welcome your contributions for the next issue- April 2006 (deadline: end of January, 2006)

With warm regards and wishing all colleagues in our now widened circle of recipients in Asia and around the Pacific great joy in their work with the children parents and students in Waldorf Schools who place their trust in us.

From Neil Carter

(With thanks and acknowledgement to the editorial team: Ineke Mulder, Hannelore Henning, Van James, Peter Glasby, Dr. Alduino Mazzone, Dr. Robin Bacchus and Diederik Ruarus)

An attempt to integrate new and emerging technologies with surveying and mapping into the Class 10 Curriculum

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Summary: *The following article describes an attempt over the past three years(2003-2005) to modernize the Surveying Course taught at the Mt Barker Waldorf School since 1986, by adding to the traditional surveying triangulation techniques, the use of Global Positioning Satellite (GPS) technology and the use of computers and the Arc Map9 mapping software In the process of describing the project it is necessary to show some of the detail for the use of the Arc Map 9 mapping software, however, the descriptions are not exhaustive and are not meant to be read as a course in the use of Arc Map.*

There is a description of how the new technologies have been integrated with the older methods and an evaluation of how the integration has worked from a pedagogical point of view.

Introduction

Surveying has been an important and memorable part of the Class 10 curriculum at the Mt Barker Waldorf School since 1986. The part it has played in the integration of various parts of the curriculum was described in an earlier article (Glasby and Millar, 1999). In those days, the University of South Australia was still teaching, as part of its surveying course, the use of optical instruments. In field practice today, surveying technology has changed considerably. The use of total stations, electronic levels, global positioning systems (GPS), remotely sensed imagery, survey software and cartographic applications have relegated many of the spatial data acquisition and mapping techniques to use by traditional surveyors or educational establishments.

These changes led us to begin discussing how we could modernise our own teaching of the subject. We quickly realized that many of the modern techniques, though efficient and highly advanced, were educationally questionable due to the *push button* technology approach whereby students would largely be taught to follow instructions, much like a recipe, with very little thought or insight into the process. Having ourselves used a modern total station; we realized that, wonderful as it is, the user could simply become a technician carrying out a sequence of steps for which the operator may have no understanding. A comparison of triangulation using a total station to a traditional optical theodolite will perhaps demonstrate the pedagogical advantages and disadvantages.

The total station user turns the telescope and focuses on the mirror (reflector) that is being carried around the landscape and then executes a measurement process by pressing a button. The results of slope, horizontal and vertical height distance, for example, are then transferred to an electronic notebook from where they are downloaded to a computer for processing. The processes of triangulation and computation are hidden from the user in the programmed electronic operations of the

machine. Furthermore, specialist skills are required to operate survey software for the processing of total station data prior to cartographic output.

The optical theodolite user needs to understand the use of the triangulation grid as a scaffold to help reference the features being mapped. In setting up and zeroing the machine we need to understand that there is a protractor in the instrument that we are in touch with through the scales that we must also learn how to read. This reading of the horizontal angle scale is learned by moving the telescope around and watching the scale change as we move. The locking of the scale for zeroing, the reading of the angles from a point on the grid, are all accompanied by body movements. This body movement as a basis for more abstract understanding is a fundamental principle of education in Waldorf Schools (Steiner, 1996.) and generally promotes a more interactive learning experience. The subsequent comparison of results between different student groups and instruments gives the learner a first hand experience of errors; their origins and scope. The calculation of averages for the results and then the calculation of horizontal distances, all allow a slow dawning of understanding to take place in a rich time space where the experiences of what the students are doing can grow.

We were unanimous that the traditional methods were educationally superior in that they allowed a greater grasp of the ideas and principles by demanding that the students learn new bodily movements, which actually complement the ideas. For example, the precision of the angle measurements are accompanied by the large arm movements of turning the telescope, followed by the fine finger movements required for the fine adjustment of the angle while bringing the stadia hairs onto the trig point. The whole process can be experienced out of the activity. Another example is the measurement of the Base line of the triangulation grid, where a series of steps in learning are required before the horizontal distance can be established; tensioning the steel band, clearing the line of measurement, learning how to use the theodolite as a vertical height measurer, use of Pythagoras law to convert the vertical height difference and the slope distance to a horizontal distance.

The fieldwork is a critical part of the process. It is equivalent to the experiment of a science lesson or the practical experience gained in making a chair. Here the task is not only to give the students a theoretical appreciation of the elements of surveying but in accordance with deeper educational principles, to help the young person to feel a greater connection to the place in which they live and how he/she can orientate within it and measure it. To have taken part in the process of measurement of the earth is to feel part of a tradition that has played and continues to play an important role in the social life of humanity. Think of the role of the surveyors in the laying down of the State lines of Australia or the establishment of the height of Everest in India.

So how can we integrate modern technology into our surveying and mapping teaching program without compromising existing pedagogical values? What could then be left out and what could be included? We were keen to use the Global Positioning Systems, remotely sensed imagery and modern cartographic tools within a computing environment as a way of providing a rich learning experience rather than sacrifice valuable curriculum time to computers *per se*. The following briefly describes an attempt to incorporate these elements into the traditional surveying process. This

article is not a manual for carrying out the whole process. Only some parts of the process have been described in detail so as to help the reader form a realistic idea of what has been attempted.

Equipment required

As class sizes can exceed 30 students in some years, the Mt. Barker Waldorf School has, over the years, secured enough surveying equipment to complement working groups of three students. This includes optical theodolites, measuring tapes, compasses, maps, safety equipment and a variety of outdoor equipment. The school has also purchased handheld GPS units (additional units are borrowed when required) and enough laptops were purchased so that there were two students per computer. The laptops need moderate capability (Pentium II-III, 512MB RAM and 6GB HDD), enough to run a secondary school license of ESRI's ArcView ArcGIS software. The ArcView ArcGIS software is one of the world's leading geographical information systems (GIS) software applications, used extensively by governments, educational institutions and private enterprise for the management of spatial information and cartographic output, ie. maps. There is also a wealth of educational material available for this platform on the world wide web.

The Surveying Camp in 2003- the start of the project.

In 2003 we embarked on an ambitious mapping exercise: to map a series of springs and their associated tufa terraces at a site along the Trezona Range in the Flinders Ranges, South Australia. The students arrived at a location in the Flinders Ranges, after a days travel in a changing landscape, from the gentle, cultivated rolling hills of Adelaide to the vineyard vistas of the Barossa to the broad fields of the winter wheat south of Goyders line where already on the horizon mountains begin to emerge and the arid grazing lands of the southern and central Flinders emerge. On this occasion we went beyond this up to the center of the Flinders proper, where the ranges line up in north-south chains, rising above the plains. For some of the students it is their first glimpse of this landscape. The quarters are occupied with excitement and the first evenings work begins.

One of the first tasks for students is to help them orient themselves; ie, give them a sense of *place*. Firstly, the students were taught how to find direction using a simple watch. They were instructed on orienting the 12 to the sun; north is in the direction that bisects the angle between 12 and the hour hand. Students were also taught how to find direction at night by using the Southern Cross to find true South. An orientation to the geology of the ranges was also given on the first evening.

All the steps outlined previously (Glasby and Millar, 1999) were still used. In addition we had an aerial photograph (also in digital format) of the site and the surrounding area and a GPS allocated to each student group. The steps that we go through can be summarized as follows:

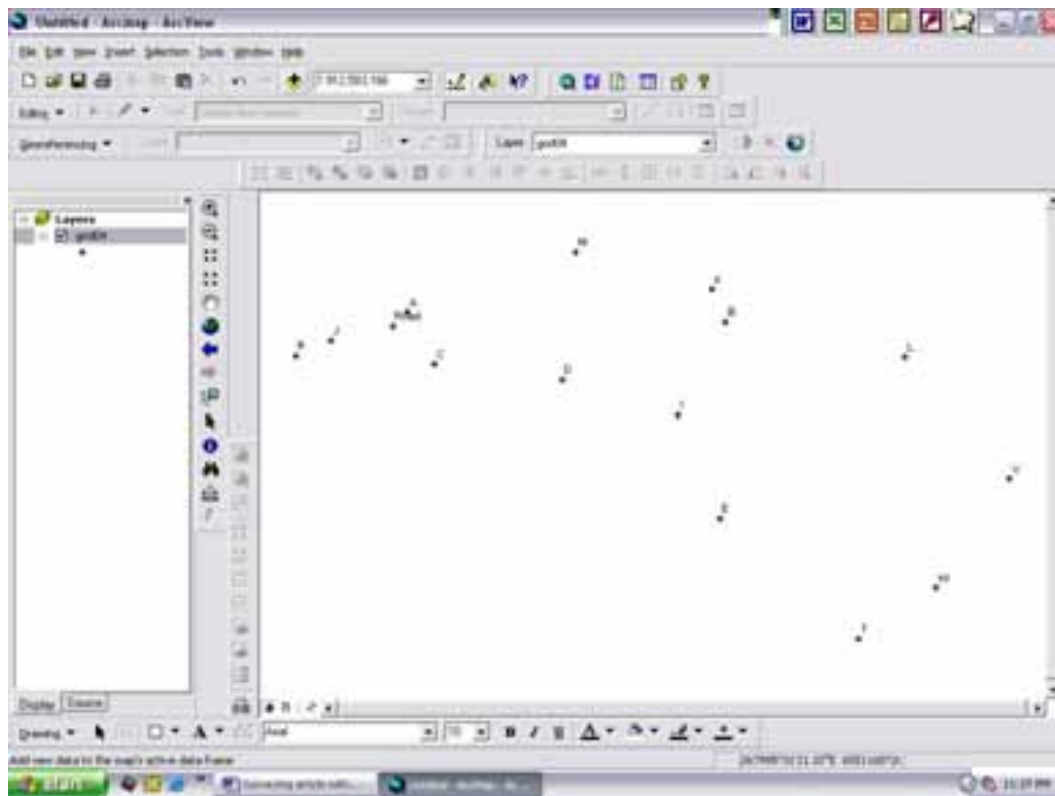
1. Orienting in the new environment: creating a *mud map* at first on the ground and then later more precisely on the aerial photograph;
2. Laying out a grid of Triangles with the students, which act as a reference for more detailed mapping to follow. Pegs defining the triangulation matrix were hammered into the ground.

