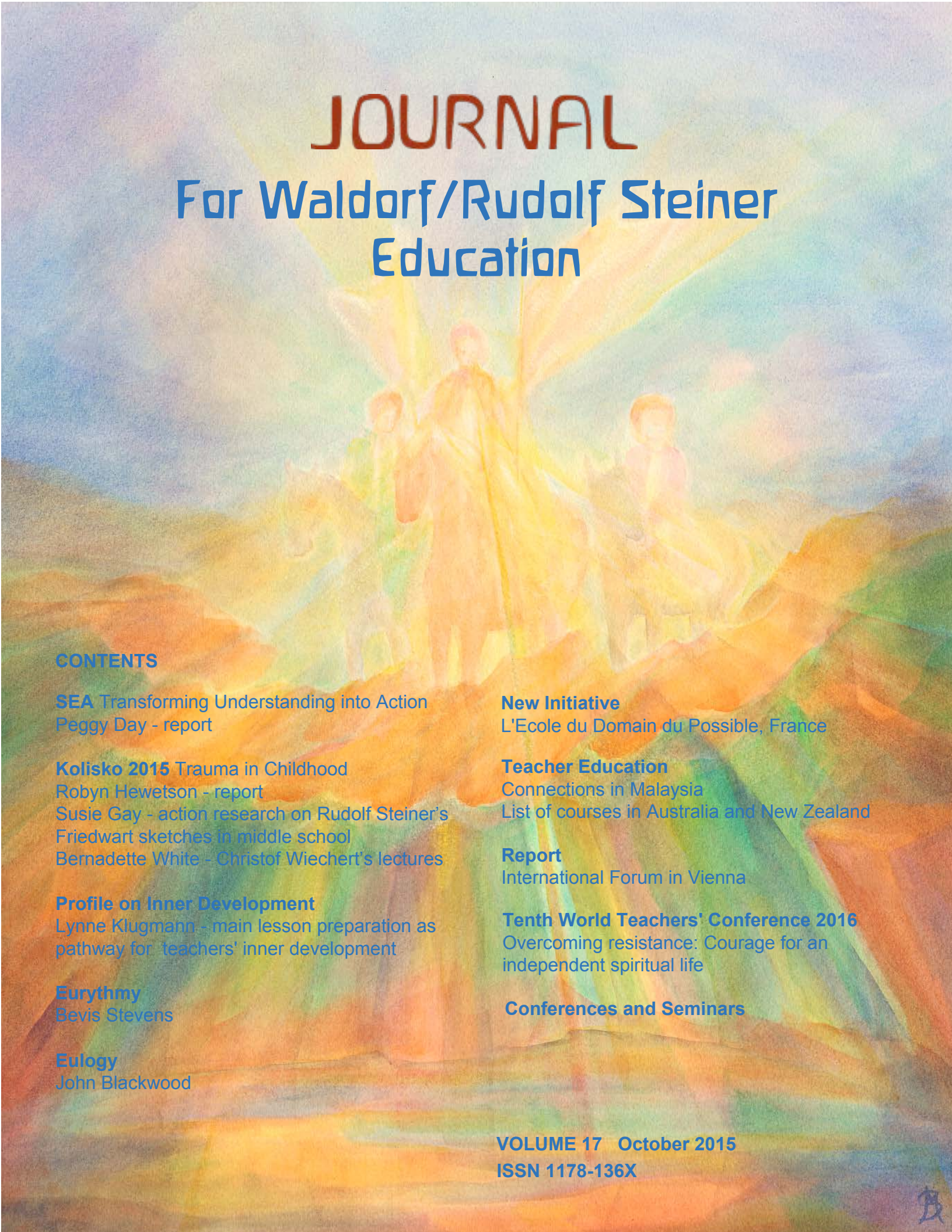




JOURNAL

For Waldorf/Rudolf Steiner Education

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Editorial

Dear Readers,

October, 2015

Sydney, Australia

Welcome to our 2015 journal. As well as our main articles on the Australian Education conference and on the Kolisko Conference in New Zealand, the usual features such as a Focus on Inner Development, New Initiatives, Teacher Education Report, Teaching Resources and the Calendar are included.

We have provided reports of lectures given by **Christof Wiechert** in Australia (Peggy Day) and New Zealand (Bernadette White) as well as a **NZ Kolisko** overview by Robyn Hewetson with thoughts from **Michaela Glöckler's lectures**. The deepening of pictures of the child and the healing and balancing role of the pedagogy was inspiring. Another article from New Zealand by Susie Gay looks at a workshop at Kolisko on the use of the **Friedwart School sketches of Rudolf Steiner** for middle school children.

In our focus of **Inner Development**, Lynne Klugmann looks at the path of research undertaken by a teacher in preparing for a main lesson. Bevis Steven reflects on the inner experience of the archetypal reality of speech **eurythmy gestures**. Then follows a **eulogy for John Blackwood**, teacher, researcher in projective geometry and the forms in nature.

In our **new initiative** section, Jan Baker-Finch writes about a connection forming with an initiative in France begun by a couple who wanted to give each child the opportunity to be seen and to be met. Their unfolding relationship with Steiner Education and Samford Valley School is described.

Teacher Education work has reports from teacher educators traveling to Malaysia.

Included also is a report from Tracey Sayn Wittgenstein Piraccini on the May meeting of the International Forum for Steiner Waldorf Education followed by a preview of the **Tenth International Teacher's Conference** to be held at the Goetheanum in March-April 2016. We conclude with an Australia-New Zealand list of Teacher Education Courses and the **Calendar**.

With thanks to the editorial team and especially Robin Bacchus who has carried the financial organisation for several years. Thanks also to our contributors. Please send contributions and responses to any of the themes in this journal to the editors.

Warm regards, Peggy Day

Cover Photo: Sally Martin *Michael* picture from her work at the Sienna Academy of Art Therapy in Brisbane.

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2015 SEA Conference: Keynote Lectures by Christof Wiechert

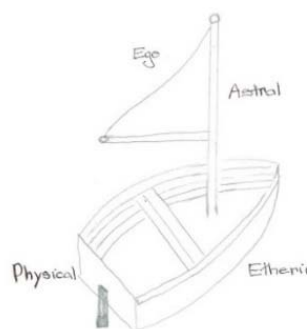
4-7 July, Byron Bay, Australia

(from notes by Peggy Day, Sydney, Australia)

Christof Wiechert gave living pictures of the human being and child development to demonstrate that *Anthroposophy is not a limited viewpoint but something that can widen our horizon to become almost limitless.*

The Boat - Christof embodied the methodology of living picture thinking in his drawing of the human organisation.

*If we look here,
The keel is like our physical body
The hull must be watertight (etheric body)
The mast is the astral body
The sail is the ego*



- **Early Childhood teachers** make sure there is a well-formed keel and watertight hull.
- **Class teachers** work on the connection between the hull and the mast.
- **High School teachers** are associated with the captain at the helm of the boat.

There must be harmony between the soul-spirit and the physical-etheric as integration of above and below. The sail and mast must be fixed into the keel and hull. In modern teaching, the sail and mast are the focus which leads to an overemphasis on consciousness, early intellectualisation and the possibility of a weaker physical constitution.

In another picture of human development, Christof contrasted the animal world and the human being. *Within 15 minutes from the time a foal is born, it struggles to its feet, stands, walks over to the mother and begins to feed. The German zoologist, Adolf Portmann points out that human development is slow but unlimited¹.*

The nerve sense system includes sight, hearing, memory and higher functions. The metabolic–limb system includes digestion, movement and instinct. Where they meet are the rhythmic and respiratory systems.

Breathing

The dynamic image of the human being includes the picture that the soul-spirit disengages at night and in the morning re-integrates. Rhythms allow healthy integration. Rudolf Steiner speaks in the first lecture of *The foundations of human experience* ²of the need to help the child learn to breathe and to sleep - both are rhythmic alternations of consciousness.

