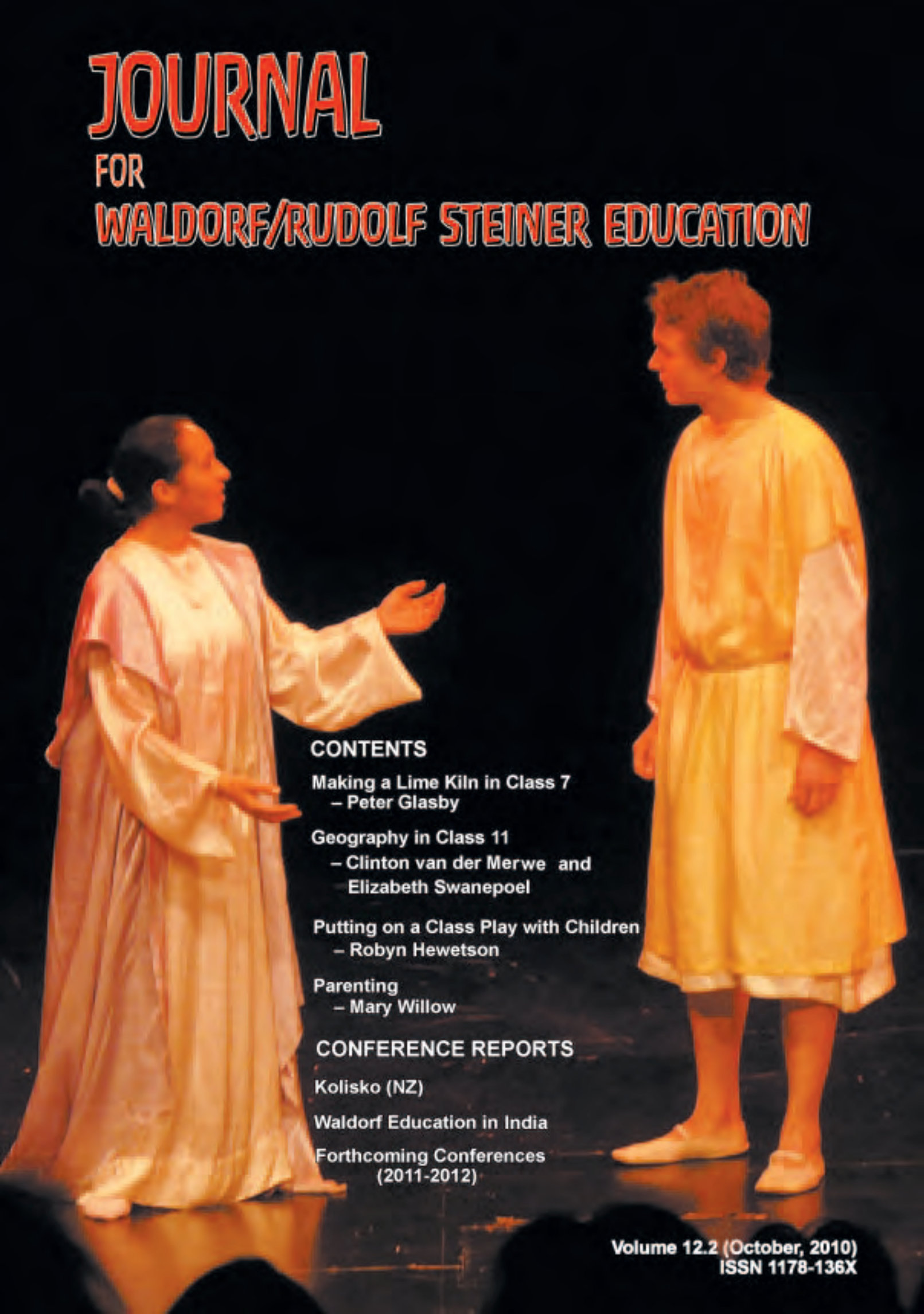


JOURNAL

FOR

WALDORF/RUDOLF STEINER EDUCATION

A photograph of a woman and a man standing on a stage, facing each other. The woman on the left is wearing a long white robe and has her hands open in a gesture. The man on the right is also wearing a white robe and is looking towards the woman. The background is dark, and the stage floor is reflective.

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CONFERENCE REPORTS

Kolisko (NZ)

Waldorf Education in India

Forthcoming Conferences
(2011-2012)

Volume 12.2 (October, 2010)
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Dear Readers,

We offer this latest Journal as a contribution from our Education Section to all those interested in Rudolf Steiner education - Waldorf School Colleges and their Parent communities.

We wish to also warmly thank all our contributors to this edition.

We thank and farewell Dr Alduino Mazzone, who now retires from the review panel of our Journal.

Alduino turned 60 this year and has lived for the last 51 years in Adelaide after early childhood in Italy where his family originates.

After graduating, he first taught in high schools, also with times as training manager in the Institute for Fitness Research and Training and as a Social Development consultant with the Research Branch of the SA Education Department. He was an excellent gymnast and competed nationally as a member of the state gymnastics squad.

Following a deep interest in Rudolf Steiner's work for some years, in 1979 he became a founding teacher at the Mt Barker Waldorf School in Adelaide. During these years and the years following he was also involved in school management, in parent education and teacher education. He eventually resigned from class teaching in 1992. He then worked as a Waldorf education consultant in numerous new Steiner schools around Australia and Steiner based foundation courses and teacher training (Parsifal College-Sydney, Raphael College-NSW, and Rudolf Steiner College-Adelaide), working with students, teachers and parents. He was also Council Coordinator of the national Council of the Anthroposophical Society for almost 10 years and became a Class holder within the Society.

Alduino was a founding member and first coordinator of the Pedagogical Section of the Anthroposophical Society in Australia. It was formed in 1995 here in Adelaide with Dr Heinz Zimmermann present. Alduino strove enthusiastically to bring the esoteric content of Anthroposophy into practical life – with regular teaching work, meditative work and initiating contacts with other schools, helping organise conferences and remaining in touch with colleagues both interstate and overseas. He published regular newsletters

and went on to completed a Masters In Educational Studies ("Islands of Culture": The Origin and Development of Steiner/ Waldorf Schools in Australia-1995) and a PhD (The Implications for Teacher Education of Rudolf Steiner's Educational Philosophy and its Practice in Waldorf Schools-1999). In 2001 Alduino retired from the role of Ed Section coordinator and was succeeded by Peter Glasby.

Increasingly, after the completion of his PhD, and as one of the first to do post graduate work in Steiner education in Australia, he has acted as examiner, reader, and advisor to many other post graduate students, on post graduate study and research with reference to Rudolf Steiner, Anthroposophy and/or Steiner Waldorf education in Australia and overseas. This advisory work has continued up to the present time and concludes with the writing of his newly published book *A Passionate Schooling*. Key ideas behind Steiner Waldorf education.

In 1999, Alduino, in his late forties, faced a healing crisis in the form of primary progressive multiple sclerosis. After many unsuccessful attempts with different healing modalities, he eventually concluded that the illness for him was not about becoming 'healed', but a challenge to find the source of quiet within himself even while accepting the increasing powerlessness and helplessness brought on by the disease process. This challenge to live with dignity and equanimity with such a paralysing illness has lived side by side with his passion to share his insights into Rudolf Steiner's work in his new book.

It has been a marvel to Alduino's many friends and admirers, how he has met the challenges of his illness with equanimity, objectivity and good humour. He has helped review the Journal for many years, despite enormous obstacles to reading and typing. His keen academic mind and his prompt responses will be sorely missed. His movements are now severely restricted (quadriplegic) and he continues to meet life with interest, warmth and calm. The achievement of completing and publishing his book *A Passionate Schooling* are a credit to his shining spirit and the love and care of his partner Sue Laing and his wonderful family.

With grateful acknowledgement and appreciation of all your warmth and encouragement for our work – from the editors – **Neil Carter and Peter Glasby**.

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The opinions expressed in this Journal are those of the contributors and not necessarily those of the editors.

We welcome all contributions on the themes pertaining to Waldorf education. Please forward your contributions to waldorf@clear.net.nz and pglasby@adam.co.au

Building a Lime Calcination Kiln for Class 7 Chemistry

Peter Glasby

pglasby@adam.com.au

Recently, in August 2010, we built a lime kiln for the first chemistry lessons of Class 7 at Raphael House Rudolf Steiner School, Wellington NZ. The following is to facilitate class teachers repeating this sometimes elusive process.

We begin with a brief description of a way of teaching introductory chemistry to children at the end of their primary schooling in a way that both develops and extends their intellectual muscle while at the same time building a context for the experiences and concepts that can engage the young person in a deeper way with the everyday life around them. Our approach will look at 'substance' as the outcome of 'processes' - life processes at that. So substance not as the prime mover but rather the end of life processes whose qualities are then found metamorphosed in the qualities of the substances that emerge. The opposing approach will be the teaching of chemistry as if the world is primarily built on matter (the common paradigm). In that approach, children are taught about the aggregate states of matter from an atomistic point of view "as if atoms were little particles" that somehow form the basis of life, soul and spirit.

Fire is the starting point. It is not a thing that you can pick up and put in your pocket easily. It has more the characteristics of a process with movement and activity than "thing-like" properties. It dances and moves as light and warmth consuming form and substance as it does so. The whole environment becomes involved in the process. The surroundings are lit up and warmed; movement is created as air moves in and rises above. The bigger the fire, the greater the wind created - the more it involves its surroundings.

To stir their imagination, children could be told about fire – its role in human life. Perhaps the role of fire in the taming and domestication of wild animals such as the Asian elephant.

The following story is from my own childhood.

I remember the privilege of being allowed to spend some time in an elephant camp of a friend of my father, Lalji we called him, the Raja of Gauripur, Assam.

The elephant camp was in, what is now, the Garo Hills. Only men lived there, leaving their wives and children back in their villages. The life in the camps was intense and focussed on the catching and taming of these magnificent animals of the Asian jungles. Only on the Asian continent have these animals been tamed and brought under control of human hands. Fire is the element that plays a major role in this domestication of the elephant.