3. Angles between triangulation points are measured with extreme accuracy using optical theodolites. Geographical coordinates are obtained for each trig point by repeated measurements using GPS units.

4. One grid line length, the *Base Line*, is measured accurately using a surveyor's steel band.

5. The geographic coordinates are entered into a spreadsheet in Excel and then coordinates obtained for each of the points on the grid by using the AVERAGE function of EXCEL.

These averaged points are then saved as a database IV file (*.dbf), which are imported into the mapping software (ArcGIS v9.0). The trig points when imported look like this. This figure (below) is from the 2004 map, at the stage of adding the Triangulation grid coordinates.



6. Detailed mapping of geological features, roads, fences, creeks and other distinctive features of the landscape is carried out using Tachometry. These hand drawn images can then be scanned into the computer and brought into Arcmap using the procedure described later below.

7. The Base- Line is oriented to true north (the sun's zenith direction) by setting a theodolite up on one end of the Base - Line, zeroing it on the other end and then tracking the sun till it reaches it's zenith. This gives the bearing of the Base - Line. This step is still carried out even though the mapping software automatically can orientate the grid on the page to North.

8. To give an idea of the topography of the site leveling profiles are taken between chosen triangulation points, using a Dumpy Level and the profiles are drawn, making repeated use of Pythagoras Law. These profiles are drawn by hand and then can be scanned and imported into the map layout.

9. Using the trigonometric Sine Rule, the lengths of all the other sides are calculated, a long and tedious task, especially at night after a long days work.

10. Using the geographic coordinates obtained from the GPS average of one of the central trig points, the coordinates of all the other coordinates can be calculated and compared with the GPS averages for the other trig points. These calculated points can also be imported into the mapping software and plotted, which gives a good comparison between the manual method and the straight GPS results.

11. Finally all the results are drawn up into the map. In previous years this step was done by each student on an A1 piece of plastic film, by first drawing on carefully the grid and then using this grid to hand trace the individual tacheometry drawings.

Importing Tacheometry Pictures into Arcmap



Prepare the Tachy sheet with clear drawings and make sure that at least three Trig points are drawn on the sheet. Scan the sheet and save it the file where you are keeping all the data for your map.

The scanned sheet looks like this example to the left.



Make sure that all the tool buttons you will need are showing on the menu bars of Arc map. You may have to right click on the Tool bar and tick the tools bars down to Editor.

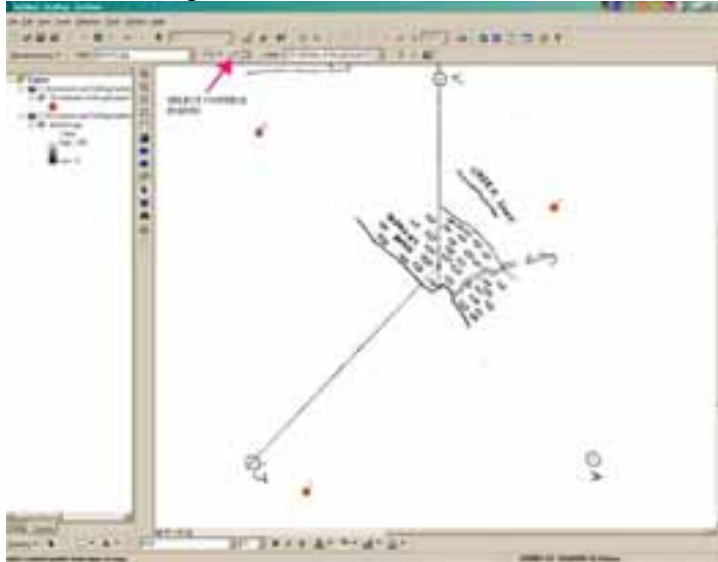
Choose the ADD button from Arcmap and go to the file with the image. If it asks to build pyramids, say NO.

Zoom into the area of the Grid where you want to add the Tacheometry image with three Grid points drawn on it.



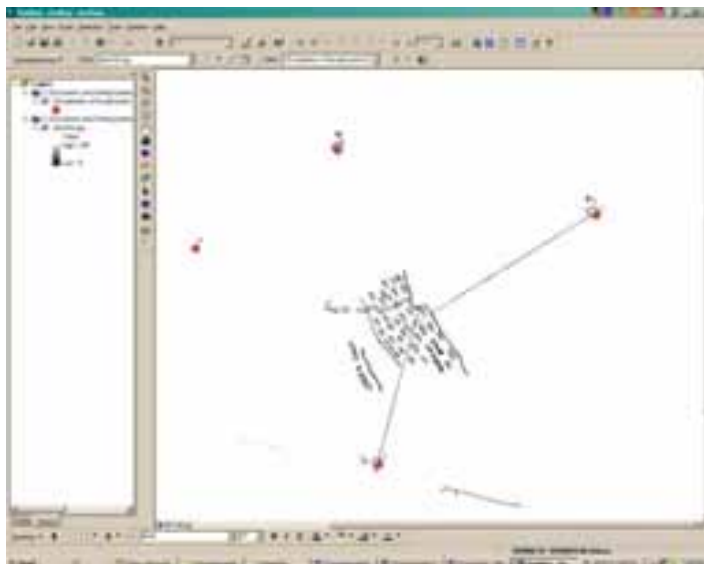
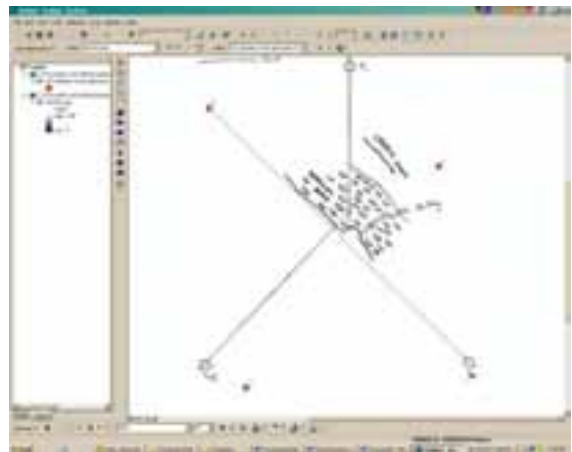
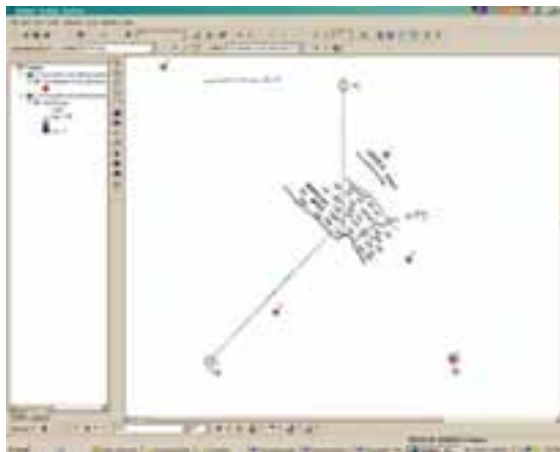
From the Layer menu choose the image you want to introduce.

Click on the Georeferencing toolbar and choose “Fit to display”. The scanned drawing appears within the Grid points but not yet aligned. It looks like this. Notice the Grid points on the drawing VAJ are not aligned with the coordinated grid points on the Arc map screen.



Now use the the Georeferencing tool “Add Control Points”. Shown with the pink arrow. This activates the cursor to do the georeferencing. The drawn grid point eg A is selected and then the cursor is dragged to the Grid point A. This gives the drawn point A geographic coordinates.

The picture adjusts one stage. It looks like this:



Repeat this for the remaining grid points and then press Enter.

The scanned drawing then becomes totally aligned and contextualised to the geographic coordinates chosen for the map. It looks like this.

Notice how the drawn grid points are now aligned with the grid points of the map. A

second drawing brought into the map in the same way will connect to all the other drawings in the right spatial relationship.

These images are now called rectified images and can be saved as TIFF files and reused.

Extracting the Drawn features in Arc Map

The next step is extracting the features of the drawings as 'shape files' which are of three kinds, point, line and polygon. Trees are typically point shape files, creeks and roads are line files and areas of rock are polygon files.

Click the 'Arc Catalogue' button on the upper bar.

Go to the folder with the data.

Right click in the folder. Go to 'New' and then to 'Shape file'.

For Line Data choose under 'Feature type', Polyline and give it a name like "creekbank1". Then click OK.

A new shape file called creekbank1 appears. Left click on the folder and drag it into the Layers window of the Arcmap View or use the Plus button.