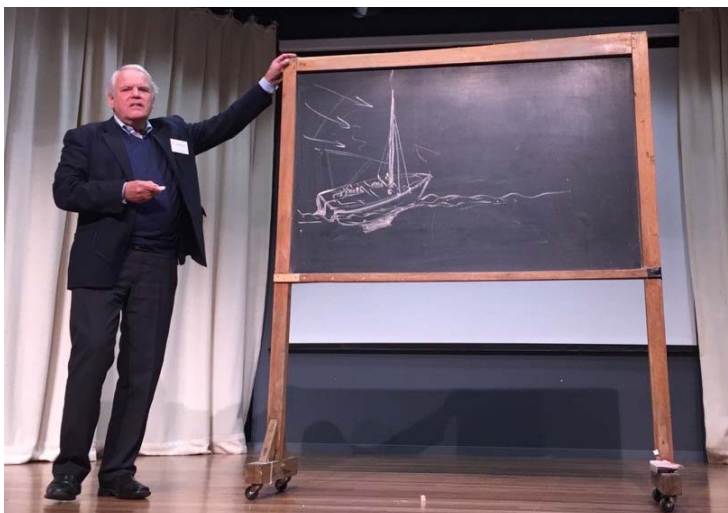
¹ Kleisner, K. (2008). The semantic morphology of Adolf Portmann: A starting point for the biosemiotics of organic form? *Biosemiotics*, 1(2), 207-219.

² Steiner, R. (1996). *The foundations of human experience* (Lecture 1) (R. F. Lathe, Trans.). Great Barrington, MA: Anthroposophic Press.

Time and Space

Concepts of anthropology do not help us to understand the human being fully. We need to penetrate what, for instance, *willing* and *thinking* actually are! Here, lecture 2 in both *The foundations of human experience*³ and *Balance in teaching*⁴ are helpful. The task of education is the integration of above and below. Thinking and willing are a polarity.

According to Plato, all imagery is memory - from where or what?⁵ Our memory and concepts come from our pre-birth reality. In young children we see pre-birth etheric concepts. Imitation is a continuation of the pre-birth existence. Once the child comes to earth they have a quality of antipathy towards this pre-birth world – they do not, in a way, wish to remain in the world from which they came but need antipathy to become citizens of this world. We can always strive for balance in the earthly and spiritual through, for example, beauty.

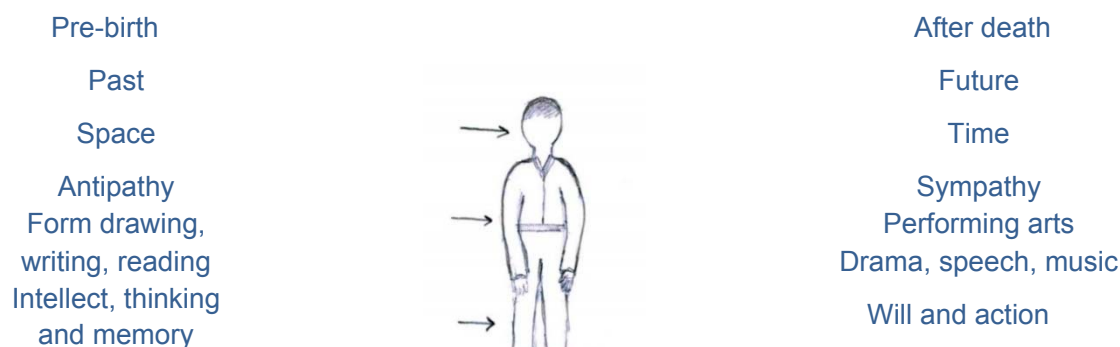


Sympathy and antipathy

A child who is warm-hearted, open and full of sympathy forces can have some difficulty in developing memory. We need to engage with something and look at it with antipathy, i.e. gain objective distance. We can then draw, write and bring it into the world of space and form and the world of memory.

Every lesson should have a balance of *thinking and intellect into the will* and *will into the intellect*. In the centre space *feeling life* develops. The middle sphere is a result of this.

Feeling is *thought that wishes to become an action* and *action that wants to become a thought*.



When teaching, we always present a feeling content with a thought. Alone, the left hand-side of the table above is a static world with power of intellect and thinking given to us out of the past - the spiritual world. Steiner said to the first teachers after one year....

I have to give a compliment ... it is going well ... one minor problem is that the children learn nothing.

His advice to overcome this was to bring feeling into lessons so enthusiasm will arise within the children and what they are learning will then enter memory. *You are too much on this side (the left) lecturing your*

³ Ibid.

⁴ Steiner, R. (2007). *Balance in teaching* (lecture 2). Great Barrington, MA: Anthroposophic Press.

⁵ For discussion of this, see Thomas, N. J. T. (2014). *Mental imagery: Plato and his predecessors*. Retrieved from <http://plato.stanford.edu/entries/mental-imagery/plato-predecessors.html>

students and not engaging in dialogue- he said. *Talk with each other.*⁶ Then the teachers worked too strongly with elements from the right-hand side (a surfeit of drama, music and so on) they still did not bring a balance. What is important is achieve a balance between the two.

Intellect

Research shows that intellect (IQ) of a human being can move 10 points through the education they receive, but not more⁷. If a child with an IQ of 100 goes to a superb Steiner school, this could rise to 110 – no more. A highly gifted student of 140 put in a poor school will stay at 140. If this child is put in a high-pressure school for learning, he or she will maybe reach 145.

Teacher Qualities

In **High School**, children have to experience the teacher's expertise and character together with authenticity. If this is not present, the students think *Why is this man teaching me this?* Students look to see if the image the teacher projects and his or her character coincide. If not, there will be problems.

The **Class Teacher** must take off the coat of the everyday life and become the better half of who they are.

The Balance of each Lesson and Rhythm of the Day

You can juggle subjects. Based on the table above, if you are doing a maths main lesson, you don't end with a song, but rather a story which will cool them down. If you are teaching grammar or reading, then end with a song or recitation. Create the perfect hygienic timetable.

Main lesson learning is best at the beginning of the day. The middle of the day before lunch is best for foreign languages and eurythmy, and in the afternoon come handcrafts and music.

The Art of Education

It is common knowledge in mainstream that art is not a luxury. This includes Rauscher and Shaw's research into the so-called Mozart Effect⁸ on newborn children.

What is Artistic Teaching? Four Vital Aspects

1. **Every teacher should develop a relation to an art form** e.g. sculpture, poetry, piano ... They experience: *what does art do in me –it balances me out.*
Males sing under the shower – why? They are happy! We as human beings need flexibility so we do not turn into a pillar of salt. Teacher education is full of art but teaching later is dry so this is not a guarantee – the teaching students need to experience a love of it!
2. **We practise the arts in class.** We draw paint, model, sing, do drama even when we are not trained in this. The child is waiting to experience the process from the teacher - to engage with her striving as a teacher - and **not** by bringing in experts in the classroom. These two aspects are still not enough though.



Nerrida Johnson (principal)
welcoming conference participants
to Cape Byron

⁶ Paraphrased in the lecture. Sources unknown.

⁷ See for example Mackintosh. (1998). *IQ and human intelligence*. New York, NY: Oxford University Press.

⁸ Rauscher, F. H., & Shaw, G. L. (1998). Key components of the Mozart effect. *Perceptual and Motor Skills*, 86, 835-841. doi:10.2466/pms.1998.86.3.835

3. The child needs to be in an **aesthetic environment**. This affects the mood at the threshold of consciousness. E.g. Satellite cities can be intensely ugly - a horror which we experience just below the threshold as depression. There is an unconscious influence of colour, a relationship between the genus loci of the school and the etheric of the children. Colours in the school are important.
4. **Education as an art** - this is the important one.

In our teaching, we need to balance the polarities contained in the table above in a rhythmic and creative way. This will then enliven our teaching.

Formative sculptural-plastic forces and musical-speech forces

If we teach a lesson and we feel
Oh no – I've got 120 minutes to fill!
Ah ... at least the first half an hour has gone.
Yes! I'm half way!
20 minutes more – I'm going to survive this

This is a time-destroying stream, based in biological time. We should never use this time when we teach. Time should pulsate and have a flow, rising and falling. We are the master of time because we can forget time.

As an example, we could have a conversation with the children at the start of the day ...

Now, we're going to go off on an adventure, children ...we will....then forget time....
When the adventure ends... cool it down - What do you think, children?
Then repeat the whole pattern ... climb a mountain ... then cool it down. Bring it to
consciousness—Oh, what did we do?
Finally end with anticipation ... oh, and tomorrow we will ...!

Use qualities from the sculptural in combination with the musical. A performance is created by the teacher. We use sculptural forces when we bring main lesson content into a form with beauty and wisdom, finished and treasured for all time.