Deep in the jungle a sturdy stockade is built out of logs. A wild herd is then located and driven with much noise by the people on their tamed elephants into the stockade. Once inside the gates are closed and as night falls men climb onto the walls of the stockade with burning torches which terrifies the wild herd inside. When the herd is in this terrified state, the gates are opened and a number of domestic tuskers with disguised mounts enter. For disguise the mahouts cover themselves with elephant dung and hang beneath the necks of their charges. The tuskers then move amongst the herd isolating the young elephants from their mothers. When isolated the mahouts slip to the ground and place ropes around the young elephants. When a number have been bound in this way, there is a rising of the noise again and the gates are opened. The panic stricken herd, including the mothers, surge through the gates and into the night filled jungle leaving their offspring bound in the stockade between overbearing tuskers. Between these tuskers they are then walked back to the camp, fighting and straining against their captors.

In the camp the young elephants are bound by their back ankles to a tree behind and by their neck to a tree in front. Their front legs were free and they had limited lateral movement. One person was assigned to visit them daily with food and water.

After some time in this situation, say a week, most of the mahouts in the camp would visit the elephant at night. Usually a quantity of rice beer had been drunk by the men who carried burning torches and were singing in unison. They surrounded the elephant, waving the torches before him while singing and swaying. Fire and the human voice were combined in this way as something which the

elephant gradually had to become accustomed to. This was repeated on many nights and then enhanced by the singing, fire waving men rubbing the elephant with great wads of grass. The element of touch was then added to the sound of the human voice and the warmth of fire, the element that so terrified the wild creatures. A further enhancement is the climbing of the men beneath the belly of the elephant and finally climbing onto the elephant. After some nights of this ritual, the mahout assigned to that elephant gets onto its neck and between two tuskers is escorted to the river for its first 'domestic bath'. Eventually the mahout is able to take the elephant alone to the river for its daily bath.

Such a story gives a picture of how fire is so closely linked to humanity in its separateness from the natural order.

Another story that deals with this in a different way is the story from Greek mythology of Prometheus who stole the fire from the Gods to give the possibility of freedom to humankind - a deed he was severely punished for. Throughout these introductory lessons on chemistry, further stories can be introduced that develops this imagination of the connection between humanity and fire.

The first lessons then can be built around the building of fires from plant material and observing this primeval process. These experiments can be extended to look at different types of fires -

- glowing charcoal whose glow can be effected by the chimney created above it (an earthy fire);
- a flowing fire waterfall made of an ignited mixture of Methylated spirits and water in a proportion of 80% methylated spirits:20% water (a watery fire);
- the fire made by expelling propane gas, from a brown paper bag, over a candle (an airy fire);
- the fire made by careful controlled burning of petrol (a fiery fire, which could be described at another time, and needs careful preparation to be done safely).

A next step could be to collect the substances emerging from fire. The smoke from the flickering pole of the fire can be collected and passed through diluted juice¹ of a red cabbage (a sensitive indicator) which will become tinged to pink from its original violet colour. The ash, from the base of the fire, will colour

the cabbage juice green (in neutral rain water the juice is violet). The juice of the cabbage is an indicator for acids when it is red and for alkalis when it is green. You can get a whole spectrum of colours with it using soap, vinegar, lemon juice, bicarbonate of soda and other things.

Other experiments could explore other substances from the children's lives — lemon juice, vinegar, soap, bicarbonate of soda, tartaric acid, window cleaner, etc. using taste in connection with the red cabbage juice. There is not space here to describe in detail the many experiments, questions and activities that can accompany the lessons. Suffice to say that from the fire can emerge the polarities of acid and base (alkali) - fundamental polarities of chemistry but also of life in a much broader sense, and also the idea of neutralization.

A further step in this introductory chemistry block is to take fire deeper - take it into the mineral world, into the limestone, the rock that comes out of animal life. Here we come upon another ancient process - Calcination, where limestone is heated to between 1000 degrees C and 1100 degrees C in a kiln. This process forms the basis of the making of lime mortar used for building houses and the lime milk for fresco painting. The process is very impressive but often is missed because of the perceived difficulties in achieving the high temperatures in the classroom during the time of a main lesson. The following description with picture provides a simple, safe and very efficient way of calcining limestone during a main lesson, while at the same time allowing the collection of the acidic gas (carbonic acid) coming off the process as "smoke" and the alkaline "ash" remaining behind as the "enlivened limestone" - the quick lime or "thirsty lime". When you heat the marble to 1000 degrees centigrade, the deadening gas, carbon dioxide is driven out of the marble, and bubbles through the red cabbage juice. Carbon dioxide is heavier than air and if the hose that comes out of the flask containing the red cabbage juice is put into a jug with a cloth over the top then the jug will fill up with the invisible liquid air. If you lower a little lighted candle into the jug, it will be extinguished. You can pour the invisible air into a cup and drink it. It will have a slightly sour taste. The red cabbage juice will go a slightly pink as the carbon dioxide dissolves in the water and forms carbonic acid.

¹ During winter and spring, it is easy to find a red cabbage at the produce market or greengrocer. It is a cabbage which has a red-violet colour. Buy one of them and cut it in little slices. Put them in a pot and pour enough water to cover them. Boil for half an hour, then turn off the heat and let the temperature come down. Pour the blue-violet liquid you have obtained into a container.

If you peep into the kiln during the heating process you may see the brilliant white “limelight” emitted by the hot marble block. When the marble has cooled it will have lost its shine and become chalky. It has really come to life and responds to water by becoming very hot. It is very thirsty. It moves and steams and is very lively. Eventually its thirst is quenched and it becomes lime milk which can be used to make fresco paintings. This hydrated (slaked) lime then sucks back in carbon dioxide from the air and becomes limestone again. So the fresco is a painting that has become stone. (Ajanta Caves).

A further step in the main lesson would involve the

Construction of the kiln

The classroom kiln is built from loose concrete and/or clay bricks and lining made from sheets of ceramic fibre wool obtainable from a fireplace or kiln shop. The fire source is a propane gas Teclu Burner, or something similar, which produces a noisy very hot blue flame about 4cms long and 2cm thick. The pieces of limestone or marble to be calcined are fitted into the end of a length of steel piping (2.5cm diameter) that reaches into the kiln. The steel tube must be welded airtight closed at one end. The tube end rests on a larger piece of marble.

burning of Sulphur which leaves no ash but only a very acid smoke.

Then would follow the burning of metal (copper) which leaves an ash but no smoke. This ash is the ore we find in the earth from which the pure metals are then smelted - another primeval process which makes up this introduction to chemistry.

The main lesson then spans fire in the plant world to fire in that part of the mineral world that comes from the animals to the fire in the fiery non-metal (sulphur) to the fire around the production of metals out of their ashes (ores) deep in the earth.

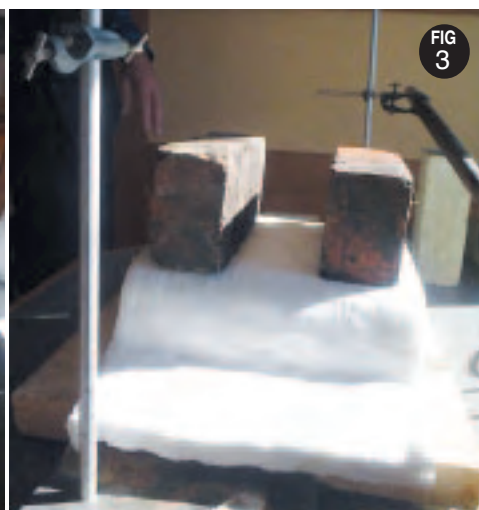


Figure 1: *The kiln being built to show the space needed.*

Figure 2: *Beginning the kiln*

Figure 3: *The back of the kiln where the burner will be inserted. Notice the little apron of ceramic fibre wool which forms the base of the fire box and extends out beneath where the burner will be to prevent the heat getting down to the bench.*



FIG 4

Figure 4: *The ceramic fibre lining of the sides of the fire box, which must be just big enough to fit the steel calcination tube with only small gaps around it.*



FIG 5

Figure 5: *The addition of the ceramic fibre top to the fire box.*



Figure 6: *The addition of the roof bricks on to the ceramic fibre top.*



Figure 7: *The calcination tube inserted into the front of the kiln.*



Figure 8: *The building up the chimney at the front of the kiln.*



Figure 9: *The back of the kiln with the steel calcination tube resting on piece of marble. Note the spacing.*



Figure 10: *The flap at the back of the kiln with the hole in the ceramic fibre wool. This arrangement protects the burner from the heat of the fire box. The burner in this case is a Teclu Burner, but can be replaced by something equivalent.*



Figure 11: *Looking back into the fire box from the chimney end.*



Figure 12: *The working kiln with the burner going and a glass tube extending from the calcination tube taking the vented gases through the conical flask containing dilute red cabbage juice.*

Figure 13: *The inlet to the flask containing red cabbage juice goes to the bottom of the vessel ensuring the gas bubbles up through the juice. The outlet has a rubber tube on it, which takes the gas into a jug, to be poured into glasses and tasted. The gas can also be shown to extinguish candle flames i.e. it is a 'dead' gas.*





Figure 14: *The calcination tube being emptied after 45 minutes. The shiny marble has become chalky white.*

The story of Limestone begins with moist little creatures creating hard coverings (houses) for themselves (think of the bird's egg). These rain down out of the ocean creating vast deposits of lime sludge in the ocean, upto 1.5km deep, the precursors of future limestone rock and mountain formations. Limestone then gets eroded by acid rain creating the "airy" karst² landscapes with caves that form the homes for bats, bears and human beings. This limestone is then cut from the karst landscapes and calcined to make mortar for the making of houses again - a theme in the chemistry of limestone.



Figure 15: *Slaking the thirst of the enlivened quick lime. After the expulsion of the 'dead' gas it has become very lively, giving of great heat, making sounds and moving.*

Summary:

The process is an archetypal chemical process which underlies the making of mortar for buildings, the beginnings of cement making and the painting of frescoes. It belongs in the sequence of combustion processes which make up the first chemistry of the Waldorf Steiner Schools - The burning of plant material and all that goes with that, then the calcination of limestone - a rock that derives from the animal kingdom, then the burning of Sulphur which has no ash only acid smoke, and finally the burning of metal which has no smoke but only an ash which is the ore of the metal which then leads to the smelting of cassiterite (tin oxide).