To add the feature to the Arcmap view:

Highlight the new shape file in the Layers window;

Click the Editor on the Toolbar and then choose 'Start Editing';

On the Task Menu, choose 'Create New Feature';

Make sure the Target is the shape file you are editing.

Zoom in on the area you are going to edit.

Choose the Pencil tool and click along the drawn line in the tachy drawing. Make the last click a double one to end the line.

In the case of errors: From the Task Menu choose 'Modify features'. The last vertex is automatically picked up.

Option 1: Go back to the last vertex, right click then Options to delete the vertex. Then left click to create a new one and double click to finish.

Option 2: Right click anywhere and choose FINISH PART then you can modify previous boo boos by choosing the Edit arrow button and return the vertex to the correct position.

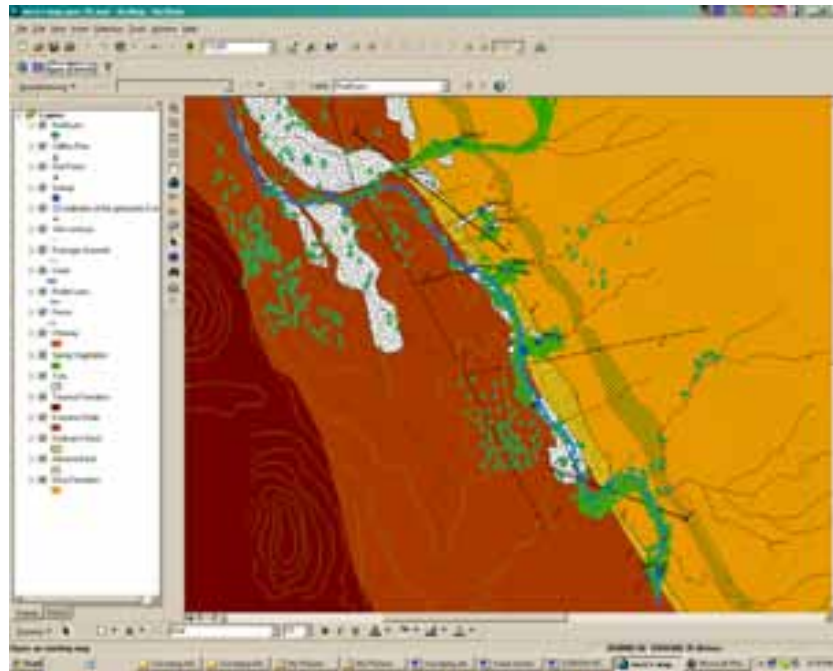
Click Editor, then 'Save Edits', then 'Stop Editing'. The feature now appears as a layer (point, line or polygon, depending on what you have chosen). When all the features of the drawing have been turned into shape files, you can remove the scanned, rectified drawing and modify the colour and texture of the displays to your taste.

In this way the map is built up and coloured on the computer. It is somewhat analogous to the old method we used when the tacheometry drawings were traced onto the mapping film after they were all aligned to the Grid that had been painstakingly drawn onto the film.

Working on your map

Open up your map file and it will look something like this under the view.

Notice the all the ticked boxes on the left are shape files. Ticking them brings them onto your map, unticking them removes them from your map. As a general rule you have polygons at the base of your legend and above them line files and at the top point files.



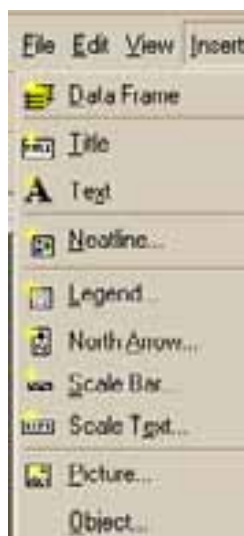
Preparing the Map for printing.

Arc Map has two connected screens or views, Data and Layout. Until now we have been 'drawing' the map in the 'Data View'. To layout the map as a finished product with scale, north sign, Legend etc. we go into 'Layout View'. You can switch from one view to the other using the two buttons at the bottom of the screen.

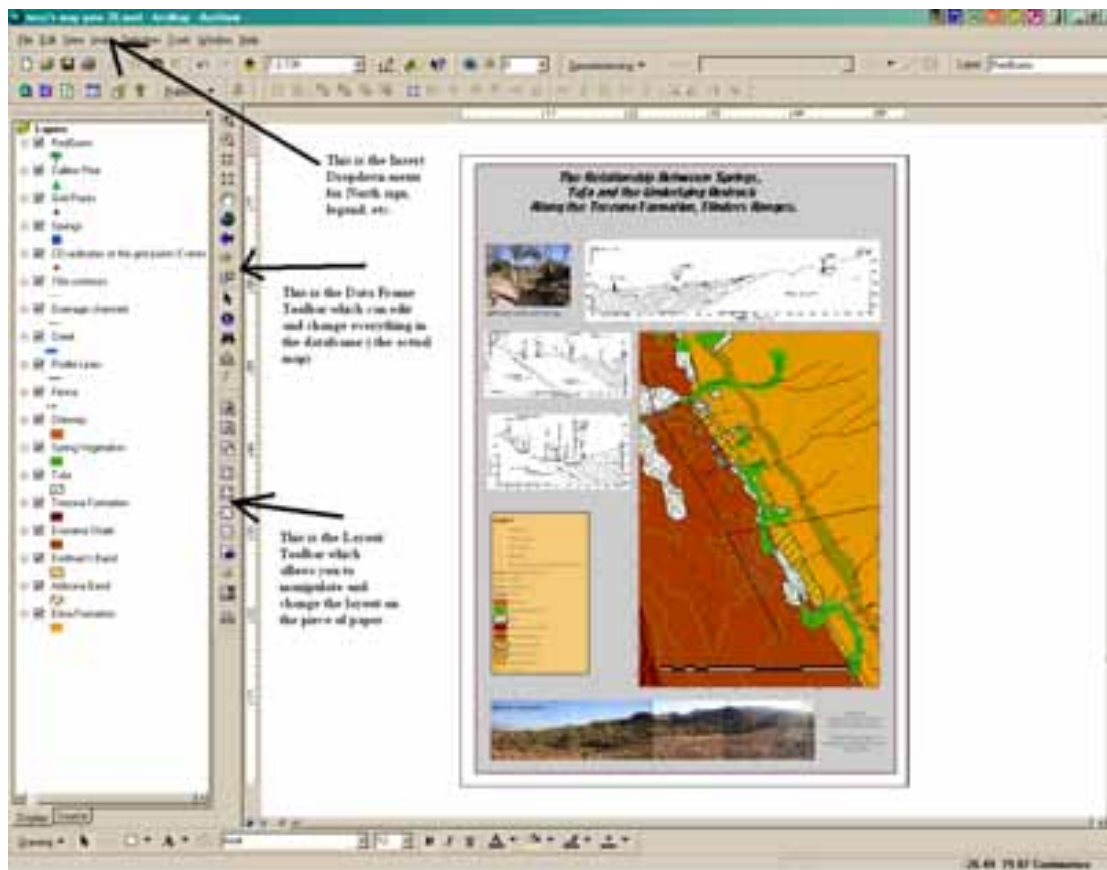


The Globe is the data button and the Page is the layout button. The two arrows make the refresh button.

The layout button now places the drawing of the map onto a piece of paper whose size you can determine from the File Menu > Page Setup > etc. Here you can choose if the page you are laying out on is A4 or A1, Portrait or Landscape. From the View Menu go to Data Frame Properties and there is a whole range of things that can be chosen. Important for us is to choose the units of the map, which for us were metres. (Chosen under the General tab.)



From the Insert Menu, shown here to the left all the main design elements of the map can be chosen: Text, title, legend, scale, north sign, pictures.



The above screen picture shows the map in layout view with nearly all the features added except for the North sign. The Black arrows show the location of the Insert Menu, the Data frame toolbar and the Layout toolbar.

When we started this project we were using ArcView 3.2 which is a smaller program than Arc Map 9 but is not as smooth to use. Arc Map 9 is really straightforward to add the above to and in 2005 the students really went to town designing their maps individually.

Profiles

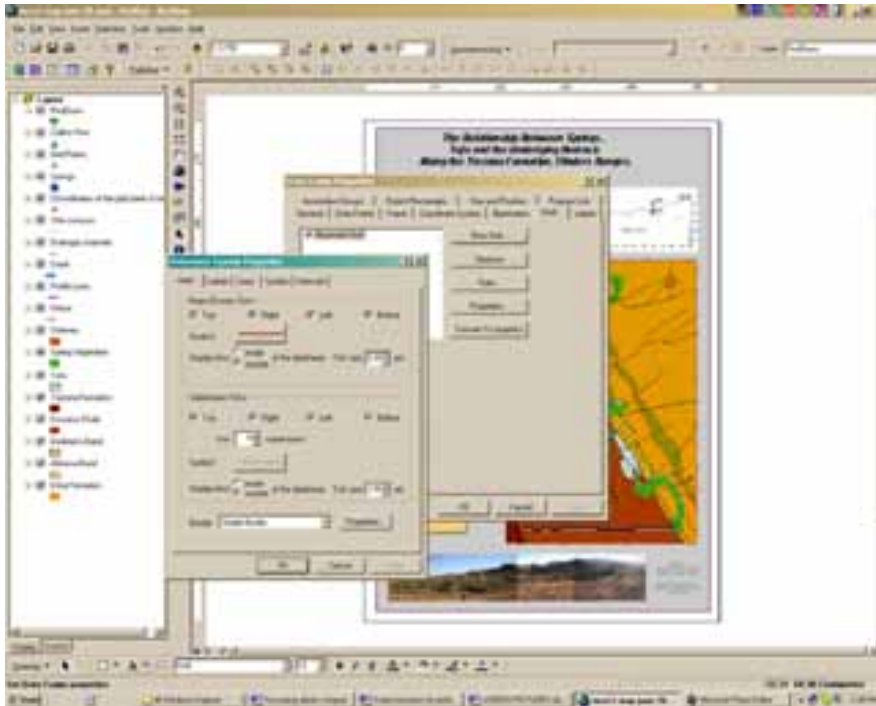
The profiles which were created by the students using a combination of leveling and tacheometry and then drawn up by hand with the resulting number data, were scanned in to the computer as JPG files and then inserted onto the page. There are numbers of tools in the software to adjust their size and location on the chart.