In lectures in June 1924 given in Arnhem, Netherlands⁹, Rudolf Steiner speaks about the uniqueness of every day. We follow this pedagogy every day. Each child awakes with the wish to learn something new - what will this day bring? They experience a feeling of tension and anxiety.

As teachers, we experience stage fright - on Sunday evening before the term begins- what will I do? Often the engagement with the students brings the final creative impulse.

Steiner Education Today

We can look at Steiner Education as a 95-year-old lady. What has she achieved over these 95 years?

1. An early childhood education free of academic pressure. We are the only school movement that maintains kindergartens free from academic learning.
2. A teaching which has an intellectual curriculum which is not academically streamed. Students learn from their sharing.
3. An age-specific developmental curriculum e.g. class 5 students have a new confidence and harmony which connects to Ancient Greece as a motif.
4. Primary and secondary students are together in one organic community. Children look up to the older students and anticipate the later years.
5. The introduction of the main lesson, foreign language curriculum and eurythmy. A focus on learning through the arts.

⁹ Steiner, R. (1924/1971). *Karmic relationships: Esoteric studies Vol. VI* (Lectures 7-9) (D. S. O. E. H. Goddard, & M. Kirkcald, Trans., Vol. VI). London, United Kingdom: Rudolf Steiner Press.

6. A high school with individualised learning paths and a choice of the arts - one they love to specialise in. The Oslo high school has five pathways in the afternoons. What is the right balance between art and academic learning? Too much art is part of the shadow of Steiner Education. However every student should engage in eurythmy and singing for health and social reasons.
7. It is by practising the Art of Education that we achieve sustainability for inner and outer health and balance.

The Future of Steiner Education

Can this 95-year-old lady overcome her shortcomings? The world will not solve our problems. Steiner Education needs to reflect on its habits. We need a rebirth out of our soul understanding not out of administrative or compliance pressures. Higher beings are waiting for our action. How can we do this? It comes from our relation to the spiritual world. Rudolf Steiner spoke about the amount of will we put in our thoughts. We need to create living thoughts. It is up to us. Do we have a meditative life and engage with the reality of the night? It is not possible to do the right thing only out of ourselves.

Steiner Education will soon be 100 years old. Will the Waldorf movement die through the mere repetition of old forms or will it be reborn through us and our own spiritual striving? The potential of Steiner's ideas are just beginning to be explored; everything is new and has to be developed. Every subject touches the human being in a different way- how does it go through the night?

Anthroposophical understanding should be reachable through common sense. Steiner said that we are able to recognise initiates in our time through their common sense and presence of mind. ❖



Christof Wiechert, Tracey Sayn Wittgenstein Piraccini (SEA) and Neil Boland (Auckland) visiting Shearwater Steiner School, Mullumbimby

NOTE:

Audio copies of Christof Wiechert's lectures at Cape Byron will be available to member schools from Steiner Education Australia, see page 10 for details.

New Zealand Kolisko Conference

Trauma in Childhood: Building resilience in the 21st Century

Robyn Hewetson, Hawkes Bay, New Zealand

*Once, in olden times, there lived in the souls of the Initiates,
Powerfully the thought
that by nature, every human being is ill.
And Education was seen as a healing process
which brought to the child as it matured
the Health to be a true Human Being.*

Rudolf Steiner¹⁰

This is the verse which I was privileged to speak to start each day of our conference. The theme is close to my heart - that all education today has to be a healing process. Every one of us is in need of healing, just by our own human nature.

Nearly 400 people struggled through one of our worst winter storms to attend this huge conference at St Peter's College in Cambridge on the North Island of New Zealand. People came not only from Hohepa in New Zealand, but from China, Australia, Europe and America. Doctors, surgeons, nurses, psychiatrists, psychologists, teachers, kindergarteners, principals of our schools, house leaders, therapists and performers were included in this huge group. By the end of the five days, all of us were saying that we found we had become a community in those powerful days.

Here, in this lush private boarding school, where we all bedded down in the dorms and ate glorious meals in the huge dining hall, all provided by the capable team of cooks from our own Taikura School, we found new purpose in our work.

The theme of the conference was close to everyone's experience. Those of us who have worked at Hohepa¹¹ for even a few years already see how different our clients have become and that trauma is a daily experience both for those we are helping and ourselves. In the early talks of the conference we were warned that education and lifestyle as they have become in our world are creating new illnesses that are like plagues - ADHD, the allergies, questions around autism, dyspraxia, and so many more.

The conference presenters were people I was proud to listen to. They were steeped in anthroposophy and with a lifetime of experience behind them, but were modern, capable and full of life and humour. They brought anthroposophy to life and stood as examples to all of us of a way to be, a way to grow. They made anthroposophy and curative education sound as it truly is - so modern that we have not fully achieved it yet - full of the life, the spirit and the tasks that the world is asking of us.

Christof Wiechert a former class teacher and head of the Pedagogical Section in Dornach, spoke about how it is to take a group of children for eight years from Class 1 through Class 8 over and over again. He challenged us with what is needed in education today.

Dr Michaela Glöckler provided medical background to the conference. This conference is a great collaboration between leaders of the Steiner education movement in the world as well as medical leaders. Both Michaela and Christof talked of the dangers we face of becoming "over-structured," laden with paperwork and reports and over-worked so that the real work is tired. They both spoke of returning fully to

¹⁰ Steiner, R. (1903-1925/1999). *Mantrische Sprüche: Seelenübungen II* (GA268, p. 304). Dornach, Switzerland: Rudolf Steiner Verlag.

¹¹ Communities and a school for the intellectually disabled with centres in Hawkes Bay, Auckland and Christchurch, NZ.

the style of leadership Steiner established in the first days of the Schools - a College of Teachers. This means a group of equals who share the leadership and decision making within the organisation. Much was said of the need for this in our time.

Michaela also talked extensively about drugs prevalent in ordinary mainstream medicine - the huge amount of sleeping pills and anti-depressants and medications for anxiety for children and adults alike. Much was said of the dangers of our "screen society" and that both children and adults are spending too much alone time working on a screen.

She gave the thought that we need to be able to recognise images of healthy development in childhood and youth:

TO KNOW	What is true?
	What is wrong?
TO CONSIDER	What is healthy?
	What is sick?



"Workman Joe" - starting the day with singing - Rachel Hughes leads Christof Wiechert and Simon Bednarek

Some things we had heard before here at Hohepa when we had courses from the Brainwave Trust from Auckland. That the new baby needs one person caring for them for at least the first three years - for the brain to grow properly and for the child to be ready to begin the separation process. We heard much about the types of play needed for each of the years of childhood.

"LIFE LOVES LEARNING, AND LEARNING LOVES LIFE"

This theme was returned to again and again.

We were treated daily to a wide variety of lectures and workshops. Each morning, the First Class of the School of Spiritual Science held one of the lessons at 7.00. These were lived through, deeply helpful and warming and were attended by a large group. After breakfast a trauma case was presented by a teacher, doctor or therapist. They presented the child or adult as clearly as they could and we broke into artistic groups each lead by a facilitator. We were led in an artistic exercise to examine our response and impressions of the person presented. The group then held a deep conversation such as might appear in a child study. It was informative and deepened our processes.



After morning tea, the main presentation of the day was given and the scope and depth of these investigations into trauma and into the solutions offered us by the work we undertaking in schools and hospitals and clinics was encouraged and deepened.

Michaela reminded us that adults learn three ways:

1. through insight (which is the most difficult)
2. through imitation (which is easy)
3. through life experience (which is bitter)

Michaela helped us see that post-traumatic symptoms arise when we cannot yet fully assimilate what has happened; much conversation was devoted to how to best handle these situations. She urged that the contact to the doctor, teacher, nurse or therapist must be one to one, a safe, loving, eye-to-eye relationship which can e.g. a replacement for the "I" of the father, mother or teacher. A healthy "I" can help heal this damage. This relationship may sometimes need to last for years. Our hope is to teach that, "I am a person who can learn from life. I can go through it and be strong and be ready for something better."

After lunch there was a huge range of workshops to sign up for. Many different therapies, processes, concepts and activities were offered from singing games to learning better ways to do the adult or child study - which form the basis of our IEPs and IDPs at Hohepa.