The kiln worked extremely well. ♦

² The term karst referred originally to the limestone landscape of the Karst area, near Trieste around the Italy-Slovenia border. Large rivers disappear underground, and there are many caves, enclosed depressions, fluted rock outcrops, periodic lakes, subterranean rivers, and large springs.

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Manfred v. Mackensen, 1981. *Feuer-Kalk-Metalle. Einführende Unterrichtsgebiete aus phänomenologischem Ansatz für die Chemieepoche der 7. Klasse.* Als Manuskript vervielfältigt zum internen gebrauch von der Pädagogischen Forschungsstelle beim Bund der Freien Waldorfschulen. Erhältlich von der Lehrmittelabteilung des berufsbildenden Gemeinschaftswerkes, 3500 Kassel-Wilhelmshöhe, Brabanterstrasse 43. This excellent reference work for the introductory chemistry is not yet translated although a summarised translation is available from the Pedagogical Section in Australia. pglasby@adam.com.au

Rudolf Steiner, 1923. *The Four Seasons and the Archangels.* The lecture from Oct. 7th 1923 on the Easter Imagination gives some interesting esoteric insights about limestone and its enlivening in the Spring (for the teacher's background).

Learner-centred Geography

Main Lessons at Michael Mount Waldorf School, Johannesburg, South Africa

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Having taught as a Geography teacher for 10 years in mainstream education and now working as a lecturer in Teacher Training at the Wits School of Education, a dramatic first impression as the Geography teacher at Michael Mount Waldorf School in South Africa from 2006 to 2008, was that the students had an inert sense of wanting to learn; were far more self-confident, assertive and 'sure-of-themselves' than most of their peers in conventional schooling; and were also really engaged in the idea and sense of 'community' - suggesting that Waldorf Education has a great deal to offer South Africa's education system - as it seems to educate the child more holistically.

South Africa has survived the 'teething' process of democracy and as an 'adolescent' herself, rushes forward to another period of growth, development and prosperity towards her adulthood. Education in South Africa has undergone tumultuous times and possibly the lessons and wisdom of Steiner Education can be applied in our move towards 'lifelong learning' in this new Millennium? Particularly as South Africa embarks on yet further curriculum changes and improvements in the next decade.

CLASS ELEVEN CLIMATOLOGY MAIN LESSON (16-17year olds)

In a Class 11 Climatology main lesson which I taught under the supportive and mentoring eye of an experienced Waldorf Teacher (Elizabeth Swanepoel) – the discussion centered on the mechanics of primary air circulation. After a day or two of establishing the basic tenets of air temperature; air pressure and their relationship to one another and how this causes wind – the learners were given the task of creating a model to illustrate how global air circulation (commonly known as the Tri-cellular arrangement) functions in the Earth system.

Figure 1 illustrates the imaginative genius of one learner who used a melon; toothpicks and arrows (drawn on paper) to demonstrate how the global circulation of air occurs within the Earth's atmosphere. Much written work was undertaken, although a day or two was spent on conceptualising and creating these models during the main lesson time of the school day. During this 2 to 3 week time period, children create their own 'main lesson' book - which documents the learning and content presented in the main lesson. Astronomy is another exciting example of the quality and extent of a Class 11 Main Lesson.

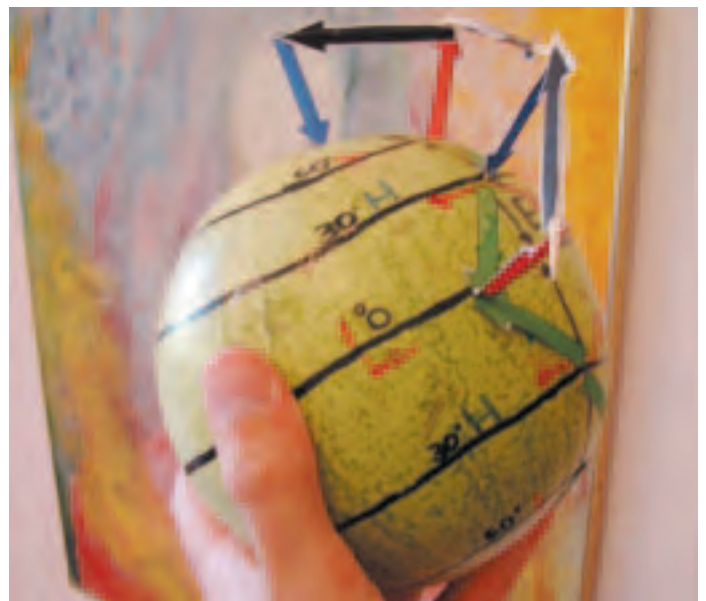


Figure 1: Model of the Earth's Primary Circulation.

CLASS ELEVEN ASTRONOMY MAIN LESSON

In 2008, I taught the class 11 main lesson on Astronomy where the learners are exposed to all phenomena and processes known to occur in the cosmos. I started off by incorporating music into the lesson by teaching the class to sing The Galaxy Song (by Monty Python - which is a humorous,

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yet informative start to this vast topic). Every aspect of the main lesson encompasses an artistic, intellectual and possibly physical task to the learning process. Figure 2 demonstrates the level of effort (and pride) that each learner invests in his/her main lesson book.

In every main lesson the teacher endeavours to create room for critical thought and abstract thinking. We encourage learners to ask questions and challenge conventional wisdom (a task that keeps the teacher attentive and on top of matters). After a couple of weeks, having taught Waldorf educated children, I found the learners far more 'engaging' and 'broad-minded' - as they have been encouraged to really think throughout their schooling.

Steiner felt strongly that teaching is an art (Clouder, 2003: 23). Fundamental to the art of

education is the perception of the child and understanding childhood as an integrated physical and spiritual process (Clouder, 2003: 23). This will then lead the teacher to an understanding of what needs to be taught; when; and how (Clouder, 2003: 23). "It is essential that we develop an art of education which will lead us out of the social chaos into which we have fallen. The only way out of this social chaos is to bring spirituality into the souls of men through education, so that out of the spirit itself men may find the way to progress and the further evolution of civilization." (Steiner, in Childs, 1991: i). ♦

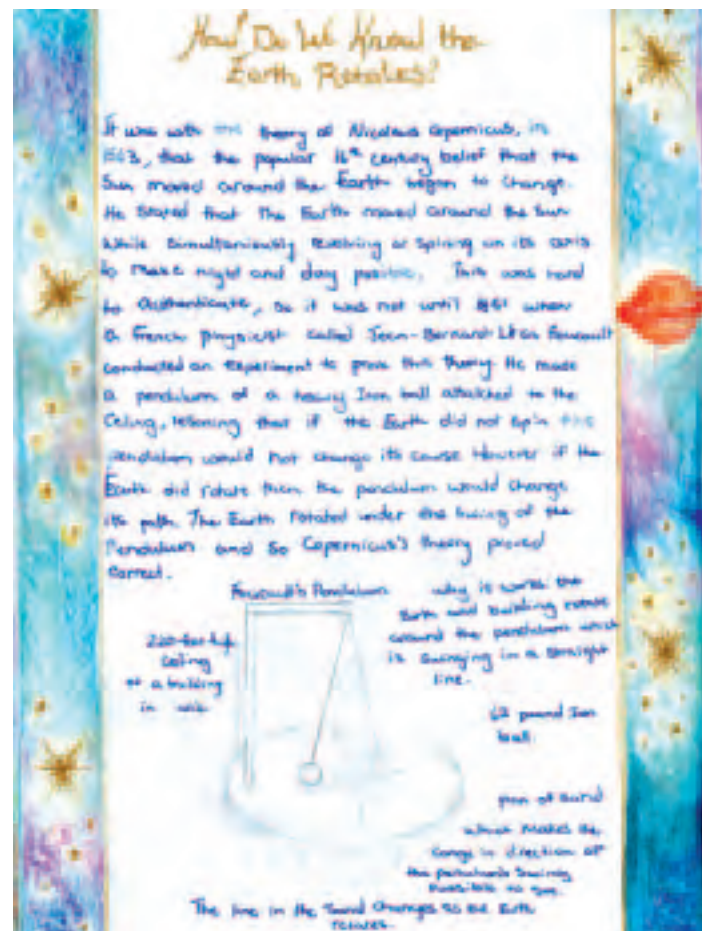


Figure 2: An extract from a Class 11 learner's Astronomy main lesson book.

Acknowledgements

For the full, original paper please contact the author clinton.vandermerwe@wits.ac.za. Clinton would like to thank Elizabeth to agreeing to this process (as much of this paper is based on work from her MEd); and both authors would like to thank and acknowledge the support and encouragement of Michael Mount Waldorf School and also the class eleven student who allowed the reproduction of a page from her main lesson book.

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Putting on a Class Play with Children

Robyn Hewetson,
Hawkes Bay, New Zealand

The children must be introduced to the play long before rehearsals are scheduled. e.g. if you are doing a play about Robin Hood in the 3rd term, then in the first term you need to introduce:

- the background to the stories of Robin Hood, giving a historical picture of the times the stories took place and the prevailing themes or issues;
- the characters - depicting them as fully as you can, bringing them to life;
- the story;
- do improvisations from critical moments in the story - e.g. Robin meeting Little John on the log crossing the river - ask children to improvise dialogue and actions;
- set writing exercises around key moments in the play: e.g. get them to write a letter such as Robin Hood would have written to Maid Marion saying what he thinks of Little John;
- Lots of language exercises, e.g. design a proclamation that the Sheriff of Nottingham might have made to be put up everywhere outlawing certain behaviours and which might trigger men leaving to join Robin Hood.

The point is for the whole class to be introduced to the whole play – story – without actually knowing they are going to do it as a play and without knowing which part they will take.

This work could be done in regular English classes, so long as it involves lots of language work, speaking spontaneously and which asks them to think about the play and the characters and to understand the main themes.

After some time when you pick up the play to begin work, you once again go through this stage but more quickly - overview, characters, story in a scene by scene way.

Then the teacher **MUST SPEAK THE WHOLE PLAY FOR THE CLASS!!!!!!!!!!!!!!!!!!!!!!**

This is so essential - that it should be a law! The children must not see the play, they must not read it for themselves, they must **HEAR IT FOR THE FIRST TIME.**

Steiner even insists that at lower class levels the class teacher knows every word of the play. Why is this? Because children speak the way the words are arranged on the page, so if they read it for themselves, they often give the speeches strange inflections or flow or pronunciation. Once they have said the line - they tend to always say it the same way, so it is essential that they hear it said in the best way that the teacher can manage.