Grid

From the View menu > Data Frame Properties you choose the Grid Tab and then

- Create a measured Grid;
- Grid interval, 500m or 100m (whatever is appropriate)
- Tic marks;
- Line width 0.1
- Choose colour;

All else default.



The drop down menus for the Grid making around the data frame looks like this.

Export the Map as an Image

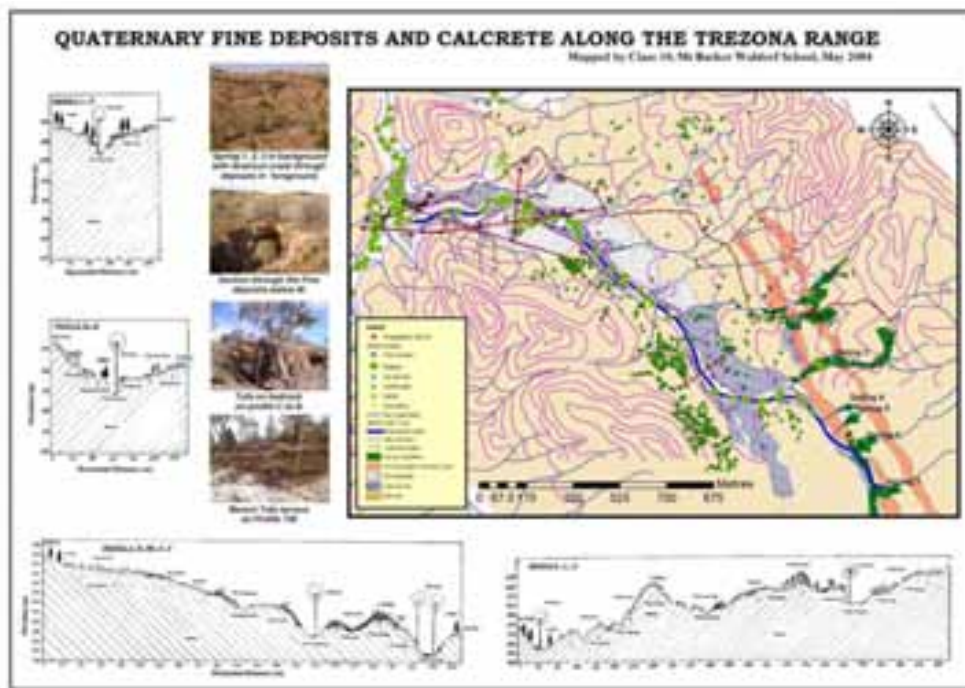
Once the chart has been completed to the satisfaction of the student or the time has run out, the chart needs to be exported as a pdf file for printing. We had access to the use of a coloured A1 plotter at a reasonable rate and were able to print maps there in 2004 – 2005. In 2003 we printed the maps as A4 or A3 sheets at school.

To export the maps go to the File menu > Export and then choose the file type (pdf), location and also resolution (300dpi).

Here follow examples of the maps from 2003 – 2005.

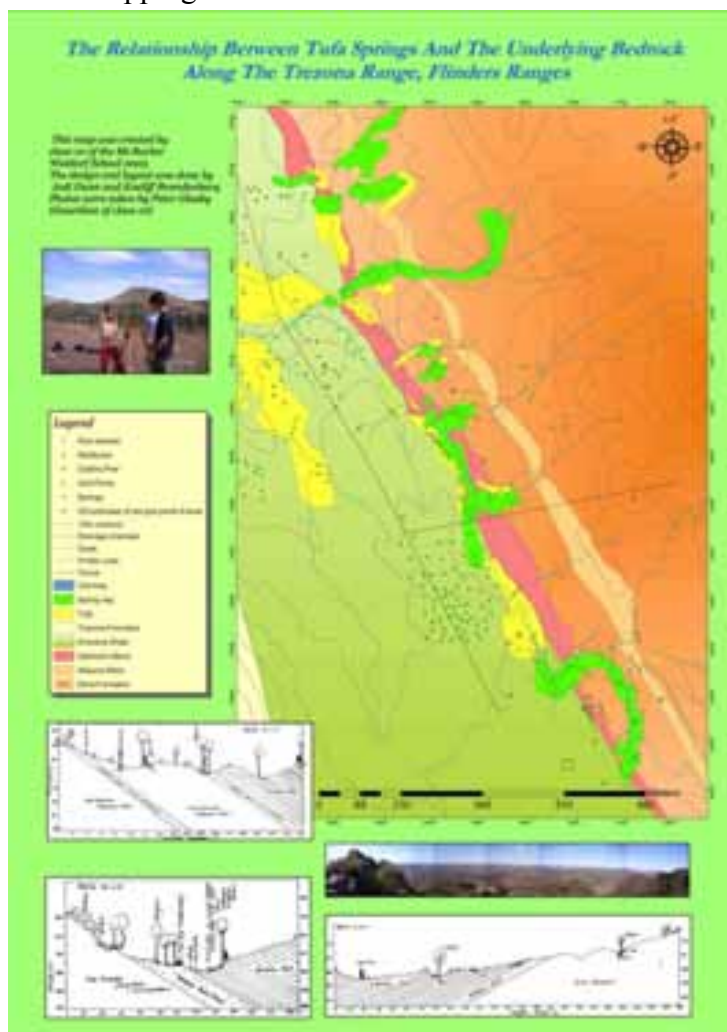


2003 map with student data over a topographic map and one profile.



2004 Map
One of two designs.

Though the site was in the same area for the three years and there are overlaps, the actual mapping task differed each year. The depth of our knowledge of the site and its underlying geology has grown immensely. For 2006 we will, however, move on to a new mapping task.



2005 Map
One of some 12 designs.

Conclusions:

In having done the surveying in this way now over three years, we feel that it has been a worthwhile step to make in modernizing the surveying curriculum, without losing the valuable educational steps involved in the traditional surveying techniques.

We reviewed the first year's work, which did have some problems, following the 2003 camp. Apart from the obvious problems with our own initial ineptitude with the new technology and the lack of efficient equipment (much of the initial equipment had been borrowed, or gifted), the main problem identified was that the students had too little relationship with the features on the map. This was because we had succumbed to the temptation of including on the map, too many features, which were, simply add ons, but which the students hadn't produced themselves. The computer technology lends itself to making tasks that are difficult by hand easy to do. So for example we had included in the first year a background layer of one of the 1: 50,000 topographic maps of the Flinders. We realised in hindsight that the students could have easily felt their own work on the map relatively irrelevant compared to work of the topographic map.

As a result of this we resolved in the second year, 2004 that we would confine the map, as much as possible, to the student's own work. This, we mostly managed to do, except for the contours which were extracted as a shape file from the topographic map. It made a great difference, together with the greater proficiency we had developed with the techniques.

The process of scanning the tacheometry sheets into the computer, registering them to 'fit' onto the map with real coordinates, and extracting shape files from them, to which were assigned colour and legend characteristics, was a satisfying one.

After the 2005 camp, we resolved that we would not take the half class set of computers with us on the camp but make sure that in the term 1 prior to the camp that the students become familiar with the software so that we do not have to introduce them to that in the difficult confined conditions of the camp with 30 people sharing 15 computers in a tangle of power leads. That is done much more efficiently back at school as half class groups, leaving the time in the field, freer during the evenings, for the more pressing learning of surveying techniques. It is important in the field that the students have done the drawings of both the tacheometry work and the profiles. This requires time, which can be easily squandered with computers.

The whole involvement of the students with the process was greatly enhanced and a couple of side advantages showed themselves in the relationship of the students to the computers. One of the negative aspects of students and computers are that the machines can become a source of entertainment (the games syndrome) rather than a tool to accomplish a task in an efficient and creative way. Students can sit in front of them for hours bringing up endless new images, sounds and animations. This is concerning both for the physical well being of young people but also for their mental and social abilities.

In the setting derived above, the students are involved physically from morning to evening outdoors in sometimes-strenuous conditions, both physically and mentally. The results of these efforts are then summarized, computed and condensed into images and finally the map. The whole process is task and skill oriented with a

balance of physical exertion, mental and manual skill accompanied by the intrinsic social work of being part of a smaller working group and a larger working group where specialization is called for and the whole project is dependant on the unique, different skills offered by each member.

Table 1: Comparison Summary of skills learnt in traditional surveying with those incorporating modern technology.