Christof Wiechert was once again utterly refreshing, lively and funny. "One hour! That is all it should take! One hour!" he roared at us. "You do not need to say a verse, you do not need to light a candle. Just get the people who know this person. You bring the person to mind and then it is three steps:

1. Who is she?
2. What do we think is wrong?
3. What are we going to do?

Then he told us that, in a couple of weeks or months, we can ask, "Are we doing that? Is it working?" He scorned repeated meetings and lengthy write-ups. Many in our very large group gave examples from their own fields of work and meeting ministry requirements and so on. He stuck firm. "Just do it!" was his message and his eyes twinkled as he gave it.

We then practised. Someone brought a picture of a child with complex issues; we all saw the earnestness with which Christof facilitated the meeting and came to the two stages of, 'what do we think is wrong?' and "what needs to be done." It was refreshing and inspiring. We could all see that it was direct and functional.

At every break people were meeting, talking and sharing. Every meal was abuzz with life and talk. Many after-dinner meetings took place and we were privileged to have two evening performances.

The New Zealand Eurythmy Group gave a performance that was so stunningly good it could be performed in any theatre in any city in the world. We saw eurythmy to poetry written by Norbert Mulholland and to glorious music and we saw the wonderful fairy tale of Mother Holle with so many of our own dear eurythmists performing in it. The costumes were outstanding and the performance drew a standing sigh of joy.

Michael Burton performed his Shakespeare play which he brought to Hohepa some weeks ago. But his play has evolved and it also was a performance of such excellence that the depth of listening and response in the room was a tangible force.

Everyone left this event filled with hope, with joy and with new ideals and purpose. Many of us found new friends, realigned ourselves with colleagues and old friends; the sense of being part of a world community and striving was strong. I sincerely thank all those who contributed to this wonderful conference and the long hours of work they must have put in to make it possible. My own heart is full and I am reinvigorated and ready to work for the huge importance of the speech formation work given by Steiner since 1919 which is so needed in our organisations today.

Audio transcripts of the keynote Kolisko lectures by Michaela Glöckler and Christof Wiechert are available for purchase as .mp3 file on CD for NZ\$20/each for mailing addresses within NZ or AU\$25 for Australia (includes postage/packing). For orders outside NZ/AU or if you require the audio on a memory stick instead of a CD, the price is available upon application.

Please email koliskoaudio@gmail.com and include your mailing address and the number of copies required. You will be sent a confirmation email with a booking number to add to your bank transfer. Any profit goes to support future conferences. ❖

Action Research presented NZ Kolisko Conference
Painting and Drawing Curriculum for Waldorf Classes 6–8 based on
Rudolf Steiner’s Friedwart School Sketches:

Trees in Sunny Air and Trees in a Storm

By Susie Gay, Auckland, New Zealand

Rudolf Steiner’s legacy of the sketches of *Trees in Sunny Air* and *Trees in a Storm* from the Friedwart School have been experienced as a valuable resource for teaching Classes 6, 7 and 8 in the Waldorf painting curriculum. The extended landscape format of the two sketches is unusual. They are conveyed in pastel and are available in reproduction¹²: It was intended by Rudolf Steiner that all his pastel sketches were to be carried out in watercolour.

Trees in Sunny Air



The format as well as the composition allow for the children to be guided to experience, through watercolour painting on dry paper, form arising out of colour through a dynamic interplay of the elements of earth, water, air and warmth. This supports the indication of weather moods for the 13–14 year old age groups (ref: Karl Stockmeyer and Hedwig Hauck).

In both the sketches, the tree trunks are set on the page first; with no ground beneath them. They are set on a coloured background which supports the mood of the theme. Brown is mixed as a broken colour¹³ and the quality of warmth or cool of the brown is measured according to the background colour and its mood-setting task. The *Sunny Air* picture has a cool blue background generally, and the *Storm* background usually a warmer colour befitting for air movement to be activated. The trunks of the trees on the latter are warm brown in order to strengthen the resistance to the wild weather condition of a storm.

In spacing the individual trees, Rudolf Steiner allows for a rhythmical interval across the page – this has an almost musical quality, showing the individuality of the spacing of one tree in relation to another. It allows for ‘the space in between’ to be experienced as well as the tree itself. The experiencing of ‘the space in between’ has social significance. In each motif he placed seven trees in

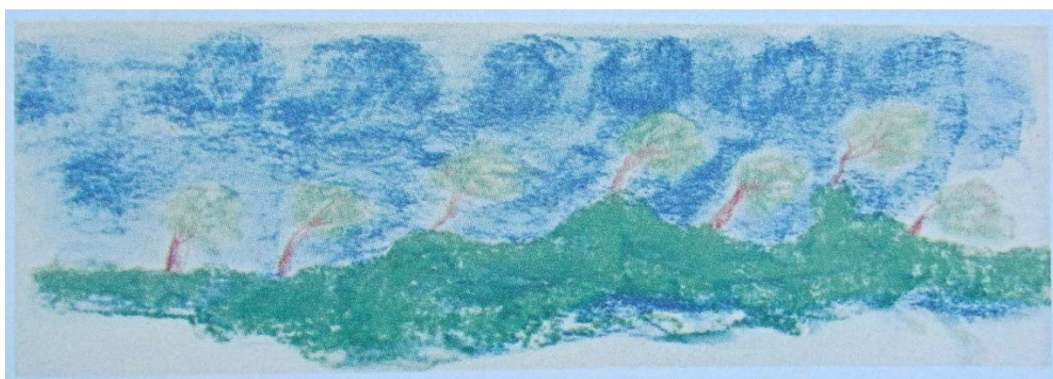
¹² Steiner, R. (1985). *Reproduktion aus dem malerischen Werk von Rudolf Steiner* Dornach, Switzerland: Rudolf Steiner Verlag.

¹³ See Wagner, G., & Wagner-Koch, E. (2010). *The individuality of colour: Contributions to a methodical schooling in colour experience*. London, United Kingdom: Rudolf Steiner Press.

a wide sweep on an undulating landscape. These trees are not gravity bound but have a rhythmical relationship to the land below.

The tree is in itself directly linked to the human being's self-experiencing. It is reflective of our own spinal column and our experience to strengthen our 'I' in relation to our surrounding environment. The efficacy of painting trees has been acknowledged through art therapeutic processes. At the 12th International Conference for Anthroposophic Art Therapy¹⁴ the theme of these two Friedwart Sketches was worked with 'to show how rhythm can be used to bring order to the elemental forces of nature' and in 'looking for balance as we work with the will of colours in painting, it can stimulate and strengthen our own will quality, giving it I-nature, so that we are able to deal with feelings of being powerless at the mercy of imposed will- of our own, or that of others.'¹⁵ The branches in the *Sunny Air* picture are surrounded by a supportive green leafy crown whereas in *Trees in a Storm* the trees are buffeted by a great storm. In painting this, we are challenged to maintain our uprightness regardless of the stormy conditions, hence the aid of the warm red brown in the trunks of the trees.

Trees in a Storm



Both the sketches allow for a search for balance between above, below and the middle. This after all is the search all human beings must go through and it is in pre-puberty and puberty that the students sometimes have the greatest of challenges. The dynamic contrast between the peaceful 'Summer' or 'Spring' trees with storm-blown trees allows for all the elements to be employed and mastered through the choice of colour sequences and brush stroke application. It challenges one to enter into a deep relation with the up-building process of form as well as the contraction and expansion of colour intensity from one side of the long format to the other side; from left to right. In *Trees in a Storm*, a momentum can be built up which shows how storm clouds of indigo are concentrated towards the left and above and then the wind races in between. Some of the paintings of students this age have shown a deeper concentration of colour to the left and then a breathing out and relaxing of tension towards the right side; showing insight into the pedagogical value of these sketches.

It is not only that many of the twelve senses can be called upon in these sketches, but that also of the life processes of warming, breathing and digesting, these being lifted to a soul level of experience. This is pedagogically important for the young adolescent to experience as it helps enliven their sense of being, their individual 'I' experience through being able to enter into the formative forces of the colour in painting these sketches.

¹⁴ 2010, 7-10 January, Medical Section at the Goetheanum, Dornach, Switzerland

¹⁵ Caroline Chanter, Anita Kapfhammer and Walter Kapfhammer at the above conference



The colour sequence choices allow for certain conditions to be balanced out and harmony to be sought after. Likewise a certain amount of light and dark contrast allows for the dramatic to enliven one's perception of self. In Rudolf Steiner's lecture series on colour¹⁶ he gave the task of developing a discernment between the 'image' colours of peach blossom, green, black and white as against the 'lustre' or soul colours of yellow, blue and red. This is an integral part of the upper school curriculum. However, it can also be introduced to older middle school students. The image colours can be worked with consciously in these sketches. In working with both image and lustre colours, one can find a direct connection with the soul-spiritual foundation of the world. In working with both image and lustre colours an interrelationship can be found with the other arts of music, eurythmy, speech and the social art. Further curriculum references are given in the bibliography.