This reading can be taken in small bouts - one scene at a time with some discussion or games following. But at no time does the teacher let on any of the casting - it must remain a secret. However, I often ask the children to write me letters if there is a part they really would like. This often does not change my mind, but it can be revealing and helpful if you have some questions around casting.

Then the whole class reads the play one scene at a time. You ask them to sit in a circle, when it is their turn to read, (just read around the circle, each person reading the next speech, do not have children take parts!)

Ask them to speak loudly, clearly and slowly without rushing to drama. The main point of all this work is to get to know the play without fixing it. Children who read well, or who think they are good actors will often read fast, rush to conclusions about what is happening or who the characters are and miss deepening their understanding.

Only when the whole play has been read through in this way do you cast the play.

I do a big build up to this - drum roll, make them wait till an auspicious moment. Because this marks a huge stage in putting on a play. The whole project moves on from being the **WHOLE** play, which we all consider, into **PARTS**, for when you cast it, it is as though the play shatters into pieces and each child picks up a piece.

It is also essential that you prep children to understand that there is no such thing as a big part or a little part - that this stage is like life: we all must take a part and we are all important, and one of the most important things children (and their

teacher) discover in doing a play is that we need each other more than we know! we simply cannot do the play if one person fails!

Once the play is cast - the speaking in parts rehearsing begins. If you read any 'direction' courses they always tell you to begin with blocking - staging - Rudolf Steiner did not!

He suggests that the play is above our heads - in the realm of cosmic word - and we are in the process of bringing it to earth. This process is a downward one, beginning with the words, progressing to gestures and ending with staging and prop handling etc.

So the first stage is working on the words. This is the most important part of a play - if you look at Shakespeare you will see a singular thing - there are almost no directions!!!! The play is in the words.

The best way for children to learn words is not by reading but by hearing, so I establish a Buddy for each child and I work one-on-one with each child. Set the language in a clear healthy place, full of breath, coming out into the room, full of enthusiasm and form and you are 99% of the way towards having a play.

I arrange the children loosely where they might be on stage and help them to get their lines all the way out. The next trick is to know where the lines fit in the play – so weaving the play into a new form, made up from the lines which each student now “owns”, is the next stage.

When the lines are in – and becoming automatic – then you introduce gestures. Try to find out what the character is doing with their hands to emphasise their speech. It is important for all teachers to have lessons with Steiner's 6 basic gestures for stage - too hard to be described here.

When lines and gestures are flowing, then you can move the play. It is astounding how easy this is when the other parts are learned.

The other hugely important thing is the way characters relate to each other on stage. Many people make the mistake of directing a play as if it were a natural event, or the same way as screen acting is done. This is quite wrong.

The play is not done for the players themselves, but for the audience, so the teacher must learn to look at the play from the audience's point of view

and direct it from there. The actors must look to the audience for the bulk of their performing. See for yourself how important it is to you to see the mouth of the speaker or singer when you are in the audience. There is no reason EVER for an actor to speak to the back of the stage!!!!!!

Remember - that when you and your class perform this play - it has never been seen before - you found the script, you learned it, you cast it, but when you all put it together it is now completely new, fresh, created by you and as such it is an entirely new creation being given to the earth.

Lastly, never forget that the nature of the performing arts is that it is always happening in the NOW. The audience pays money to go and see people in the act of creation! They are working and people come to watch that work as it takes place. It is a marvellous thing. If we go to a gallery, we go to see the work that an artist has done, if we go to the theatre we go to see the artist in the act of creating, we participate in that creation and add to it by our response.

Lastly - and it is beating an old drum now - remember always that the purpose of all aspects of theatre is to increase the repertoire of responses for both the actors and the audience. You want the actors to respond to each other, and indeed to their own creation; and we want to allow the audience time to respond. All good reasons for not rushing on.

The main task of all this work is to increase our ABILITY TO RESPOND to life.

Good luck. If you have a chance, ask a speech and drama teacher to give you all short courses on this vital and fabulous art. ♦

Robyn Hewetson is a New Zealander who qualified as a state school teacher before training at Emerson College in Steiner Education. After working with a class in England, she went on to do the 4 year speech and drama training in London School of Speech Formation with Maisie Jones followed by 21 years in America including work in Steiner Schools and in corporations teaching speech to business people.

Back in NZ she teaches at Taruna College on a variety of courses, works with adults with disabilities at Hohepa Homes and has a business called 'WELL-SPOKEN'. Robyn also gives creative speaking, poetry and presentation skills classes to corporations, groups and individuals.

How do we go about developing Curriculum in a Waldorf School?

Peter Glasby,
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Between the whirlpool of Charybdis and the rocks of Scylla.

It seems this is a question that needs to be asked of schools and teachers.

The Waldorf School is characterised by both the independence of its teachers and its origins in the work of Rudolf Steiner with a group of teachers to whom he entrusted a task with specific detail and direction. This also characterises the spectrum of possibility in which curriculum can be developed, at one end arbitrariness, at the other fixed dogmatism (either from State or literal non-imaginative interpretation of R Steiner). Schools and teachers need to find their way between these two threats: Charybdis, the whirlpool of individual creativity which can get lost in itself and Scylla, the nymph once beautiful and turned into a devouring monster by a witch.

We have at our disposal, in this work, the treasure of indications and suggestions which Rudolf Steiner gave both to the teachers and also to his other students and audiences. This has given a structure and framework around which the endeavour of the Waldorf School movement has grown and flourished now for nearly 90 years, not only in Europe but in all the hemispheres of the World, on every inhabited continent.

What are the steps of building a new curriculum in a Steiner/Waldorf school?

1. Look for Steiner's original indications

Karl Stockmeyer (1955) did an invaluable job producing one of the first collations of Steiner's

indications for the Waldorf School teachers. Without it we would have the enormous task of finding Steiner's many indications distributed amongst lectures, conferences with teachers and his writings. In his work is a compilation of extracts from Steiner's indications to teachers about curriculum, methodology and school governance. With each extract there is also a reference to its source which allows going back and reading the original context of the extract. Can you discern the principle embodied in the indication?

2. Look at the secondary literature

There has been 90 years of creative teachers working with Steiner's indications and developing excellent curricula for their own time and place. Rawson and Richter's (2001) curriculum book belongs to this section but is not confined to it. There are many hundreds, if not thousands of books which have been based on Steiner's original indications and adapted to particular times and locations. Some of these resources are excellent, some are dated, some maybe quite wrong. Discernment and a knowledge of the primary indications is needed to make true judgement at this step.

3. Look at what your Place and Time offers to the education process.

Each curriculum developer (that is: every teacher!) needs to become aware what can be integrated with the curriculum from the local environment and the time in which they live.

There maybe further steps as well as these, however, these steps, I think are the main ones in creating new curriculum for Steiner/Waldorf schools. ♦

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Parenting the Will

Mary Willow,
Wellington, New Zealand

Talking with parents in a universal language

By the time children begin their schooling a great portion of the journey of early childhood has already unfolded. It is the parents who lay the foundation of the education of the will.

Rudolf Steiner has helped us to see how it is the will that must develop first and be the anchor, for without the integration of thinking and feeling with action and deed, a truly moral and responsive adult cannot emerge.

It is thrilling to examine the dictionary definition of will: '(n) impulse to act; conscious adoption of a line of action'. Right there lies the enigma of the will: that it can be both unconscious and conscious, for the definition of impulse is a 'sudden strong urge to action; tendency to act at once without deliberation', quite the opposite of a conscious line of action which is defined as 'knowing and aware'.

This most concrete and mainstream revelation of the fundamental polarity of the will is in perfect resonance with all that Rudolf Steiner had to say about it, and is the foundation of my work. In my struggle to find a universal and accessible language for parents there has arisen a simple polarity which they can clearly grasp: the **Little Self** is the basic, instinctive pole of self-focus, self-protection and reaction that we all begin with (the 'Lower Self', the animal/nature pole) and the **Big Self** is the evolved, uniquely human, conscious, mindful, higher intelligence (The Higher Self, the spiritual form of will) which has self-control and is able to selflessly act for the good of the whole.

Steiner described that at the end of life human beings come to an awareness of what they have not achieved and what they wish they could have done, and this mysterious wish germinates into a gathering of impulse to incarnate again with fresh intention. This thought can become a vigorous inner activity for those who work with parents out



of anthroposophy, but it does not need to be imposed upon the parents. If they wish to further pursue these distillations represented in common language and universal experience then they are free to do so.

So how do we help this fresh intention which the child brings? How do we parent the will and educate it for the best possible outcome? Will is a word that many parents find difficult to use. Often, however, ordinary words that the 'parent in the street' can grasp can be found in the layering of Steiner's descriptive sentences beyond his initial statements. These include action, doing, deed, urge, drive, movement, body, instinct, impulse and habit. Will is primarily a movement.

From here-on in this article I will use the language that I use with parents. Taking examples from the world that the parents live in we begin with the body-based drive or urge to go and get the world, which is there at birth.

A **Little Self** is primarily **urge** and **action** plus **desire**.

First let's look at the urge or drive: it is unstoppable from the moment the children wake till the moment they go to sleep. It flows like a river unchecked. It is unconscious and learns only through experience.



The body builds its knowledge through imitation and repetition of the actions and responses of others. Its job is simply to go, either towards something that is attractive (in sympathy) or away from something that is repulsive (in antipathy). It is connected to the primitive reflexes of the hindbrain, the fight-or-flight reactions of the cerebellum. The body does not do complex reasoning. It 'reads' the experience perfectly, without words, and adjusts. It learns to recognize what is safe and unsafe. It can act on its own in emergencies to get the child to safety or it can be directed by the feelings or thinking.

The urge to act is a power can be likened to a horse that needs a rider. In early childhood there is no rider yet: the 'true child' is coming slowly over the horizon and arriving bit by bit. (This concept helps parents as they often confuse their child's Little Self with the Big Self 'true child' and therefore do not want to 'crush the child's spirit' by imposing their parental direction upon it. This of course results in many parents avoiding boundaries.) Current brain research shows that the brain is not adult (Big Self) until after 25, as Steiner described.

Throughout childhood, parents need to develop the 'dream horse' so that it becomes responsive as well as spirited.