Traditional Surveying	Surveying combining Traditional and Modern Mapping techniques
Setting out the triangulation grid	Setting out the triangulation grid
Learning the accurate use of an optical theodolite to measure horizontal and vertical angles	Learning the accurate use of an optical theodolite to measure horizontal and vertical angles
Learning how to use the theodolite to make accurate drawings of features of the map. Tacheometry.	Learning how to use the theodolite to make accurate drawings of features of the map. Tacheometry.
Learning to read a surveyors staff.	Learning to read a surveyors staff.
Use of a surveyor's band and dumpy level to measure the base line.	Use of a surveyor's band and dumpy level to measure the base line.
Learning to combine tacheometry and Leveling to create an accurate profile.	Learning to combine tacheometry and Leveling to create an accurate profile.
Using the Sun to find true North.	Using the Sun to find true North.
Applying the Sine rule to calculate side lengths of the triangulation grid.	Applying the Sine rule to calculate side lengths of the triangulation grid.
Graphic or coordinate plot of the grid.	Coordinate Plot of the grid.
Design and drawing of the map by pen on tracing film.	
	Use of GPS receivers to record geographical coordinates and elevation.
	Use of Excell to create averages of geographical data so as to create data base files for the map.
	Use of Arc Map 9 mapping software to geo-reference tacheometry drawings.
	Use of Arc Map 9 to edit and create shape files for the map and then design the finished map.

The project has been successful in both modernizing the surveying and in integrating computing in a balanced and holistic way into the wider education of the students.

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Art: Awakener of Consciousness, Humaniser of Society*.

Van James, Hawai'i, 2005

Lecture one

Kia ora! Aloha kakou! Good morning!

Art is an awakener of consciousness. Art is at the same time a humaniser of society. These functions of art should be clear and basic cultural experiences for everyone. And yet, sadly they are not. We should realize that art is essential to what it means to be human. The art historian, Hans Belting, said that it was not until about A.D. 1400 that art began. That is, art in our understanding of art as an object outside of ourselves. Primal people did not have a word for art, for artistic creations were an intimate part of their spiritual-physical lives. For them original participation, original connection, or oneness with the world was a given.

Aesthetic Education

Let us think about the word aesthetic. *Aesthetic* means the artistic experience. The antonym of aesthetic is anaesthetic. *Anaesthetic* means numbness, a greyness of the soul - that is, non-aesthetic. Aesthetic means “enlivened being” and the ability to be responsive. Because we have a response-ability we therefore have a responsibility to the thing we are responding to. There is an ethical connection here between subject and object.

The process of putting art more and more outside ourselves continued through various stages of human development and in the mid eighteenth century great changes took place with the industrial revolution. The word manufacture literally means man-made, things created by the human hand. Before the industrial age small-scale, hands-on production by craftspeople who learned their skills through apprenticeships took place. Industrialisation transformed production into large-scale, impersonal, machine fabrication. Today the word manufacture is generally understood to mean made by machine. The human input has been removed from the process. The eighteenth century also saw the introduction of public education that soon grew into large-scale impersonal product oriented edu-manufacturing. Based on the factory model, education, too, became an assembly line for learning and teaching (to the test), where only one right answer becomes the standardised system of instruction. There were counter-movements in education led by such people as Pestolozzi and Rousseau (the Romantic Movement) with an emphasis on the spontaneity of childhood, play and creativity to enable learning. In 1837 Friedrich Froebel established the first kindergarten that put emphasis on play. The artists Paul Klee, Wassily Kandinsky and the architect Frank Lloyd Wright attended Froebel-style kindergartens that influenced their way of envisioning the world. The impressionist artist Claude Monet and modernist Henri Matisse collected children's drawings and admired the intense creativity expressed through this primal artwork.

* Three lectures given by Van James (from Hawai'i), at the Anthroposophical Society in New Zealand Annual Conference, held in Christchurch, July 9th -11th, 2005, and written up by a participant, Betty Duncan. Edited and illustrated by Van James.

The twentieth century has seen the progressive school movement continued through the Waldorf/Steiner schools' educational curriculum which recognizes the importance of art. "Art must become the life blood of the soul," said Rudolf Steiner, the founder of Waldorf schools. Bring art through education and children learn naturally to live in and work out of their creativity. At the end of his life Rudolf Steiner advocated turning the Waldorf/Steiner education around one hundred and eighty degrees more toward the direction of art, aesthetics and practical activity.

Especially in an age of technology we need to go even more in the direction of creativity and art. Robert E. Allen, chairman and chief executive officer of AT&T Corporation, one of the largest telecommunication companies in the world at one time said:

"We live in an age increasingly ruled by science and technology, a fact that only underscores the need for more emphasis on the arts. As we find science encroaching on every field of study, we need to ensure that our humanity does not become a historical footnote. That can best be assured with a solid understanding and appreciation of the arts. A grounding in the arts will help our children to see, to bring a unique perspective to science and technology. In short, it will help them as they grow smarter to also grow wiser."¹

Let's see if we can get a little wiser! Please, stand up!

Architecture

Look at our bodies. We have two feet standing firmly on the ground. They are our *foundation*. Our two legs then rise up as columns, while our trunks provide walls – they provide *support* for our bodies' architecture. Our heads are like our roof. They are cupolas or domes and express the *load* of our physical structure. Our two arms are like free floating columns that may attach themselves and flexibly support numerous activities in the world. Our body, like all architecture, consists of foundation, support and load (fig. 1).

Figure 1. The threefold principle of architecture.



Now let us imagine, as we sit down here in this building that we are actually outside in nature. We are sitting on a rock or a tree stump and these walls and this ceiling are gone. We can feel the firmness of the earth beneath us. The ground is our foundation.

Above us is the dome of the sky, the heavens. It is the roof of the world with the stars above and beyond the light blue mantle of atmosphere which forms the cupola of the cosmos. It is the load that the gods put upon us from the heavens.

In Australia when one group of aborigines was first given buildings to live in they used them to store their possessions while they slept, cooked and did everything outside under the open sky. They couldn't bear to be in such small, enclosed spaces as the government built for them. Primal peoples slept under the roof of the world and felt protected by it. To our right and left are the mountain ranges and the trees of the forest which act like columns and walls of the world (supports).

When we construct a building around us we place the laws of the physical body out into nature as a kind of offering back to Nature. These laws exist already in outer nature and in the body that nature has fashioned for us. We then use these laws, these principles, when we create architecture and they work back upon us. Winston Churchill, during the rebuilding of London following the Second World War, said: "We shape our dwellings and our dwellings shape us." The art of architecture is a bridge and a mediator between the macrocosm (universe) and the microcosm (human being). The art of architecture is also a bridge between the physical world and the spiritual world. Historically, the tomb is the first building. Architecture originally served to conduct the soul of the dead from the physical body back to the spirit world.

Architecture, it is said, is the mother of all arts for it provides a setting for all the other arts-- it sets the stage for the other arts.

Drama

Just as architecture is said to be the mother of the arts, drama might also fulfil such a role. Drama often features the other arts as its offspring. All of the arts that work with word, tone, colour, form and movement come together in drama.

What is it like to act in a drama, in a room with three walls? What is it like to be part of an audience viewing the actions and story portrayed on stage? In classical Greece, attendance at the theatre was free to all. Greek theatre provided a transformative, healing experience for the audience as the audience empathised with the play. Not only can a picture tell a thousand stories but a story can paint a thousand pictures. As one enters into the stories the soul goes into the pictures and goes through a catharsis. The art stimulates a response and thereby creates a responsibility (response-ability) to the stories. In this way art has long been the foundation of education and soul hygiene.

You will notice that high up on the wall at the back of this auditorium here is a red window. Rudolf Steiner placed a red, carved glass window in the back of the Great Hall of the first Goetheanum, above the west entrance. This was so that the red light behind the audience, at their backs as they entered the auditorium, could work therapeutically, could stimulate the will and inwardly engage the sitting members of the audience. Such an architectural feature works together with the performance art being presented on stage and enhances the interaction between audience and performers.

So the question is how do we make art the lifeblood of the soul, a part of our daily lives? How can our soul life pulse with the aesthetic experience of enlivened being? Our creativity makes us unique beings at the same time it unites us with all of creation.

Every scientist, every housewife, every mechanic, every teacher is an artist. Artist and writer, Guy Davenport said, “Art is the attention we pay to the wholeness of the world.” We are all artists when we pay attention and respond. We must awaken this aesthetic, response-ability that we all possess.

Lecture Two

Kia ora!

Yesterday we talked of how art must become the lifeblood of the soul and how the aesthetic experience is an enlivening of our being, an ability to respond to the world.

If we look at young children we see that as they develop, growth forces are released and utilized as imaginative forces and eventually becomes the power of conscious intelligence. There is a link between growth, imagination or the power of fantasy (creativity), and intelligence.

If you ask kindergarten children, ‘How many of you can draw? How many of you can sing? How many of you can dance?’ They will all raise their hands to each of these questions. As Pablo Picasso pointed out: “Every child is an artist. The problem is how to remain an artist as we become adults.” Art is the lifeblood of the soul of childhood, but why is it so often lost to the grown up?

Visual Art

Let us do an artistic experiment! I am going to say three words to make a statement. I would like you to reflect on each word that I say and see what feelings or pictures you form from each of these words. I will leave some space between each word so you can really observe the mental picture that arises from each word:

Smooth—Green—Stone.

[Participants were asked what they saw or experienced after each word.]

As soon as a word is spoken we get a picture. Everyone’s picture is unique and the picture metamorphoses with each word. We are doing this activity thousands of time each day, making our own, very individual mental pictures. We are constantly painting mental pictures throughout the day. Cognitive feelings first appear as pictures that are then turned into words and sentences. This often happens within a split second. We are in fact visual artists.