The colour building process is Goethean as one measures the weight of the colours inwardly when mixing and painting them – always seeking to find balance and harmony for the whole picture. The painting of the elements can allow for a grasping of meteorology, geology and thermo-dynamics. Colour expresses and can be experienced as being the formative forces of nature and therefore has a direct relation to how the human being can learn to perceive finer substances present in the picture building process. It allows for 'cognitive feeling' to be supported, as Goethe wrote: 'Every new object, well observed, opens up a new organ of perception within us'.¹⁷

The Experience of Light and Dark

The sketches can likewise be transposed into light and dark through using an art B pencil or a blue coloured pencil. The effects are dramatic. This transposition is a pedagogically appropriate medium for this age group as the theme provides an objective exercise to find balance between light and dark, allowing highly individualised response.

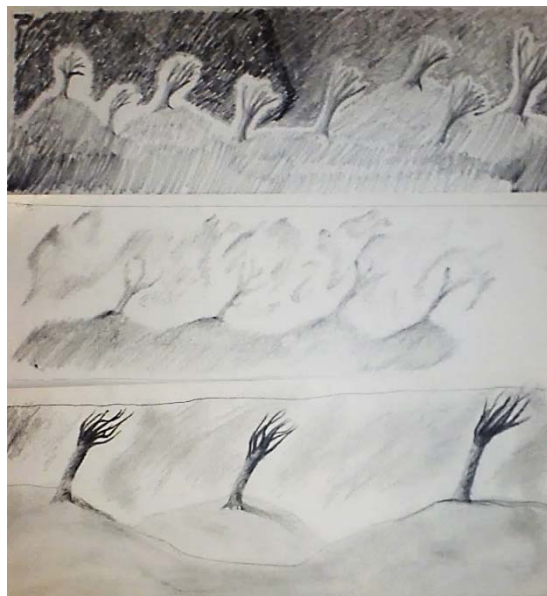
¹⁶ Steiner, R. (1992). *Colour* (GA291) (J. Salter, Trans.). London, United Kingdom: Rudolf Steiner Press.

¹⁷ Quoted in Seamon, D., & Zajonc, A. *Goethe's way of science: A phenomenology of nature* (p. 242). Albany, NY: SUNY Press.

These two sketches allow the two dimensional surface to be maintained through the application of pencil in a rhythmical orientation working with the building up of a dynamic left-right movement, rather than the 'separating out' process on the three-dimensional surface of linear perspective:

If the child learns the perspective of lines before he has experienced the perspective of colour much harm is done, for the first makes the soul rigid while the latter makes it rich and flexible. ¹⁸

Friedwart sketches can be beneficial for classes six to eight. One of these sketches, *Sunlit Tree by the Waterfall*, may be used effectively in the upper middle school, if there is enough interest from class teachers and those who search and take initiative towards new 'colour research'. ❖



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¹⁸ Quoted in Hauck, H. (2008). *Handwork and handicrafts from indications by Rudolf Steiner* (p. 28) (G. Rickett, Trans.). Forest Row, United Kingdom: Steiner Schools Fellowship.

A personal reflection on the Kolisko Conference

Trauma in Childhood: Building Resilience in the 21st Century

By Bernadette White, Auckland, New Zealand

From the lectures of both keynote speakers, Christof Wiechert and Dr Michaela Glöckler, the picture emerged that health is a state of integration where our higher members which bear our consciousness, our life of feeling and our self-experience, can take hold of and integrate with our lower members, the physical-etheric vessel. Each night we “disintegrate” as our higher members loosen themselves from the lower, and in the morning we must re-integrate. Rudolf Steiner spoke of the spiritual task of education as the harmonising of the soul-spirit with the physical-etheric aspects of the child.¹ As educators we must be mindful that children are not able to process the experiences of the day during the night and we must protect them from experiences that cannot be integrated. The healthy human being is an integrated being and the condition for integration is rhythm, thus Steiner’s exhortation to us as educators is to teach children to sleep and to breathe.²

If we view health as a state of integration, we can understand trauma as a process of disintegration which can show itself in physical symptoms and even the inability of a person to take up his or her life’s task. Michaela Glöckler showed how one of the most debilitating effects of trauma is that it leads to an inability to learn from life healthily. A healthy self-experience comes in part from experiencing that “I am active in the world and the world gives me feedback.” She described how stress is an integral part of learning – we meet the threshold of what we do not know and this causes insecurity. Our self-esteem is intimately bound up with being able to see this learning process through to achievement and so complete a healthy learning cycle. Those who suffer from Post-Traumatic Stress Disorder are unable to cope with and digest life experiences and so are unable to learn from life.

Christof developed this theme stressing that it is part of life to be injured and hurt; some form of trauma is part of every biography. Resilience is the power to overcome and this is an inner quality. Developing this inner strength is not simply part of our genetic pattern; it is not genetics that determines how we deal with injury, with trauma. How we deal with trauma is strongly related to our educational experiences in the first ten years of life.

Mainstream research has identified conditions for the development of resilience in children:

- The presence of a stable trusted carer in the child’s life
- Authoritative education: the child is free because she knows that important decisions are taken by others who know what is good for her.
- Children are not forced to understand what they earn, rather they learn from good example.
- Time experienced as a quality; time can become a dynamic reality rather than a constraint. The celebration of seasonal festivals and creating every lesson as a dynamic musical construction are examples of working in this way.
- Children have a surplus of positive school memories.

There is another aspect too that children should experience - that teachers have a higher authority above them – as in a spiritual context.

As teachers we often meet “hidden” or “creeping” trauma in children who may not have experienced a disaster or specific physical or emotional trauma but rather we are working every day with the disintegrating effects of modern life. Within the context of the striving for the renewal of culture, a central task of Waldorf

¹ Steiner, R. (1919/1996). *The foundations of human experience* (lecture 1) (R. F. Lathe, Trans.). Great Barrington, MA: Anthroposophic Press.

² Ibid.,

education is to develop sustainable health through education.

In his second lecture, Christof Wiechert placed the modern phenomena related to the constitutional “disintegration” we experience today in the context of the unfolding of Steiner’s educational ideas. Increasingly today we find it difficult to meet the inner being of the child; even the temperaments can be disguised. We see so much behaviour that is difficult to understand and that appears not to be of the real child. Christof then related how this situation is truly a phenomenon of the time. Up to the 15th century, human beings had faculties which we have now lost; we had a closer relationship to nature and those qualities which define us as individual human beings were less deeply focussed as we lived in a more expanded consciousness out into the world. Since the 18th century, these soul qualities have made their way into our inmost being. The consequence of this process of internalisation is that the self has withdrawn into our interior being and as a result parts of the astral, physical and etheric bodies are neglected by the real soul and this disconnection makes it possible today for a person to perform evil deeds without his/her inmost being being connected with the actions. In 1916³, Steiner predicted that this difficulty would present itself and spoke of the educator becoming a prophet who must find the real being of the child; that which he is to become. This task has significance for all humanity. We can ask ourselves, “How can we develop together to become the future human being?”

In his published works and educational lectures, Steiner gave many tools with which to deal with these phenomena in children. These indications form the heart of the pedagogy of this “new education.” In seeking to come near to the real being of the child, one of the tools which Steiner gave is the possibility to look at the child through the “lenses” of the twofold, threefold and fourfold

constitution of the human being. We can ask, for example, is the child’s thinking more pictorial or more analytical? Does the child have a rich life of imagination or where does his/her interest lie; is the child drawn to toys of a more earthly or more imaginative nature? Here we look through the lenses of polarities which are rather clumsily referred to as “large-headed” and “small-headed” children, “fantasy-rich” and “fantasy-poor” children and “cosmic” and “earthly” children.