Desire is unconscious, self-focused and self-serving. Its job is to never be satisfied. It simply wants (out of sympathy) or doesn't want (out of antipathy) and it cares about nothing but itself. It has no restraint, cannot listen and has no tolerance for frustration. It can be likened to a mischievous imp. The 2 year-old having a tantrum because she wants another ice cream right after the first, is completely ruled by desire. Because its nature is to never be satisfied the child whose desires are always indulged is not a 'happy camper'. The classic example is the girl in 'Charlie and the Chocolate Factory' who demands 'I want another pony!'

So the Imp (desire) gets on the Bull (urge to go) and 'tally-ho!'...off they go on a rampage into the world, simply wanting everything (or not) and wanting it now (or not!). A bit like Thing One and Thing Two in 'The Cat in the Hat'.

With the development of each of the three gifted abilities of action, feeling and thinking there is always first a stage of 'making it one's own'. This is the 'me' phase and is most strong about 2 years into each 7-year cycle of development, after which the child begins to gradually accommodate others. The 2 year-old is the classic Little Self. The 9 year-old is the 2 year-old of the emotional development phase (7-14 years) and the adolescent is the 2 year-old of the thinking development phase (14-21 years). Each of these 'me' nodes are crisis and transition points with the behaviour being classically Little Self each time. (This concept helps parents enormously in disengaging their anger and engaging their empathy for their children.)

The Little Self can be likened to Gollum in 'The Lord of the Rings'. The scene of Gollum going up the mountain with Sam and Frodo, fighting between his Little Self who desires the power of the ring ('my Precious') and his Big Self who is desperately trying to do the right thing, can bring us to tears of compassion for him as he struggles and gradually loses the fight.



Little Self is very reactive and cannot put others before itself. It says 'you hit me... I hit you back'. Big Self on the other hand is fully conscious and aware of its actions. It can discern weigh, judge, defer, give and share. It has self-control, overview (the big picture) and its thinking, emotions and actions are all communicating to each other and are integrated. Big Self says 'you hit me... but I **choose** to not hit you back'.

This illustration helps parents to understand the problem of choice in early childhood. The child under 7 is mostly a Little Self. When we give choices to children under 7, particularly before the appearance of reasoning around the age of 3.5 years, we are giving those choices to Little Self, i.e. to **desire**. Choosing means standing outside of subjective experience and separating oneself into an objective position in order to weigh and judge. Little children are not ready for this and are burdened and stressed by the act of choosing. They cannot see the possible outcomes yet and are dominated by their desire which usually wants

it all and wants it now, or not! Choices at this age cause desire to grow bigger, to become empowered and selfish. As the child grows and the 'true child' or 'baby adult' tries to arrive and ride the horse, he or she finds that the horse is used to choosing whatever it wants to do and will not be directed into anything difficult or challenging. This results in an adult who cannot truly meet the other and respond.

From here the parents are taken into a study of what helps the Little Self to grow into a Big Self and how stress and anxiety cause regression in both children and adults. How the children react to stress depends upon their genetic make-up, sensory-motor function, individual history, temperament and environment (not to mention their spiritual make-up, spiritual history, karma and destiny!). The parent's inner reactions and thoughts are as hugely influential on the child's development and wellbeing as the outer circumstances. The parent is the ground under the child and it is the parent who must transform first. This is why parenting the will is truly a path of initiation. ♦

Mary Willow is a Parent Educator. She operates Plum Garden Playgroups and Plum Parent Support, a parenting centre and service in Brooklyn, Wellington, New Zealand.

She draws on 33 years of anthroposophy and other fields, as well as experience in nursing, midwifery, early childhood teaching, facilitating Steiner playgroups, teaching parenting courses, parenting counselling, writing and lecturing.

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Reference

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Adolescent Maturity and the Brain: The Promise and Pitfalls of Neuroscience Research in Adolescent Health Policy

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Connecting with Today's Children: Body, Soul and Spirit

Neil Carter,
Christchurch, New Zealand

KOLISKO CONFERENCE, JULY, 2010

St Peter's School, Cambridge, New Zealand

Almost twenty one years ago, during a golden autumn in Stuttgart, I had the privilege (with several other New Zealanders and about 600 others from all over the world) of attending the first Kolisko Conference. Dr Michaela Gloeckler, the leader of the Medical Section, had brought together, for the first time, anthroposophical practitioners from both the Medical and the Educational professions. It was the celebration of the 50th anniversary of Dr Eugene Kolisko (1893-1939) – the first School doctor at the Stuttgart Waldorf School. Such was the depth of this first meeting, that I know I have never been able to absorb and put into practice the many gems that were shared all that time ago.

I believe it was also symbolic that during that Conference, the Berlin wall came down – and a whole continent began to re-unite after years of separation.

Approximately every four years since 1989, Kolisko Conferences have been held in different countries: England, USA, Finland, Australia and in 2006 Kolisko was held in nine countries – Michaela travelling to each one – Hyderabad in India, Taiwan, South Africa, Philippines, Ukraine, Australia, Mexico, Sweden and finally France. Early this year, Michaela was the leader of the Hawai'i Kolisko, but could not attend the Kolisko in the Ukraine or New Zealand, due to her husband's ill health.

The participants at our Conference were appreciative of those doctors and nurses who stepped in at such short notice to fulfil the demanding tasks of the Conference: Doctors Ruth Baker, David Ritchie and Michael Sargent; nurses - Jocelyn Freeman, Mary Willow and many others contributed to step into Michaela's role. We, the participants, were humbled by realising just how



Dr Ruth Baker

much Michaela had given over so many years in sacrifices, and, on the other hand, admiring of the strengths and depth of experience and knowledge of the speakers who volunteered at such short notice and inspired us with their sharing and insights.

Due to the planned 2010 Sydney Kolisko and International Post Medical training (another impulse of Michaela's - to train qualified doctors in Anthroposophic Medicine), being transferred to our Kolisko premises, we were able to include over 100 Australians and some participants from the USA. Doctors, nurses, therapists, teachers and parents: in all we numbered over 500.

Our Conference opened with the verse Dr Steiner had given to doctors:

*Once, in olden times
There lived in the souls of the Initiates
Powerfully the thought
That by nature,
Every person was ill
And education was seen as a healing process
Which brought to the child, as it matured,
Health for becoming a true Human being.*



Florian Osswald (Switzerland)

Many colleagues over the years have said to me how they found “that verse” ‘difficult’ to appreciate, especially the part about the human being ill.

For myself, I felt I could begin to appreciate it much more as it was performed in eurythmy and spoken powerfully. Dr Simon Bednarek, in his warm introduction, reminded me that our spirit or ego can not be ‘sick’ but it is the soul that, in its task here on earth, seeks resolutions, new paths, ones that cannot be resolved in the spiritual world, but only be achieved here on earth. It is in the soul realm that healing is sought.

Simon gave the background to how this particular Kolisko Conference had been formed, by asking the Waldorf teachers in New Zealand what their questions were - and out of their answers came the themes: empathy, encounter, communication, connecting with children and the extremes of not being able to connect due to Autism, ADD and anxiety.

Simon encouraged us to examine moments (or longer periods) in our own lives where we may have experienced feelings similar to autism, ADD or anxiety. He shared his own moments with us - which levelled the playing field - helped us relax and be warmed into the theme. We were then treated to four days of enriching, empowering and

encouraging experiences to deepen our work and life in connecting WITH ourselves, our family, friends, colleagues and children.

The first afternoon included the welcome from Simon Bednarek and an address by Dr John Angus, the New Zealand Children’s Commissioner, who heads the work of the Task Force for Action on Violence within Families. Sue Simpson, David Ritchie, Florian Osswald (soon to be the new co-leader of the Pedagogical Section at the Goetheanum) and Hartmut Borries all delivered in-depth insights into our current social and spiritual situation with regard to ‘connecting’. We were also treated to a short play written by Thornton Wilder that depicted a soul’s decision to incarnate again to earth.



Mary Green (Weleda)

The evening gift from a group of eurythmists connected with the Titirangi School, including their entire class seven, was a warmly received welcome to our Conference.

Each day followed a rhythm of an artistic



Impression of a socially isolated child

experience engendered by short written expressions as though from children who experienced Asperger's, ADD and finally, on the last day, anxiety. Robyn Ritchie enacted and read out the imagined speech of an anxious (over sensitive) child who had just returned from a 'nightmarish' class camp. The mood in the hall was one of huge empathy and respect. And in the artistic group that I was part of, there was such concentration and reverence as we placed pastel colours or lines upon the paper. The resulting discussions with the group of 20 showed how much this exercise had increased our desire to connect and find the right actions to help such children.

After morning tea, we entered more into the thinking realm with excellent lectures from the three doctors mentioned above. The afternoons were well related, with numerous workshops connected loosely or tightly with the

Conference themes.

Many talented colleagues volunteered to share their work with us during the late afternoon panels, and evenings were left free or we were warmly invited to join with the International Post Medical training Conference to hear speakers from the Christian Community share their experiences with working with gender issues.

We ended on the Wednesday afternoon with a panel taken from several different realms: doctors, nurses, social workers, therapists, and teachers.

With warm acknowledgement to the organising committee to make this Conference happen and the financial support of the Weleda Trust, the Federation of Waldorf/Rudolf Steiner Schools in New Zealand and the Pedagogical Section

The committee sent a letter of appreciation and warmest wishes on behalf of everyone to Michaela. ♦



Mike Caris (participant) and Kathy Macfarlane (organiser and speaker)

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Education and Integrity of Self

New Zealand Kolisko Conference Opening,
July 10th, 2010, N.Z.

Margaret Snowden,
Christchurch, New Zealand

"Self-worth is a predicator of learning" – this is the theme that stood out for me, from all the varied and high quality opening addresses of our Australia-N.Z. Kolisko Conference.

Dr David Ritchie stated that amongst the socio-economic factors which are known to influence learning, the most important is found to be the dependability of a child's home life and environment. From a huge study of children numbering in the thousands, socio-economic factors are found to be crucial, as well as natural (genetic) endowments.

At 12 months of age, most children in this study could be described as having reached a similar stage of development. But by 4 years of age, most had diverged a lot, according to their socio-economic circumstances. Above all, the criterion was: 'Did they have care that was safe and predictable, at home, and/or at school, depending on their age?'