Imagine you are living at one with nature, in what Owen Barfield referred to as the state of original participation, in Palaeolithic times. You are brought to a cave by one of the elders of your tribe and instructed to take some mineral substance from the ground, chew it and mix it with your spittle. You are instructed to spit this pigment out, over and around your hand that is held against the rock wall of the cave. You become aware of your extended, paint-covered hand, and how your fingers end at the end of your hand. This is the first time you’ve noticed this curious phenomena—that your hand ends at your finger tips. You have an awareness of living in the vital life forces of your hand, and you see the separate picture of your hand on the rock wall of the cave. The picture helps you hold a mental picture. Eventually, thousands of years later, humanity develops the ability to form concepts. Even today for some Australian aborigines the making of the handprint is part of their initiation ceremonies and rites of passage.

Artistic practices were the means by which human faculties, actual capacities, were formed. Today we don't know what art is for but it still affects us and shapes us. We have to create an understanding for art and create/discover its new meaning in the world. The 1400s saw the beginning of art as we know it. In the 1960s art, in its traditional sense, ended. Since pop art and conceptual art, anything can be art. Today what art is depends on what the intention is. What is art now?

The Seven Arts

Music and architecture can be compared to one another, for music is invisible, flowing structure. It is like moving, ethereal architecture. Schiller said, "Architecture is frozen music." Drama paints a moving picture, while painted pictures tell a story and create a colour drama. Dance and sculpture are also related as dance is moving, modelled form and sculpture fixes and holds fast rhythmic movements. The six arts are united by a seventh art that we'll look at tomorrow (fig. 2).

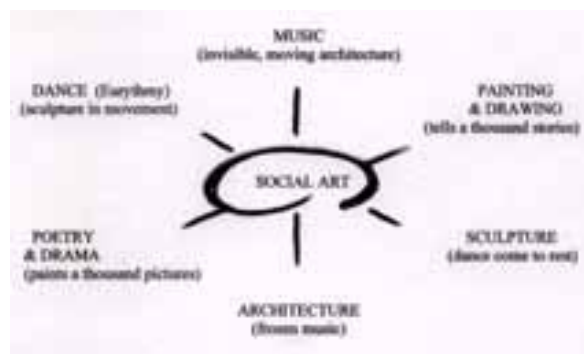


Figure 2. The Seven Arts.

Now, let us to do something with some of these arts.

I would like you to form several concentric circles, holding the hands of the persons next to you. Without moving the chairs let's make the circles around the centre point in the floor of the auditorium. I suggest that the organising committee of this conference form the innermost circle. The next circle can be made up of people from Christchurch while those from outside of Christchurch can form the outer circles. Form these circles close to each other and hold hands with the left palm up and the right palm down in a giving/receiving gesture like we see in the central figure of Leonard da Vinci's painting of *The Last Supper*.

When we have our circles formed and we are holding hands we will close our eyes and sound a tone to send up through the roof and down through the floor as a light stream, as a vibrational column. It will be an invisible column of tone, a support pillar. First we will let the tone sound upwards and then downwards in concentric tonal shafts. We will call it A Tonal Column of Support for the Arts (fig. 3)—here at the Rudolf Steiner School in Christchurch. Imagine the potential for all the arts in Christchurch being supported and bolstered by your tone, by our tonal column. Then let the vibration stretch out to all of the South Island and then all of New Zealand. That will be far enough for today. Please, don't feel awkward about doing this! This is not a scientific experiment. It is not a religious ritual or group meditation, although elements of science

and religion, cognition and belief will certainly play a part in the experience. No. we are simply going to make art!

In Schiller's *Letters on the Aesthetic Education of Man*,² he says that the aesthetic education of humanity lies in the art of play. Between the form and duty of science on the one hand and the substance and freedom of religion on the other is art--the nature of which is revealed through play and creativity. We will now engage in serious play. I will join the outer ring and we will each choose a tone to sound. Change it and vary it as you will in response to what you hear around you. We will continue with this until it seems complete.

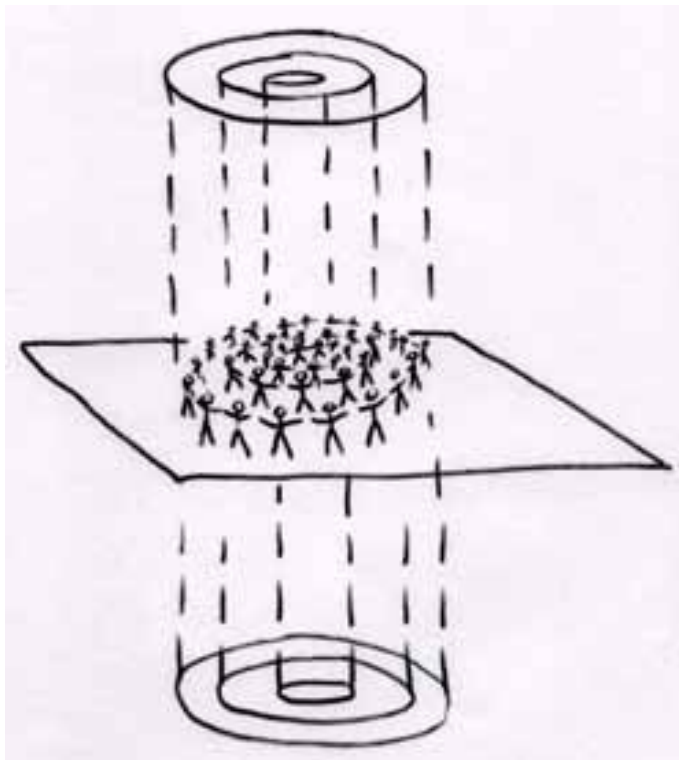


Figure 3. The Tonal Column of Support for the Arts in New Zealand.

[The choral-like tones spontaneously ended.] Let's leave it at that. Let's not talk about this performance piece right now. I have never done this before. I think you'll agree it was very special, so we'll leave it to resonate.

Now in conclusion, I have a question for all of you. How many of you can sing? How many of you can dance? And draw? [Audience response.] Yes, yes, yes! We are artists. We are truly human when we engage ourselves as artists. Anthroposophy means

awareness of one's humanity and certainly in an anthroposophical gathering such as this we should all be able to say yes to all of these questions. We are aware that we are creative beings. Art is an awareness of our humanity, and as such is a path from the spirit in the individual to the spirit in the universe.

Lecture Three

Aloha!

We have looked at how art needs to become the foundation stone, the central focus, the life blood of the human soul. We considered the arts as a vehicle for the unfolding of human consciousness. Today we will focus on how art promotes ethical individualism and moral imagination.

Rudolf Steiner said,

“True art stands beside real [scientific] knowledge on the one hand, and on the other, genuine religious life...No artist could create in his medium if there were not alive in him impulses springing from the spiritual world. This fact points to the seriousness of art, standing alongside the seriousness of cognition and religious experience. It cannot be denied that our materialistically oriented civilization diverts us, in many ways, from the gravity of art. But any devoted study of true artistic creation reveals it as an earnestness of humanity’s struggle to harmonize the spiritual-divine with the physical-earthly.”³

We have a picture here of art as the bridge between science and religion, between the earthly and the spiritual, between thinking and willing (fig. 4).



Figure 4. Art as the bridge between science and religion.

Proper and Improper Art

James Joyce, the twentieth century literary giant, had a vision of the arts. He saw the arts as consisting of both proper and improper manifestations. But he saw two kinds of improper art. This distinction between two types of improper arts is most important. One he called pornographic because it seduces one, pulls one towards it and sells itself. The other form of improper art he called didactic because it wants to teach one a lesson, whether one wants to learn it or not. It is in-your-face, avant garde art, pushing itself on one. Didactic art is true but not pretty. Pornographic art is pretty but not true (fig. 5).

Improper Art 1	+	Improper Art 2
Pornographic	Proper Art	Didactic
Pulls one towards it	Thin	Pushes one away
Seduces one into liking it.	line of	In your face.
Sells itself	quiet.	Tries to teach one
Pretty	A state	a lesson.
but not true	of aesthetic arrest	True but not pretty
Sympathy	Epiphany	Antipathy

Figure 5. Proper and Improper Art.

The arts have this very special and serious mission of engaging us on three fronts. Pornographic (not meaning anything sexual in this case) art appeals to our will, through our feelings, while didactic art appeals to our thinking through our feelings. They are

forms of art that go too far in the direction of the metabolic-limb or will experience on the one hand and too far into the nerve-sense or thinking process on the other, and don't resonate fully within the rhythmic, feeling realm where an epiphany, as Joyce called it, in the stillness of the heart can take place—what is referred to as aesthetic arrest.

No art!

Imagine there is no singing, no humming, no instruments. Imagine there is no music of any kind in the world. Imagine there is no dance, no creative movement, no eurythmy. Imagine there is no theatre, no acting, no drama. (Imagine a Peter Jackson movie about a world with no art. How would you stage such a thing?) Picture a world with no drawing, no painting, no special effects, no animation, or graphic design of any kind. Imagine no stories, no poetry, no literature. Imagine no sculpture, no architecture, no buildings.

What kind of world would this be? Imagine. We have the ability to imagine this and yet it is unimaginable, because a natural world without the human being is not the same thing. In very primal times, says Steiner, people put their hands into very cold water as it was about to freeze and as the water hardened they found that they could make forms in the freezing water. They could experience how forms take shape from the water in to the ice. Art is already in nature as potential.