There is another polarity which Steiner described in the 1920⁴. Whether the consciousness of the child can breathe between being deeply focussed in the body and active in the will and also on the other hand being free to take up thoughts. It is the feeling life that allows this breathing between the two and Steiner education aims to strengthen the possibility of a healthy breathing of consciousness. This is not related to genetics but rather to education which can help to balance the degree to which the “I” settles into the body. In the lecture series *Balance in Teaching*⁵, Steiner describes the way in which the formative-plastic arts balance the performing arts. Speech, drama and music help to release the self out of the body while plastic arts settle the self into the body. This relationship of the self to the body should be dynamic and every lesson should have elements which help the self to feel at home in the body and elements where it can feel free. If we have been working with arithmetic we could then finish with a story; a grammar and writing lesson could be balanced by ending with a song. In this way we truly work with education as an art and every lesson can be a dynamic, musical composition.

When we work in this way, education can become healing. Today we observe that the healthy constitution of the child is being affected by our modern life. Hans Georg Schlack, a specialist in neurological, developmental and social paediatrics who presented at the 2009 congress at the Goetheanum⁶, spoke of three

³ Likely lecture 3 from Steiner, R. (1982). *Notwendigkeit und Freiheit im Weltengeschehen und im menschlichen Handeln* (GA166). Dornach/, Switzerland: Rudolf Steiner Verlag.

⁴ Steiner, R. (2007). *Balance in teaching* (lecture 4). Great Barrington, MA: Anthroposophic Press.

⁵ Ibid.

⁶ Schalck, H. G. (2009). Laws of development in childhood and youth education, medicine and anthroposophy in dialogue. *Journal of the Pedagogical Section at the Goetheanum*, 36, 18-23.

types of constitutional imbalance presenting as what he calls the “new morbidity,” stating that these conditions have grown to epidemic proportions in the last twenty years. Christof Weichert described these as illnesses of the constitution, learning disabilities and a broken relationship between the self and the body. The first may manifest as behavioural disturbances, ADHD or Autism Spectrum Disorder; the second in disturbances of functional development, such as dyslexia and dyscalculia; and the third in addictions both of substances and habit such as anorexia, bulimia. Schlack describes these as phenomena of the first world which occur more frequently in modern Western civilisations. Clearly, lifestyle and education can harm the constitution. These “new epidemics” can have the same effect as trauma and Christof Weichert again stressed that the “de-traumatising,” health-giving elements of education can heal the traumatising effects of modern life and education.

He then developed this theme by addressing the health of a whole class. We continue to teach children in a group but notice that some classes are “healthier” than others. He spoke of the image of the class as a circle of children around which stands the protective circle of parents and the magic which can unfold if the teacher can engage the parents as companions in the education of their children, reminding us that the whole movement depends on parents who want the education. When this happens a circle of “social-moral potential” is created around the class as we unite our thoughts in the spirit. In this way we have the potential to work in healing way within the social realm creating “islands of humanity.” The qualities of engagement and determination are crucial for the unfolding this potential but Steiner indicated three qualities which can create in the soul of the teacher the right attitude for working with the class in a healing way.⁷ These qualities are:

- Reverence for the past of the children. We can develop an attitude of reverence for what the children bring from past lives, what determines their existence and out

of this understanding refrain from judging the children or their parents

- Warm soul enthusiasm for the future of the children, for what they are to become with our help so that we develop the attitude that we go together towards the future
- Right soul protection. As much as possible we protect the children from that which they cannot assimilate or integrate and we stand with them when they go through negative experiences.

As a practising class teacher, I came away from the conference with renewed enthusiasm for the potential of this “new education” but also with a deep sense of responsibility. The lectures were a call to those of us who carry this cultural movement as it approaches its hundredth anniversary to enliven what we have inherited. Christof Weichert’s picture of the evolutionary process of individualising, of the self, withdrawing into the centre of our being (leading to the possibility of the other members of our being becoming, in a certain way, independent of the integrating function of the “I,”) was both enlightening and alarming. This seems to suggest that, in addition to the disintegrating effects of trauma and indeed of modern life, there is another, evolutionary, aspect to this disintegration. This more inward and body-based experience of our deepest self can be in itself a kind of “dis-integration” of our being. Though our future will depend on the strengthening of the integrating and humanising function of the “I” within our whole being, the modern experience of disintegration and fragmentation can be seen as a symptom of this phase of our evolution as human beings. Christof spoke with great enthusiasm of the integrating and health-giving power of the “new education.” As I understood it, he was not referring to this healing potential only in the context of our particular classes and schools but also as a healing for our society and for humanity. He exhorted us to work creatively with the indications Steiner gave us.

⁷ Steiner, R. (2007). *Balance in teaching* (lecture 2). Great Barrington, MA: Anthroposophic Press.

In an article from 2009⁸, Christof suggests that it is particularly in the faculty meetings which Steiner held with the teachers of the first Waldorf School between 1919 and 1925⁹ that we can find indications which are most helpful to us as teachers today and the most relevant to the present world situation. In these discussions, not with a general audience but the first teachers while the school was directed by Steiner himself, Steiner outlines the pedagogical principles on which the education is based and responds to issues faced by the new teachers. In the article, Christof Weichert again emphasises the

importance of the lecture cycle *Balance in Teaching* and in particular working in a balanced way with settling the “I” into the body without it being held fast in it. This depends on “how the elements of a sculptural, musical and intellectual nature and elements of memory and speech alternate within the lesson.” After 100 years, the need to develop these pedagogical indications remains a pressing responsibility; Christof’s lectures were both an inspiration and an exhortation to rise to the challenge of developing a “new education” for the present century. ❖

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⁸ Wiechert, C. (2009). An education for our time? *Journal of the Pedagogical Section at the Goetheanum*, 36, 18.

⁹ He also mentions two other volumes in this context: Steiner, R. (1998). *Faculty meetings with Rudolf Steiner - Volume I 1919-1922 and Volume II 1922-1924*. Hudson, NY: Anthroposophic Press.

Inner Development

Our second article on inner development focusses on two important opportunities available to the teacher. The first is the contemplation of nature or of traditional spiritual texts, verses and images, and the second is the path of Imagination through realms of Inspiration and Intuition. These can become a weekly and daily practice for teachers as they contemplate new material for teaching, e.g. - the plant, ancient Indian mythology or the Arthurian stories. Reading the original materials, lecture background and contemplating paintings or symbols can lead to deep insights and transform into inspiration for lessons; when considering and meeting the children, pedagogical intuitions for presentation and engagement with the content can arise. (Ed.)

How can our Main Lesson Preparation provide a Continuous Pathway for the Teacher's own Inner Development?

By Lynne Klugman, Melbourne Rudolf Steiner College, Australia

Her article examines how the challenge of needing to prepare for a main lesson block can build on and extend the personal path of development of a class or subject teacher.

Walter Johannes Stein, a teacher at the first Waldorf School in Stuttgart, was trained as a scientist, yet Rudolf Steiner gave him the task of teaching history. This was a real challenge for the young Stein. However, as in so many instances, the challenge turned out to be a gift as the young teacher found that he had a deep connection to the unfolding of the evolutionary impulse that can be detected within outwardly manifesting historical processes.

At a later stage of his life, Stein said categorically that the future destiny of humanity is dependent upon whether individuals recognise their task, and also that 'men have grown weary with suffering and venture no more to create living mythology. We, however, must once again, and in clear consciousness, find our way to a living, spirit-filled history, because tradition handed down by the blood is unable to receive the intuitions that can fire the will to new impulses and deeds.'¹

The teacher who is on a path of development, on a spiritual path, is in need of 'the intuitions that can **fire the will to new impulses and deeds.**' This is because we can easily 'grow weary with suffering.' According to Stein, the remedy is 'to create living mythology.' In this regard, the teacher working in a Steiner setting is in a unique position to take up the challenge posed by Stein in his essay on Tristan and Isolde².

The question is: Where and how do we begin?

Development of Imagination

Of course the first thing is to put some effort into developing the capacity for **Imagination**.

Exercise 1.

The teacher can find a quiet corner where, in all humility, an atmosphere of inner reverence is entered. Then the teacher can practise imagining, for instance, the unfolding of a plant, beginning by holding either a real, or a clearly imagined, seed in the hand, allowing the inner eyes to see – hovering around the seed – its life force. Then one can picture the development of the plant step by step as it germinates, then sends down its root into the earth and its stem towards the sun. The unfurling of leaves, the movement of the stem leaping from node to node, the blossom forming within the bud as a higher, more ennobled form of the leaf, can all be clearly depicted in one's mind's eye. As a final stage, the teacher can imagine the forming of the fruit and the precipitating out of the future seed as the cycle completes and then begins anew. The root, leaf and stem can be linked in in thought to the caterpillar, and the gaily adorned flower to the flitting butterfly. One can imagine the root held in the earth and the leaf and stem filled with flow of fluid sap all nurtured by elemental forces. The unfolding flower caressed by the breeze can be seen as being loved by the spirit forces of the air, while the fruit holds the warmth of the sun and ripens in relation to it, encouraged by the presence of fire spirits. As the Imagination is released, resting for a moment, a feeling of gratitude arises for the journey undertaken.