David said that teachers' pearls of wisdom have to fall on this preliminary base of loving care. Children need to feel they are of some value within the class, in order to actually learn. The conclusion to be drawn from this is we need to strive to truly individualise our teaching practice, FOR EACH CHILD.

For me, the aim of the Steiner curriculum then became clearer; in as much as we can tell the story of the great universe and all its elements, as a human story, interrelated and connected in its different parts to the human being, then each individual child can relate to it in their own way,

out of the human element. This would be the art of teaching. Further, the opportunity to get to know each child and thus to understand each one, is promoted by the structure of the Steiner schools, where teaching one group of children over several years is the norm. But to truly individualise needs a conscious liveliness at every step, an aim to strive for, rather than merely a claim.

David said in his talk that predicators for child development and education are the same as for salutogenesis¹

- Is the world comprehensible?
- Can they manage the world?
- Is the world meaningful for them?

The relevance of these findings from salutogenesis is reinforced by the successful results of a programme with children and parents from the severely deprived neighbourhoods of Echo Park, Los Angeles.² Running this cutting-edge "Centre for Non-Violent Education and Parenting", Ruth Beaglehole, (a former New Zealander), said they have now conclusively demonstrated that a youngster who has had an abusive/dysfunctional upbringing, does not have to repeat any of the same offensive behaviour. The key to being able to do it differently is being able to find meaning in their life stories. The mechanism is through empathy and mirror neurones³. She said that while the default position is a struggle to comprehend one's life of pain, and to take it out on one's children, that we have mirror neurones in our higher brain, which are in particular changed through experiencing empathy.

¹ Salutogenesis is a term coined by Aaron Antonovsky, a Professor of Medical Sociology. The term describes an approach focusing on factors that support human health and well-being, rather than on factors that cause disease. More specifically, the "salutogenic model" is concerned with the relationship between health, stress and coping.

'Learning predicates self worth' or vice versa—"predicate" verb = 1 to proclaim; declare; affirm; assert. 2 To connote, imply 3 To base

² Ruth Beaglehole, M.A., Founder of CNVEP: Centre for Non-Violent Education and Parenting, Echo Park, Los Angeles, Southern California. www.cnev.org/new/english/ruth.html. Radio New Zealand National: Nine to Noon 5th August 2010. www.radionz.co.nz/national/programmes/ninetonoon/20100805

³ see for example: <http://www.mindpowernews.com/MirrorNeurons.htm>

In such work, we can enable, for instance, teen mothers or violent youths, to tell their story, sometimes over and over again, in support groups, giving them words, a language, concepts which they lack, with which to make meaning of what has happened to them. The key is to make meaning of their pain, and this then, if repeated through empathetic speaking and listening, activates their mirror neurones to re-wire the brain, changing the cycle of poor parenting/violence.

Beaglehole claimed strongly that parenting issues are never about the child, they are about the parent. Lone parent/s cannot possibly be expected to manage the task all by themselves. Support, support, to the extent that she felt sure that it takes three adults to raise one child. As she said, imagine how many for three children - 9!

She felt it would be better, where possible, instead of taking children away from parents into welfare, to send support into the home, to model better ways, and to above all exercise empathy.

This research supports David Ritchie's statement about the "end of Darwinism". It is not the survival of the fittest genes only - genes are not the whole story. The environment is just as important for development. What switches the genes on and off has now become the great question. Relatively new neurobiological research, he said, shows that mirror neurones do not fire only when something is being done, as in motor neurones - when we act - but also when we are just watching, and even imagining, that, e.g., we are putting the cup over there. They develop otherwise in the same way as motor neurones, but mirror neurones are what bonds us with our parents, teachers, caregivers. They are involved in our social learning. Certainty and predictability (dependability), of the environment play a big part in the development of mirror neurones. I interpret that as paying attention to rhythm. David stressed

that awareness of the importance of all of our senses, of the 12 senses, is highlighted in this regard. Children need time to watch, to observe, to repeat. There is a social deficit now, represented by insufficient development of the higher senses, so that a child for instance may not notice - and even fall over another, on the way to their own goal. It would be therapeutic to do more of having half the class watch, while the other half do. Perhaps there is too much "doing" today?

I think that the balance would be in more "being" - in this connection of wholeness of being as the ground of learning. I wondered about the developmental delays of ASD (autism spectrum disorder), ADD/ADHD, plus anxiety, which we concentrated on for the bulk of the conference. I wondered what these diagnosed sensory-processing, neural-behavioural conditions; have to do with being able to learn from a basis of experiencing self-worth? I realised that the fact that these conditions do share digestive problems and nutritional deficiencies reveals here a link on the most unconscious and underlying physiological level - the link of leaky gut and dysbiosis syndrome⁴ challenging the integrity of being. David introduced this bio-medical approach, that when children's bio-chemistry goes wrong (e.g. antibiotics given early), the whole gut becomes inflamed; the child can't absorb its nutrition, and toxins develop. The integrity is breached. David said further that American research now reveals that the controversial MMR vaccine can disturb the gut and affect the brain⁵.

I found mention of this in a special research report on ASD and ADD/AHDD, in the Australia-N.Z. magazine Wellness⁶. "Parents of children on the autistic spectrum often talk about an obvious single event occurring before the child regressed. Some suspect a round of vaccines, pesticide exposure, heavy metal exposure, or

4 "an imbalance in the intestinal bacteria that precipitates changes in the normal activities of the gastrointestinal tract or vagina, possibly resulting in health problems"

5 See for example: <http://www.autism-help.org/autism-causes-detailed.htm>

6 Wellness Magazine, April 2010; Special Report: Childhood Behavioural Disorders by Lucy Cannings, naturopath at Northern Beaches Care Centre, the practice focusing on autistic spectrum disorders, chronic fatigue, auto-immune conditions, allergies, and chronic gut issues. reception@nbcc.net.au

some type of toxic factor the child has been exposed to. This supports the theory that something is interfering with the normal function of their cellular biochemistry.” The article first gives an example of how exposure to one heavy metal, lead, can affect virtually every system in the body, and produce symptoms which are strikingly similar to those found in the ASD spectrum and ADD/ADHD. Lead affects the central and peripheral nervous systems, the kidneys and blood. “Epidemiological studies have shown that even low levels of lead (blood levels of 10-25 micrograms per decilitre) can have serious affects on children...There are usually no obvious signs of symptoms of lead poisoning, so its easy to miss. Symptoms that may be recognised are:

- Subtle behaviour changes such as irritability and a shortened attention span.
- Suppression of appetite with resulting weight loss.
- Sleep disturbance.
- Hyperactivity.
- Reduction in intelligence and short-term memory.

Children with moderate exposures, i.e. blood lead levels of 30-50 micrograms per decilitre, are at an even greater risk of requiring special education, dropping out of school, and having reading disabilities as a young adult.”

Having described how a particular heavy metal has known and verified effects, the article went on to discuss the role of vaccines. “Biomedical practitioners in the ASD field believe the biochemistry of some children is not able to deal with vaccines. However the debate still rages. February 2010, The Lancet formally retracted an article it had published in 1998 that linked the three-in-one vaccine with autism. Health authorities in Australia deny any links between autism and vaccination.

Yet according to Generation Rescue⁷, a U.S. based non-profit organisation headed by Jenny

McCarthy and her partner, well-known actor Jim Carrey, vaccinated children have an increased chance of having a neurological disorder. They carried out the largest-ever health survey of vaccinated versus unvaccinated children. The results were chilling, though not surprising among the ASD community. ‘We surveyed over 9,000 boys in California and Oregon and found that vaccinated boys had a 155 per cent greater chance of having a neurological disorder like ADHD or autism than unvaccinated boys “Generation Rescue”. The article goes on to discuss and describe how some or all these symptoms; leaky gut and dysbiosis, failure to digest and detoxify, chronic inflammation, metabolic problems, nutritional deficiencies, and finally, abnormal immune systems, are implicated in the spectrum of sensory processing and neurological conditions that we were dealing with in the conference.

* * * * *

The opening address by **Sue Simpson** (former Principal of Taikura Rudolf Steiner School and General Secretary of the Anthroposophical Society in N.Z.), brought, for me, the quality of self-worth by a different route. She concentrated on how do I, as a practitioner/ teacher, recognise, view and value a child’s individuality among the many? Sue quoted from Rudolf Steiner’s 1920 lectures “Balance in Teaching”⁸; “The College of Teachers must become aware that it is the teacher who must have a deep feeling for the esoteric”. Do I, as a busy teacher, actually really see the other, this child, beyond appearances, “beyond the sense-perceptible?” What is it, in every single child, which draws my interest, in wanting to guide and care for this child? She asked, “What is the esoteric?” in this context, and suggested, on a practical level, it equates to having the deepest respect for each person who stands before me. That when I am not there for my own personal needs, and when I can create a “temple” space wherever I am, creating the right space to converse

⁷ <http://www.generationrescue.org/>

⁸ Steiner R. *Balance in Teaching* 4 lectures, Stuttgart, Sept. 1920

helpfully together with one another, that is the esoteric.

Sue also questioned what kind of thinking lies behind the controversial National Standards now being inserted by the government into N.Z. primary schools in top-down fashion. "Are they about enhancing childhood, or are they about cultivating the very bright and intelligent children who can make this country rich? What is childhood about?"

* * * * *

John Angus, New Zealand's official Children's Commissioner, in his opening address to our conference made the passionate plea: "Why, when we treasure children in our private lives, are their interests given less weight in the public domain?" He posed the great and challenging question about the worth of a child in this country. "Why, when we know poverty harms children, in particular young children, do they remain the group in our country living in the greatest material hardship? He reminded us, movingly, of that great, fresh sense of renewal and wonder that we experience when a young child comes into the world/family. But three paradoxes can swamp this special openness.

1. Poverty . Children, as an age cohort in N.Z., are the most likely sector to be in poverty. They are twice as likely to live in poverty as the over 65s. It is clear from the statistics that they bore the biggest impact from the controversial benefit (welfare) cuts in the early 90s.
2. Parental Time Poverty; Day Care Increasing. We have changed our family circumstances dramatically in the last decade or two. Although we have smaller families now, with fewer children needing our time investment, they are getting less of it in the crucial younger years. The fastest growth in child care is in the under twos sector. Mothers have to work more. Children are in care longer; over the past 4 years, the number of hours children spend there has increased 17%. There is a trend to increasing market based and corporate child care centres.