The Seven Arts

Rudolf Steiner gives a picture of how the various arts are related to one another and are also linked to the human being (fig. 6). Architecture is based on the laws of the physical body. Sculpture arises out of the laws of the vital, formative forces or etheric sheath. Painting is based on the laws and activities of our sentient experience, our sympathies and antipathies or the astral being. These three arts: architecture, sculpture and painting are the spatial, formative arts or the visual arts. The three arts that have to do with time, otherwise known as the performing arts, are music, drama and dance. Music is an expression of the laws of the human I or Ego principle. Drama and poetry, the literary arts, and the art of speech formation, arise out of the laws of the Spirit Self, that is, when the Ego works back and effectively transforms the soul forces or astral being. When the Ego is able to penetrate and refashion the habit body and temperament, transform ones etheric sheath, Life Spirit results. Dance, that is, a movement art like eurythmy, unfolds according to the nature of Life Spirit. Beyond these six arts is the new Social Art that arises out of the principle of a still higher spirit member of the human being, out of Spirit Man. When the physical body is permeated by the Ego, is transubstantiated by the work of the I-principle then a truly human higher spirit results. A new art form is possible when our highest member, that is Spirit Man, works down into the physical body. This is a picture of how the seven arts are related and intimately bound up with the sevenfold nature of the human being.



Figure 6. Sevenfold Picture of the Arts

The Healthy Social Life

Rudolf Steiner gave Edith Marion, his first appointment to head the Visual Arts Section of the School of Spiritual Science, a verse that by extension could be said to be for all artists. It is called *The Motto of the Social Ethic*:

Healing is only, when
 In the mirror of the human soul
 Is pictured the whole community,
 And in the community
 Lives the individual soul's strength.⁴

Healing happens only when in the mirror of the single human soul is pictured the entire community and in the community lives the virtue of each individual soul. There is a double call to the individual: The individual must become a mirror of the community and share his or her virtues and strengths with the community. The double call to the community is that it allow every perspective from every individual to make up its body and to encourage the virtues and strengths of all its members. How does every individual become a mirror for the community? How does the community form itself around the gifts of each individual? And why the social ethic for artists?

The late avant garde performance artist and German professor of sculpture, Joseph Beuys, who died in 1986, "extended the concept of art," to what he called *social sculpture*. He was a very controversial member of the Anthroposophical Society, and said: "Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and condition our lives." Beuys' "extended concept of art" is that we are all creative artists continually working on our greatest artwork, the masterpiece of our own lives.

We are all called to respond, to be responsible, to have a response-ability as artists. By working with forms, shapes, gestures, colours and tones we are working with elements in a way that is a preparation for a greater Social Art that is yet to come. One can speak about colours as qualities, activities, energies, personalities, and finally as beings. One can come to the beingness of colours. Already through colours, and other media, we have a preparation for this greater Social Art. Art is practise for our social future!

Leo Tolstoy said:

“The task for art to accomplish is to make that feeling of brotherhood and love of one’s neighbor...the customary feeling and the instinct of all people. The destiny of art in our time is to transform the realm of reason to the realm of feeling the truth that well-being for men consists in being united together, and to set in place of the existing reign of force that Kingdom of God, i.e., of love, which we all recognize to be the highest aim of human life.”⁵

This is an earnest, social task!

The Spirit-filled Work of Art

We started this conference on Friday evening with Steiner’s Foundation Stone meditation. In 1909, more than a decade before, Rudolf Steiner presented this important refounding verse of the Anthroposophical Society, he spoke words at the dedication of his first building in the village of Malsch, Germany. This building—a very small proto-type of the first Goetheanum-- was a kind of esoteric clubhouse. Listen to this verse and you can hear the seed of the Foundation Stone Meditation, which only unfolded years later:

“With the laying of this foundation stone of the Malsch building we entreat the blessings of the Masters of Wisdom and the all-high and highest beings of the spiritual hierarchies that are connected with earth evolution. We entreat that all of your power of spirit may stream through in harmony together with what is brought, felt, willed and done here. On this building may there shine the light of the spirits of the East; the spirits of the West may they reflect this light; the Spirits of the North may they strengthen and the Spirits of the South warm it. So that the Spirits of the East, West, North and South may stream through this building. In pain and suffering our Mother Earth has become materialized. It is our task to once again spiritualise her, to redeem her, in that through the power of our hands we fashion a spirit-filled work of art. May this stone be a first foundation stone for the redemption and transformation of our planet Earth, and may the power of this stone work a thousandfold.”⁶

“In that through the power of our hands we fashion a *spirit-filled work of art*.” How do we transform the world into a spirit-filled work of art?

Ten years later, while lecturing about the first Goetheanum building Steiner said:

“If ideas underlying such works of art find followers –then people who allow themselves to be impressed by these works of art and who have learnt to understand their language, will never do wrong to their fellow men either in heart or intellect, because the forms of art will teach them how to love; they will learn to live in harmony and peace with their fellow beings. Peace and harmony will pour into all hearts through these forms; such buildings will be ‘lawgivers’ and their forms will be able to achieve what external institutions can never achieve...However much study may be given to the elimination of crime and wrong-doing from the world, true redemption, the turning of evil into good, will in future depend upon

whether true art is able to pour a spiritual substance into the hearts and souls of human beings. When human hearts and souls are surrounded by the achievements of true architecture, sculpture and the like [painting, music, literature, drama and dance] they will cease to lie...will cease to disturb the peace of their fellow men...buildings [art] will begin to *speak*, and in a language of which people today have not even an inkling.”⁷

True art and architecture will in future have such a moral force as to reorient the intentions of people. Not the improper pornographic or the improper didactic art, as described by James Joyce, but the proper, the true art with its “thin line of quiet,” will promote moral judgement worthy of a human being. Harmony and peace will flow through artistic forms and human capacities will be transformed.

“Art is the creation of organs by which the Gods may speak to mankind,”⁸ said Rudolf Steiner. Art is an instrument, by means of which, the spiritual worlds may speak to us. It is one of the most powerful gifts humanity has at its disposal! Art, we see, must become the lifeblood of the soul, for it awakens consciousness and it humanizes society.

¹ Loyacono, Laura (1992) *Reinventing the Wheel: A Design for Student Achievement in the Twentieth Century*, P. 16. National Conference of State Legislatures-State standards and Course Objectives

² Schiller, Friedrich (1982) *On the Aesthetic Education of Man: In a series of Letters*, Eds and translation by Elizabeth M. Wilkinson & L.A. Willoughby. Oxford: Clarendon Press.

³ Steiner, Rudolf (1964) *The Arts and Their Mission*, P. 43 and 46. New York: Anthroposophic Press

⁴ Translation by Van James.

⁵ Tolstoy, Leo. *What is Art?*

⁶ Translation by John Wilkes.

⁷ Steiner, Rudolf (1929) *Ways to a New Style in Architecture*. P17

Dornach: Philosophisch-Anthroposophisch Verlag

⁸ *ibid.*

Waldorf Education in China

Tammy Hughes, China. September, 2005

Chengdu, Sichuan

The seeds for Waldorf Education were sown in China about eleven years ago, when Ben and Thanh Cherry, Waldorf teachers from The Bowral Waldorf School in Australia, were travelling through the country. They had many conversations with many different people over the course of their journey, which is in part documented in their book *Of Pandas and Wandering Geese*. Conversations of great consequence took place with Harry Wong and Li Zhang in their restaurant in Chengdu. In the years to follow Harry and Li pursued various teacher training possibilities and experiences in anthroposophical communities in England and the US. Over time they touched many other people in China who were inspired to seek new ideas in relation to education, and life in general. Some of these individuals were able to study abroad while others were not allowed. Luckily, there have been some books written in Chinese by those who have gone to study and there are individuals who are translating anthroposophical works into Chinese. Eckart Loewe, a Waldorf graduate from Germany who has worked in poor Chinese villages, has written a book and hosts a web site that provides inspiration for many Chinese parents and young people to look at education anew. Another avenue for learning about the education for Chinese people is to access the Chengdu Waldorf School's web site: www.waldorfchina.org.

All this preparation led to a group of people who decided to rent land in Chengdu where a kindergarten and a combined grade school could be started. The Chengdu Waldorf School is on a piece of land that was once a weekend resort. This land, which was once well outside the city, now has the city fast approaching which ultimately means there will be local children to serve soon (currently children come from more affluent families within the city). The land provides a very pleasant setting for the school, in that it has trees, flowers, gardens, and grass. It is very difficult to find a school that offers a sense of nature that a child could enjoy, or experience. Last summer when the volunteers began work on the land, it had fallen into disrepair. Fortunately, over the course of time, donations were given to the school. Many donations were from anthroposophists who felt that Waldorf education should be able to be developed in China.

The Chengdu Waldorf School opened last September with a great deal of good will and support from many co-workers within the school and with many colleagues around the world providing financial and heartfelt support. Over the course of the year as further donations have come in, the school has been made more beautiful and made more suitable for use by the school community. The land, given that it was once a resort, lent itself very easily to welcoming young co-workers to the community. In the first year, with so much work to be done, many young people came to live in the basic guest rooms and were ready and willing to offer help at anytime that there were special events or every day needs of a school community. As well, there were a few of us who had done teacher training: Li Zewu, Li Zhang, Harry Wong and myself. Our community of about thirty people volunteered for the year, with food and board being provided.