¹ Stein, W. J. (2008). *The death of Merlin: Arthurian myth and alchemy* (pp. 212-213). Edinburgh, United Kingdom: Floris Books.

² Ibid., chapter 13

This simple plant/nature imagination doesn't have to take long, but it does build forces within our soul. It speaks also to the innocence which should enfold the young child. Through it we can also connect (and nurture) our own inner child.

One is then ready at a deeper level to be able to approach the content which was chosen to bring to the students in the class and begin to become acquainted with the story, whether it's a story we are reading or one we are creating ourselves. We allow the pictures, images, to form and to flow ... seeing our 'story telling cloak' filling up as the images are gathered, sorted and sifted. The myth/story unfolds within us; it begins to come to life.

Then it can begin to be related to our own life, to our own experience. We can choose to step into the shoes of some of the characters - feeling their joy, sorrow, apathy or courage and can be inspired by the deeper truths working within the archetypes and within the story itself. Through the process of sleep, when the work is recalled in the morning new insights may arise.

Exercise 2.

It is also possible to review all the images in reverse order, just prior to falling asleep. In this way it enters deeply into our will and it can become an unfolding force within us. In addition, one can picture the children who will be listening to the story when it is told.

Exercise 3.

On awakening, one can scan one's consciousness for evidence of a 'moral impulse' ... this works best if one can live with the developing story over three days and nights (though this may not always be possible).

Remember that the aim is to 'fire the will' in us through intuitions towards 'new impulses and deeds.' In order to do this, we have to become a 'new person' – healing needs to take place which means that that which is broken, or 'not whole' needs to be made whole, to be healed. The story may be working deeply within us to make us more compassionate, attentive, aware, less preoccupied with our own concerns, lighter, deeper, stronger, for instance.

The exercises indicated so far have given us an opportunity to practise and develop higher stages of consciousness to which Rudolf Steiner refers, namely **Imagination, Inspiration and Intuition**.

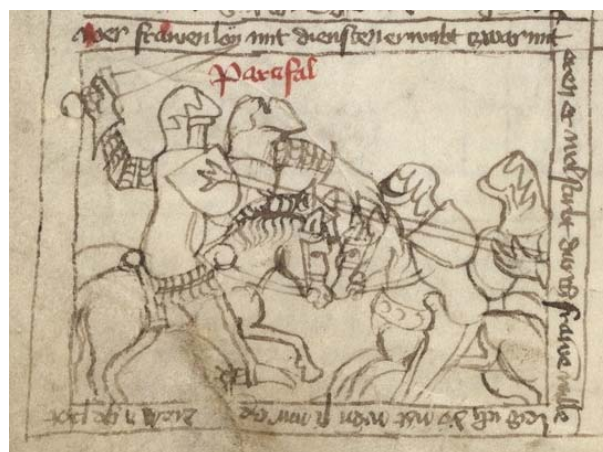
³ Ibid.

Year 11 Parzival Main Lesson

I will now give a further example by indicating how one might work with mature students with the medieval story of Parzival from the point of view of inner development. This way of working can become part of a teacher's background preparation and ongoing path of development.

We work with this story in the Foundation Year (the first year) of the teacher education course in Melbourne.

The medieval story of Parzival is often the content for a main lesson block in the high school. There are many images in this work and the teacher will often choose those which seem to be most essential and archetypal to work with both inwardly and with the students. Walter Johannes Stein was encouraged to teach this content in the high school by Rudolf Steiner. In his book *The ninth century and the Holy Grail*³, Stein gives us the fruit of much of his own deeper journey with the Parzival story.



4

The story of Parzival is connected with the quest for the Holy Grail – a quest which has fired the imagination and wills of human beings for over a thousand years. The legends of the Holy Grail began to surface in the eighth and ninth centuries in Europe, and were connected with the early beginnings of the Camino de Santiago – the Way of St James – in Northern Spain. In our times, the Camino is once more extremely popular and it draws 'pilgrims' from all corners of the globe.

Early on in the story of Parzival, the hero fights the Red Knight, slays him, and subsequently takes his horse and dons his magnificent red armour. Red is the colour of blood, passion and courage. Parzival is fired in his will to become a

⁴ Anon. (c. 1420). Parzival. Washington, DC: Library of Congress, Rosenwald Collection.

knight and later on to seek for the Holy Grail; all of his efforts are directed towards this end. He becomes known as ‘the Red Knight.’

Walter Johannes Stein draws our attention to the structure of Wolfram von Eschenbach’s ‘Parzival’ – that it has sixteen chapters. Within the very first adventure, about Parzival’s father, we come across the description of a city which is called Petalamunt, meaning ‘petal mount’. This city has sixteen gates, in front of which we find two armies, one black and one white. Eight gates are being besieged by a white army and the remaining eight gates are being besieged by a black army.

This very potent image allows Stein to refer to what underlies the story of Parzival from an inner, esoteric point of view. It is based on the development of a spiritual organ, known in diverse mystery traditions as the sixteen-petalled lotus.

The pathway towards its activation was given by the Buddha as the well-known ‘eight-fold path.’ It is eight, rather than sixteen, because eight of the so-called ‘petals’ were given to human beings at an earlier stage of our development⁵. It is now up to us, in the present age of the consciousness or spiritual soul (when we are awake and self-aware with a reflective capacity and an awareness of the spiritual within life) to develop the remaining eight petals.

Rudolf Steiner has given a contemporary pathway for working with this. I am able to speak

to the students about the necessity of speaking one’s own ‘truth’, at the highest level, in relation to the development of this particular spiritual capacity.

As part of our exploration I show the students an illuminated image of the ‘red window’ which sits high above the western portal of the Goetheanum. It is a mighty motif which meets the ‘seeker’ or visitor to this contemporary centre of spiritual development prior to entering the main auditorium.

Stein refers also to the presence of the planet, Saturn, which hovers above the human head in the Red Window, pointing to Parzival’s journey as a ‘Saturn’ path. It leads slowly but inexorably (Grail – from gradalis, gradually) from Dullness (Apathy) through Doubt to Blessedness⁶. It is through the virtue of ‘steadfastness’ that Parzival comes to the Grail, through the power of the qualities of Saturn ⁷(see the exercise of steadfastness and faithfulness below for Saturday).

This is also deeply relevant for all teachers who are on a path of inner development. The development of a Steiner teacher is not meteoric! Rather it is slow, gradual, barely perceptible and sometimes it can seem as if nothing is actually happening. Nevertheless, beneath the surface seeds are sprouting and roots are stirring. It is our steadfastness and our overcoming of doubt that can allow us to reach the goals we have set ourselves.

The Eight Exercises – Addendum¹

Although these exercises may be applied to the days of the week, each one can also be practised on its own for a longer period of time, even for months if need be, in order to establish it as deeply and strongly as possible within one’s inner and outer life.

The Eight Exercises			
Saturday	Right Thinking	Wednesday	Right Way of Life
Sunday	Right Resolves	Thursday	Right Endeavour
Monday	Right Speaking	Friday	Right Remembrance
Tuesday	Right Action	Plus	Right Meditation

Right Thinking (Saturday)

Allow oneself to think only significant ideas and thoughts. Learn gradually to separate the important from the unimportant, the real from the unreal, the eternal from the ephemeral, the true from the false. Listen to

⁵ Ibid., pp. 92-93

⁶ Ibid., pp. 93-95

⁷ Ibid., p. 95

¹ (Paraphrased from) Steiner, R. (1972). *Guidance in esoteric training* (C. Davy, & O. Barfield, Trans.). London, United Kingdom: Rudolf Steiner Press.

what people say with inner quietness, refraining from approving or disapproving judgement and from criticism. In this way one arrives at the habit of forming opinions not influenced by sympathy or antipathy.

Right Resolve (Sunday)

Cultivate steadfastness. Make resolutions only after full consideration of even the most insignificant points. Avoid thoughtless and meaningless acts. For every act have sufficient reasons. Do no needless thing. When convinced of the rightness of a resolve, stay with it.