3. Social Disparities Persist in health and education, despite our knowledge of its deleterious effects. Up to one fifth of N.Z. children are too ill too often, or too far behind their peers educationally, or are poorly nurtured by families.

The disparities are quite persistent; in hardship, or deprived and neglected, or stressed. Children may be private treasures, said John Angus, but why are they public dross? Amongst various streams of thought which end up subsuming the true quality of childhood (including, he said, the ideas behind the National Standards!), John distinguished three ways adults think of childhood - and queried them. We at the conference found these a bit challenging at first, being a bit close to home, but found them rich food for thought, upon reflection.

Three Common Adult Perceptions of Children.

1. Children as "human becomings" a developmental view. The focus is on how children will turn out as adults.
2. Children as "innocents" - the Romantic view, still a common Western perspective, stemming from the 18th century Enlightenment. (Rousseau et al) This movement has made significant contributions to child protection movements.
3. Children as "sinners" - children as souls in need of salvation or redemption. Children in need of moral guidance.

I can see ourselves reflected in each of these schools of thought, and can see their contributions. But John Angus went further: "could we, in addition to the above, see our role as partners with children, not as in charge over passive recipients?"

And thus I was brought back to that idea of self-worth as the fundamental basis of all education. To allow the being of the child to appear, but also, as **Dr Simon Bednarek** added, to know that in the end it is also about ourselves as educators.

To know thyself, as in when we ourselves sometimes become withdrawn/anxious, impatient/hyperactive/overwhelmed/stressed, is to know the children. ♦

INSPIRATIONS

For Waldorf Education and Anthroposophy, Hyderabad, India

Anandhi,
Grade Seven Teacher,
Hyderabad, India

The Sweltering heat of summer in April makes it no easy task to have trainings of any kind in the city of Hyderabad, South India! The city is abuzz in the mornings and evenings with the rush of people travelling to their work places and back home - both places generally air cooled to keep away the heat and discomfort along with the accompanying soul moods which often borders on anger and foulness...

Yet we were – a pocket of ‘Lovers of Waldorf Education’ – daring to embrace the heat and yet managing to stay joyous and supportive of one another’s learning process. The credit largely goes to the group of teachers who had come to train us – Peter Glasby, Dan Freeman, Guy Walker and Rosemary Glasby. Hyderabad has four Waldorf initiatives – Sloka, the first Waldorf School of the city, Diksha, Prerana and Abhaya. The plan was to have a five day training module followed by a two day session on the meditative aspects of Anthroposophy.

Every morning started with the whole group of adults willingly turning into children (brats could be a closer description!) and playing out-door games led by the ever enthusiastic and never tiring

Dan Freeman. It brought the eighty odd participants together in a spontaneous manner making the teachers realize the value of such games when played with children and youngsters.



Workshop participants playing games

This was followed by an introduction to adolescence and sciences from an anthroposophical perspective. In those five days, Peter gradually led us into the world of the growing adolescent. It was also a lesson in understanding how the right approach to sciences can have a nurturing effect on the growing adolescent. He awakened in the participants the limitations of the purely materialistic perspective of the human being that is often portrayed from the dominant paradigm of science. The methodology of teaching the adolescent, actively working with the night to transform the lesson was practically experienced by the participants.

After the introduction we had various group workshops. Organic Chemistry and Electro magnetism - led by Peter, Bothmer Gymnastics by Dan Freeman, Lazure painting by Guy Walker and Shadow puppetry by Rosemary Glasby.



Unloading the conference material at the venue, Abhaya School, Hyderabad, India

The group that attended Peter's science workshop seemed to have a unity from two perspectives - their passion for sciences and their frustration at the limitations posed by the mainstream approach to it. While those with a Waldorf background grew in the depth of understanding, those new to it seemed to find space for questions that were perhaps long haunting them. As Mita expressed herself on the last day - 'I am still under the spell of Peter'. As I thought about this outburst of a deep soul movement I realized that one of her chief frustrations with the mainstream manner of bringing Sciences was the alienating effect it had on life...and here was a way to connect the growing adolescent to the world around through Science.

The team working with Bothmer Gymnastics made all the others feel a wee bit envious - what with all the excited screaming and laughter filling the school with life. To move and to move in a human way seems to be the need of the day. The group worked with various exercises and indoor games. Often one noticed participants limping after the session but nothing could keep them away from it.

The group with Guy Walker worked with colour exercises before getting to paint the walls of a classroom. It was fascinating to watch how harmoniously he worked on the walls - a learning in allowing the inner movement to guide the outer. Our mistakes were generously pardoned, and even more generously corrected - even if that meant repainting a whole wall. In our discussions he mentioned the need to be aware that the closer an artistic work is to the physicality of what it



Barometric pressure being demonstrated - part of the morning lecture on Adolescence and Waldorf Sciences

represents, the farther it is from truth. At school we have begun to work with this thought actively. To distinguish the living forms from the dead forms calls for a kind of sensitivity that can only grow with time, repeated observation and inner discipline required to grow beyond personal likes and dislikes.

Rosemary's group was hardly noticed - till the last day when they put up a fantastic set of Shadow



Principles of chemistry being demonstrated by Peter Glasby



Dan Freeman making a point during the Bothmer workshop

plays. A simple cardboard refrigerator box had transformed into a large beautiful screen for the shadow play. Stories were chosen in no time, puppets made and practiced in the quiet confines of the Kindergarten. On the last day we were invited to see the shadow plays. We were spell bound by the sheer beauty and life that seemed to flow from the screen to the audience - once again a reminder of what is health giving for children.

The afternoons were filled with artistic activities - we could choose to do clay work, led by Peter and Rahul, wood work by Guy Walker and Veeru, or movement by Dan Freeman. The participants of wood work and clay work were carrying back with them tangible things at the end of the week; those who worked with movement in relationship to child development carried that back with them as an inner light - a new sensitivity towards the growing child.

This was followed by a week-end program at the Celebrity club. The two days were filled with practical as well as contemplative activities. We had an experience of 'Goethean observation', a glimpse into the spiritual influences of the heavenly worlds coupled with observation of the night skies, gymnastics and painting. Peter gave us information about the Anthroposophical society and the school of Spiritual Science. A mood of inner quiet enriched the week-end and nearly everyone felt that this was too short!

It was a very special week for all the participants who went on to their summer holiday not exhausted as a year end leaves us usually, but energized and looking forward to the coming year. We are thankful to all the trainers. Special mention needs to be made about Jayesh Pillarisetty, who not only mooted the idea but also carried a considerable part of planning and organisation for the whole week. We need more such experiences - after all who can say 'enough' to inspirations? ♦



Rosemary Glasby with her team of shadow play participants hard at work

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World Kindergarten Conference

April 1 - 5, 2012

World Waldorf/Steiner Teachers' Conference

April 9 - 14, 2012

Christof Wiechert
and **Susan Howard**,
at the Goetheanum,
Dornach, Switzerland

Out of the collaboration between the International Association for Steiner/Waldorf Early Childhood Education (IASWECE) and the International Forum of Waldorf/Steiner Schools within the Pedagogical Section (Hague Circle), we would like to make Waldorf/Steiner kindergartens and schools aware of two conferences that will take place shortly before and shortly after Easter 2012 at the Goetheanum, Dornach, Switzerland.

The conference before Easter is for the world kindergarten and early childhood movement, and the conference after Easter is for the world school movement. Both conferences will invite participants to take up the same theme, which is described briefly below as a stimulus to begin working with this thematic area.

We are striving to have a similar schedule and approach for both conferences. Further details will be published in the next issue of the *Journal of the Pedagogical Section at the Goetheanum* #36.

Outline of the Theme

For the kindergarten and early childhood realm as well as for the entire period of schooling from class one to the entrance into adulthood, one theme is carried through that must be recognized, considered and transformed into meaningful practice. This has to do with *the incorporation of the "I" into the body*. Expressed in other words: what dynamic relationship between the true I (self) and the body is created through education?

In the first lecture of the *Study of Man* (GA 293) this relationship is spoken of as the task of education itself:

"The task of education, conceived in the spiritual sense, is the harmonizing of the soul spirit with the life body. They must come into harmony with one another; they must be attuned to one another, for when a child is first born into the physical world, they do not as yet fit one another. The task of the educator, and of the teacher, is the mutual attunement of these two members."

The mighty process is described through which the "soul spirit" comes to inhabit, step by step, the bodily sheaths. In the whole early childhood and kindergarten phase, this relates to questions of nourishment, care for and education of the senses, and the dramatic sequence of deeds characterized so simply as standing - walking - speaking- and thinking. These are mighty steps on the path to individualization.

Then, in school, when learning begins through the freed etheric body, thinking, feeling and willing continue to unfold up to the development of the capacity for judgment, which means the self-confident use of one's intellectuality. In the upper classes, this intellectual capacity for judgment develops through aesthetic to idealistic and finally to individual judgments.

At each stage, there is a relationship to balance. How deeply will the "I" penetrate the body - will it perhaps be held by the body as a prisoner? Or how loose is the connection to corporeality? It is actually the task of education as an art to produce this dynamic relationship - not through art but through instruction based on artistic laws.

In short: here we are touching upon the essential aspects of educating and teaching. The horizons

of this theme are broad, and the responsibility is great. For it is through the educational and instructional processes in all three seven-year periods that the instrument of the individuality is

prepared and tuned (or not). This task is at the same time a universal one, for all human beings in the most diverse cultural realms around the world.

As study preparation we recommend the following R. Steiner references books/lecture series:

Steiner R. (1965) *The Education of the Child in the Light of Spiritual Science*. London: Rudolf Steiner Press

Steiner R. (1996) *The Foundations of Human Experience* NY: Anthroposophic Press (Lecture 1, August 21, 1919 in GA 293- also in an earlier edition in English as "The Study of Man")

Steiner R. (1945) *Balance in Teaching* London: Rudolf Steiner Press Co (GA 302a, Lecture IV, Stuttgart, September 22, 1920)

Steiner R. (1996) *Education for Adolescents* London: Rudolf Steiner Press (GA 302 previously published as *The Supplementary Course*), Lecture V, Stuttgart, June 16, 1921

We hope for inspired preparation! ♦



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HELPFUL WALDORF/STEINER EDUCATION WEB SITES

Compiled by the editor -NC (with thanks to readers who contributed to this list)

Reading Resources

<http://www.waldorflibrary.org>

The OWL [Online Waldorf Library] is an excellent resource, with articles on a wide range of topics related to Waldorf teaching. Coordinator: Marianne Alsop.