At the beginning of the year it seemed quite a struggle to get everything organized for such a large live-in school community (about thirty of us, co-workers, families, and teachers). It seemed so off-balance to have so many workers as we had so few children in the grade school and kindergarten. After many meetings and much thought, it became obvious that our task was more that of an intentional

community that was helping the overall development of many individuals. By the spring time when Ben Cherry was able to make a second visit to Chengdu, we saw our co-workers as teachers-in-training. Our meetings at this point were very fulfilling. One evening we each shared what had led us to the school; in this meeting you could feel the searching for much higher goals than one's own needs. In a teachers' meeting, one moment that was very striking was when we as a group took up a child study. I was so moved when the young colleagues began to offer their observations. They had taken their task so seriously and with all loving earnestness we were building a picture of who this child was. A large part of the work with the young co-workers has been for them to explore their own education, with all of the many faults and problems. Finding Waldorf Education has been a healing experience. Many of the young teacher trainees want to help others to find this education that they see as humane, developing the whole human being, giving them an opportunity to consider the soul and spirit of a human being and to find better ways to relate to the environment. As the year progressed, I could see that the teachers- in- training had gained more of an understanding of Waldorf education. As well, they had matured, gained confidence, and were more open to each other. Throughout the year, we were very fortunate to have various teachers, bio-dynamic farmers and doctors give their time to the development of our school.

Due to the economy in China, the funds that we raise for tuition cannot cover many of the larger expenses such as building, salaries, and travel. Certainly the small tuition fees can not even begin to cover international travel for colleagues to visit other schools or conferences or for mentors to come to China. We have been so fortunate to have great support. The “Freunde der Erziehungskunst” has helped so much with supporting mentors to come to China and for teachers to go abroad, (most recently to Thailand, and hopefully to New Zealand in the future). Li Zhang and I were able to go to the International Early Childhood Conference in Dornach due to kind support from our colleagues in America who raised funds. It was particularly meaningful to go to Dornach - we were able to see all the ways and places that Waldorf education is coming into practice. In China, we are always asking ourselves, “What does it mean to be a Waldorf School in China?” In the conference, we had a workshop that focused on multiculturalism. As well there were so many individuals who enriched our view of childhood and gave us more courage to keep going with our work even though our financial and living circumstances are quite challenging. We felt part of a world movement which was strengthening. At this same time, I was able to find a way to travel quite inexpensively to visit various Waldorf Schools where I spoke about our efforts in China and saw their schools. The threads from this visit begin to be woven into the tapestry, as a German man will come for a year of volunteer service next week and the daughter of a French kindergarten teacher will visit the various kindergarten initiatives when she arrives off the trans-Siberian railroad in October.

This summer, the Chengdu Waldorf School in conjunction with the “Friends of Waldorf Education” hosted a week long training on Waldorf Education - focusing on thinking, feeling and willing. Ben Cherry gave the morning lectures in which the seventy participants opened up to seeing the world and education in a new way. The morning lectures were supported by workshops in hand work, clay modeling, painting and eurythmy. It was a very touching event to see so many parents, teachers and directors of schools looking at education and wondering how to improve education in China. Discussions were endless, throughout lunches, dinners, and into the evenings. There was a real hunger to know many things: how could the education fit with Chinese culture, can it work along side Montessori education, will the education prepare children for exams, and how can one become a Waldorf teacher? One evening the weather so overpowered us in our common room with screen

windows that we were not able to talk, but rather enjoyed each others company with songs and games from all over the world. On the last day as people began to leave, we could see in a very real way that new ideas were going to many parts of China. The seeds are already beginning to germinate in many ways: Beijing will begin a kindergarten this fall, a conference participant will take up teaching in Shenzhen's home nursery, and many others are taking ideas into their existing programmes.

Once the guests had left, the Chengdu community continued on with its work with Ben Cherry. The next part of the work was to look at our community and our year in a more conscious way. It was a good year, but it was a tough year. There were times of great joy and stress. There were always many hands ready to help whether it was lantern-making in Spring, dolls, or cleaning for guests. There were lots of inconveniences - leaking roofs, no hot water for showers, mosquitoes, ineffective meetings, and a year without salaries. Yet the love and interest among the community members for one another is so real, so vital that by being in the presence of one another you feel awed to be part of what is living in the midst. Children are being educated in a very wholesome way in this community. And so the year ended with a bon- fire for St John's, as a letting go of the old, to welcome the new.

It is a time to look forward to the autumn. For those of us in kindergarten work in China it is a joyous time as Thanh Cherry will come to work with us. It is a new beginning as it brings us together as a kindergarten community working for the protection of childhood in China. Children living in the cities in China have all the common problems that are in the west: intellectual work too early, poor nutrition, over scheduled, too much TV and a lack of rhythm in their home lives.

I want to return to this very important question of what does it mean to have a Waldorf School in China. I think that those of us working with Waldorf Education in China feel very fortunate to be able to teach, train others and give lectures, when not so long ago there would not have been any possibility for any education besides government education. I have been fortunate to have had experiences of working with the Chengdu initiative, the budding home kindergarten initiative in Beijing and the home kindergarten in Shenzhen. (In addition there are day care centers which have rooms where Waldorf education is used in Shenzhen and Zhuhai.) Perhaps as teachers you wonder if we are free to carry out our work the way that we see it should be. I know that in Chengdu there were times when the Chinese teachers seemed cautious, or wondered, "Could we be observed by officials?". However during the educational seminar this summer, there were no skirting of topics about spiritual science. And yes, it is natural that teachers working with new ideas initially are not able to bring the whole education to the fullest expression. However, training will be ongoing so the education can reach a real depth.

Shenzhen, Guangdong

In Shenzhen, where I have been training teachers for the last months, I feel there is openness, perhaps due to its proximity to Hong Kong (just over the border, on the main land China side). The experience has been a very educational and interesting one for me. The home kindergarten is a parent organized initiative. I had been fortunate to meet a young teacher at the summer conference who seemed to be bright, lively and searching for something. In her responses to our questions she expressed gratitude for being able to hear about the importance of the spiritual world in Ben Cherry's lectures. In our short time together we have been able to really work out of Waldorf Education. As we conversed over dinner this evening about how to help the children settle down for nap, I felt that I could speak with her quite openly. We talked about the importance of the teacher's sleep as preparation for the children's day: about reviewing the day, working with the children's angels, asking for help from the spiritual world and remembering to wait to see if there is an answer in the morning. As the need for Waldorf teachers is so great, this is the kind of training we are doing so that we can provide Waldorf Education.

In regard to physical circumstances, given China is so crowded, almost the entire kindergarten ends up in apartment buildings. When you are used to an expansive space and garden for your kindergarten, I must say it is hard to imagine that a kindergarten can be in a flat in an apartment complex. I am very happy to say that “where there is a will there is a way”. The mothers in Shenzhen rented a very nice flat which has good play spaces, light and air. Since we are part of an apartment complex our kindergarten community is very large indeed. The children are able to meet and greet adults and children of all ages, which certainly helps them to develop in a more wholesome way. We are very fortunate to be able to run small errands to our shops and post office much like the olden days “main street atmosphere” where individuals show an interest in each other. We are fortunate to have a park that is designed for individuals with handicaps where we play. This is a park filled with interesting ramps and paths to explore, winding rivers, large stone frogs to ride, countless trees and flowers and even grass to sit upon. Within the actual classroom, many of the toys are those that you would see in any Waldorf Kindergarten anywhere in the world. Perhaps, the things which make it feel Chinese are the cooking tools, which are traditional. It is an ongoing question, “How to find beautiful Chinese things and make them part of kindergarten?” However, the simplicity of the toys is of foremost importance, as this does help the children to be most active inwardly.

Hong Kong

In the next year, I am looking forward to the challenge of working in another setting. I will be teaching the oldest kindergarten class at The High Gate House School in Hong Kong. Hong Kong is an international community so I will once again teach in English, but will certainly be trying to see how to honour what lives in Hong Kong and understand a new cycle of the year. I will continue with teacher training and building the bridges of communication.

I suppose the last thing that I would like to say is that, as a teacher living away from a developed school and an Anthroposophical Society, I miss the casual conversations with other students of Anthroposophy and the work with the School of Spiritual Science. All of these activities can seem like yet another meeting; however when you are off on your own, memories of the generous support come back little by little.

If as you read this you are inspired to offer something to a growing initiative, please don't hesitate to be in touch.

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Journal for Waldorf/Rudolf Steiner Teachers 8.1 : **Next Issue- April 2006**

The theme for next year will continue to be “Enlivening the Curriculum”. The leading article has been written by Eric Fairman, (Experiential Learning in Waldorf Schools-14 pages). Other possibilities are: the drawing curriculum classes 1-8, speech and drama with teenagers, qualifications in the upper school and the Parcival Main Lesson. We would welcome other contributions, for example, the health curriculum including sexuality education.

The other theme will be finding out about how we manage ourselves at the national level. We shall be giving details of the proposed Kolisko Conference to be held in Sydney, Australia in July and the National Waldorf Conference to be held in Christchurch, NZ, in September 2006. We would like to publish an outline of other training courses, workshops and conferences to be held in the Pacific region in 2006.

Please send in your contributions in word attachment, including possible cover photos.

DEADLINE : 31st January, 2006. Send to : neilcarter@xtra.co.nz
cc: pglasby@picknowl.com.au

Correspondence to Neil Carter neilcarter@xtra.co.nz Cc Peter Glasby
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