<http://www.waldorflibrary.org/pg/journals/journals.asp>

Previous issues of the publication you are reading - Journal for Waldorf/Rudolf Steiner Education appear in this web site. Since issue J.11.2 in November, 2010, each separate article is now also accessible.

www.rsarchive.org Rudolf Steiner Archive

www.dennisklocek.com

<http://www.iaswece.org/index.aspx> International Waldorf Early Childhood Education

<http://www.science.anth.org.uk/> Waldorf Science Group

<http://www.straightlineandcurve.co.uk/> Straight Line and Curve

<http://www.mainlesson.com/> The Baldwin Online Children's Literature Project

<http://healingeducation.org/> Assn. for a Healing Education

www.steinerwaldorf.org.uk

www.waldorfanswers.com/Studies.htm

www.philosophyoffreedom.com

www.rsarchive.org

www.bobnancy.com

www.waldorfresearchinstitute.org The Research Institute for Waldorf Education- Co-directors: Douglas Gerwin and David Mitchell, P.O. Box 307 Wilton, NH 03086 USA

www.anthroposophie.byu.edu

www.millennialchild.com

<http://wltws.org/> <http://wlwaldorf.ning.com/> World Language Teachers in Waldorf Schools

<http://www.iaswece.org/index.aspx> International Waldorf Early Childhood Education

<http://www.science.anth.org.uk/> Science Group of the Anthroposophical Society in Great Britain

<http://www.straightlineandcurve.co.uk/> Straight Line and Curve: Poems and Verses for Children: a recitation resource for Waldorf Teachers:

<http://www.mainlesson.com/> The Baldwin Online Children's Literature Project (Bringing Yesterday's Classics to Today's Children):

<http://www.allianceforchildhood.org/> The Alliance for Childhood (Research and Advocacy)

<http://healingeducation.org/> Association for a Healing Education

<http://www.awsna.org/catalog/> www.whywaldorfworks.org AWSNA: Why Waldorf Works Books&More

Book stores

www.waldorfbooks.com

www.waldorfshop.net

www.hawthornpress.com

<http://www.florisbooks.co.uk/>

<http://www.steinerbooks.org/> Steiner Books (Anthroposophic Press)

<http://www.ceresbooks.co.nz/> Ceres Books, New Zealand

<http://www.fishpond.co.nz> Fishpond (Books) NZ's largest online store

World list of 999 Waldorf Schools, National Federations and Training Colleges

<http://www.waldorfschule.info/> "Waldorf Schools" on the welcome page eg :

www.taruna.ac.nz website of Taruna College, NZ

www.rudolfsteinerfederation.org.nz NZ

www.steinerroz.com Australia

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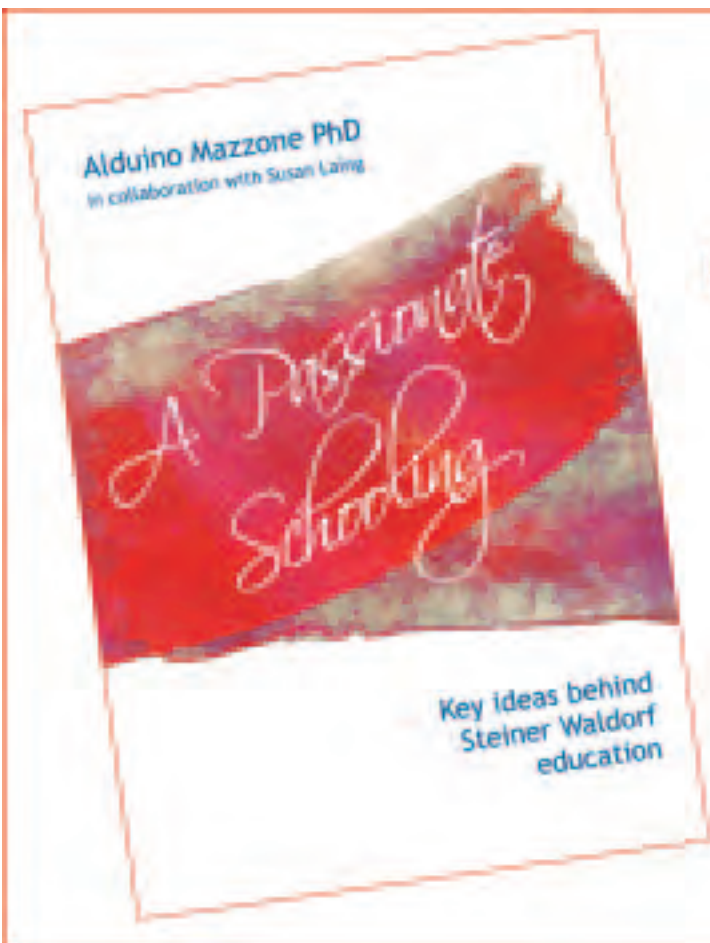
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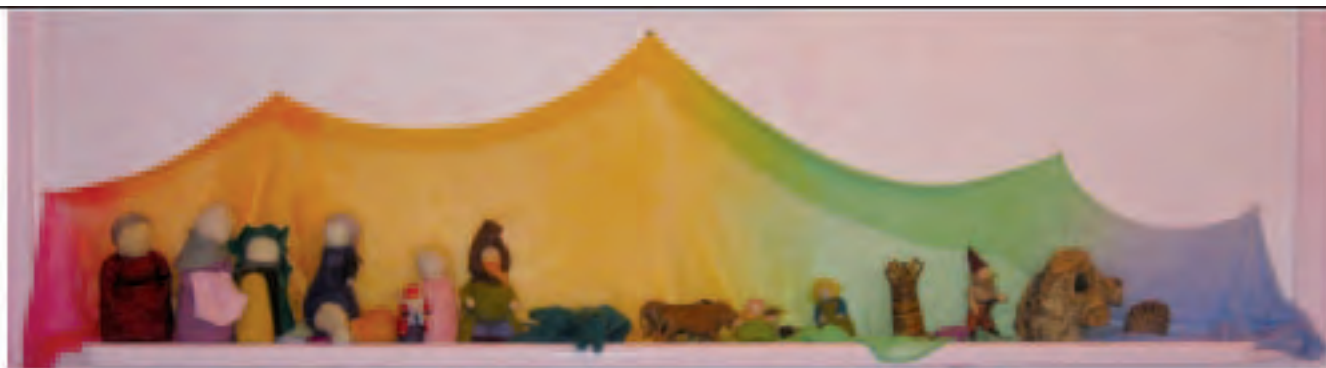
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CONFERENCES/ SEMINARS 2011 -2012

2011

January 10-15th

Class Teacher Intensives. Glenaeon RS School, Sydney, Australia. Contact : peggyd@glenaeon.nsw.edu.au

January 18th – 23rd

NZ Youth Summer Gathering- “Sculpting our future- how do land, language and culture shape our individuality and influence our actions?” Dunedin Rudolf Steiner School, New Zealand.

Contact : youthgathering@gmail.com

January 26-31st

Early Childhood NZSTE seminar 1. Taruna , Havelock North, New Zealand.

Contact : marjorietheyer@ihug.co.nz

April 28th-30th

Asia Pacific Anthroposophical Conference. Hyderabad, Andhra Pradesh, India.

Contact: hmulder@extra.co.nz

April 30th- May 8th

Asian Waldorf teachers' conference. “Social responsibility of the Waldorf schools and kindergartens within society”. Hyderabad, Andhra Pradesh, India. Contact: hmulder@extra.co.nz

July 3rd -8th

Australian Vital Years Steiner /Waldorf Early Childhood Education Conference, Melbourne, Australia

Contacts: rssa@steinerroz.com, leannemoraes@bigpond.com

October 12th-16th

New Zealand Rudolf Steiner/Waldorf Early Childhood Conference

Cracroft Centre, Christchurch, New Zealand

Contact: ellend@ch.steiner.school.nz

2012

April 1st – 5th, 2012

World Kindergarten Conference, Goetheanum, Dornach, Switzerland.

Contact: paed.sektion@goetheanum.ch

April 9 – 14th

World Waldorf/Steiner Teachers' Conference, Goetheanum, Dornach, Switzerland

Contact : paed.sektion@goetheanum.ch

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PHOTO ACKNOWLEDGEMENTS

Front cover and pages 16-18: Martin Searle (Auckland) and Ashley Conland (Christchurch). Other photos were provided by the respective authors.

Front cover – Robyn Hewetson provided these notes of their play performed at the NZ Kolisko Conference:

“A small group of five from Hohepa (Hawkes Bay) put on one of Thornton Wilder's wonderful “Three minute Plays for Three Persons”. We chose to do “The Birth of a Poet”, which is Thornton's imagination of the last moments in the spiritual world of a child who is destined to become a poet. The child meets two different women just before he goes off to be “born” and hears from them some indications of what is to come. He is first told that he is passing by the place where all those who, in their previous lifetimes have been artists of eye, or ear, or finger. There they sit and watch the souls of those going towards birth. And, they choose the brighter spirits to give a gift to. This child is chosen. With great joy he celebrates and wants to rush off to get started with his life, but the woman warns him not to be too eager for life and to wait until her sister comes as she, also has some things to give him. He is not happy about the delay and when he sees her sister, he gets more anxious. She brings the ‘dark but necessary gifts’. These he tries to decline but is told he has to accept. These gifts are symbolised by a long golden chain, hung about with pendants which she puts about his neck. We see the boy grow frightened and unsure of his destiny, but ask to know the meaning of the pendants. She tells him the challenges that will come with his gifts and his joy changes to fear. But then she tells him goodbye and gives him his task: to be a voice for those who cannot speak for themselves. She departs and her sister returns to accompany him to his birthing place. His last words as he leaves the stage are: “Wait a moment, I am not yet brave..”

Cover Photo: From “The birth of a poet”, two of the actors, Benjamin Nickelsen and Jackie Keil



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