Right Speaking (Monday)

When speaking with others, say only what has sense and meaning. Make your conversation thoughtful. Do not be afraid to be silent often. Try to use neither too many nor too few words. Never talk for the sake of talking or merely to pass the time.

Right Action (Tuesday)

Make your actions as far as possible harmonious with your surroundings. Weigh all actions carefully so that the eternal may speak through them, so that they may be good for the whole and for the lasting welfare of others.

Right Way of Life (Wednesday)

In the management of life, seek to live in harmony with both nature and spirit. Be neither over-hasty nor idle. Look upon life as an opportunity for work and development, and live accordingly.

Right Endeavour (Thursday)

Do not attempt what is beyond your powers, but also omit nothing for which they seem adequate. Set before yourself ideals which coincide with the highest ideals of a human being; for example, the aim of practising exercises like these in order to be better able to help and advise one's fellow human beings, if not immediately, then later in life. One can also say that this exercise consists in making all these exercises into a habit of life.

Right Remembrance (Friday)

Strive to learn as much as possible from life. All experiences have something to teach us. When opportunity allows, one should handle a situation more wisely than previously. Experience is a rich treasure, and one should consult it before doing anything. Watch the actions of others and compare them with the ideal - but lovingly, not critically. One can learn much from observing others, including children. Aim to remember all that one has learned in this way.

Right Meditation (To accompany each of the above)

Each day, at the same time if possible, turn inward and take stock, test one's way of life, run over one's store of knowledge, ponder one's duties, consider the aim and true purposes of life, reflect on one's own imperfections and mistakes. In short, distinguish what is significant and of lasting value, and renew one's resolve to take up worthwhile tasks. ❖

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The Art of Eurythmy and the Word

by Bevis Stevens, Überlingen, Germany

As a young man, finding studying music a very dry, academic experience, I was longing for a path of development where I would develop spiritually and emotionally as well as technically. How could I transcend the bounds of personal whim or strict calculation? In a lecture on eurythmy that I read¹, Steiner says about one particular exercise that it needs to be practiced until one knows it can't be done differently². I realised that eurythmy was a school of higher development in which I could learn the way I needed to learn, a path-finding truth in art. I left my home in New Zealand and went to Europe to study eurythmy.

One thing I felt shy of at first was the fact that the training contained a large component of speech formation. After doing some exercises together, the second half of each lesson was spent on individual work. The teacher would give a correction to a student and then say, "Yes, much better!" but I hadn't heard anything different! It took more than a term before I started hearing the difference myself. We were being asked to speak and listen in a new way – one not usually called for in everyday life. Gradually I began to perceive what was being asked, and with time I found tremendous joy in being able to stand freely and recite wonderful works of poetry without inhibition, living and indeed co-creating in the magical weaving together of artistically formed sound as penned by the poet. At the same time there was an awakening sense of responsibility for what I say and how I say it. There have been moments when I felt strongly what it would mean to say something untruthful.

The second surprise was that, even though I had trained as a musician and loved tone eurythmy, I discovered more and more it was the speech eurythmy that I could not do without. Why was this? Working with the word through Steiner's speech exercises and then learning to apply what was learnt taught me a

love for the sounds of language. In eurythmy the sounds are transformed so that they become visible movement or gesture³. As well as movement, every sound has a feeling which gives the movement its quality. Further, each sound is specific and has an individual character, and this, in turn, makes every movement-gesture unique. These three aspects - the movement, the feeling and the character - are three aspects of the same thing, strictly differentiated but combined in one. I learnt that sentences and words not only have meaning, but that individual sounds do too, and that on several levels!



The eurythmy figure for the consonant B and an example from art

These experiences mean to me as an artist that there are objective grounds upon which I can base what I perform. This is vital for me, as it enables me to emerge from the subjective bath I otherwise enjoy soaking in. I know, experience, and give expression to higher truths in what I perform.

A new wellspring is found. My artistic work is given a higher meaning and purpose. These laws do not dictate to me, rather, I am free to

¹ Steiner, R. (1984). *Eurythmy as visible speech* (GA279, pp. 274-280) (J. C.-B. V. Trans.). London, United Kingdom: Rudolf Steiner School.

² Steiner, R. (1977). *Eurythmy as visible music* (GA278, p. 13) (V. & J. Compton-Burnett, Trans.). London, United Kingdom: Rudolf Steiner Press.

³ Steiner, R. (1984). *Eurythmy as visible speech* (GA279, lecture 7) (J. C.-B. V. Trans.). London, United Kingdom: Rudolf Steiner School.

give them expression in an individually artistic manner. I believe that art in general is yearning for a release from mere subjectivity.

The eurythmy gestures are metamorphoses of the movements the speech organs make and the way the air moves through the mouth and out into the world outside. For example, observe how the tongue moves when you say the sound, N. Now copy this movement with your hands and arms. Follow your imagination as you do this in different ways – with the foot, the shoulder, the head or even the eyelids. Or observe the form of the mouth when speaking the sound O (as in first syllable of daughter or water). Now make this form with the arms. Again, it is only your imagination that sets limits on how this could be done further.



Eurythmy figure for the consonant vowel U (oo) and an example from art

In eurythmy, not only the sounds are moved, but grammar too. Grammar provides the rules which order meaning in language. Each language has its own grammar. It is very different if you say, “I walk down the mountain,” as one does in English, or if you say, “I walk the mountain down,” as in German. They have a very different gesture. This gesture of meaning is made visible in eurythmy. The power which combines the words into sentences becomes the ordering aspect behind the movement, giving the movement itself sense and meaning. So again my movements are lifted from the subjective to reveal objective, universal, and even eternal laws. This means that both the eurythmy artist and audience can receive deep satisfaction when creating and following such sequences of movement.

Every language, as well as containing sounds found in all other languages, has sounds specific to itself. Furthermore, the grammar of each language is different. Therefore Russian eurythmy is very different to German or English, Japanese or New Zealand Māori. Chinese eurythmy can reveal what is living in the nation in a unique way.

It is this ordering aspect behind speech and language that I would like to call the Logos. It appears individually in each language, but all languages combined lead us to its totality. In other arts, the Logos can be found in what I call the motif: in painting, when the weaving of colours combine to form an object; in music when the individual notes, or harmonies, combine into a musical idea, or melodic phrase; in sculpture where the forms and shapes flow together into a figure. In such moments, each art receives and shows artistic (as opposed to scientific) meaning specific to itself. Again, it is first through gaining an appreciation of how the motif appears in all the arts that the logos in its unifying and individualising aspects can be recognised.

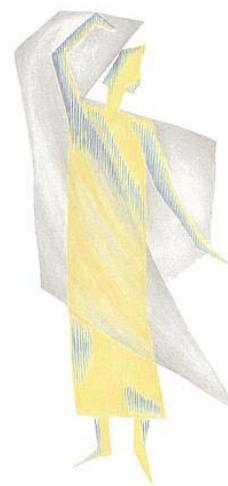
In the art form of eurythmy the Logos appears in the gestures for the sounds of speech as well as the forms in space; the three levels of meaning in each individual sound, as well as the meaning of language as living in the grammar, give meaning to the movement. This is what the audience perceives in a wakeful-dream when watching eurythmy. Such a performance will not only please aesthetically, it will transform and heal, bearing with it strong experiences made potent by the word as revelation of the Logos. Although it is not really possible to watch the movement of eurythmy and concentrate on the spoken word at the same time, when one either listens to the eurythmy through the spoken word, or watches the speech through the eurythmy, strong experiences of the mystery and power of the word on the individual (human) and universal (cosmic) level can be had. In this way, eurythmy can bring the word closer to humanity, as well as lift us higher towards its lofty origins. This has given me a feeling of great responsibility for the eurythmy movement – it too needs to be truthful! It places me as an artist in a conundrum. Art does not, of its own nature, want to be truthful – it wants to be beautiful. This is what lures us to indulge in it,

whether as a performer or a member of the audience. But art needs once more to combine beauty with truth - the truth of the eternal word. Then, when art can take up the eternal again in this way, it will fulfil an important cultural and spiritual need, leaving the stones along the wayside and feeding mankind with artistic bread. Eurythmy is young, and as it matures, it will serve this purpose more and more in future times.

How can such an art help educate the child? The educational method of Waldorf/Steiner schools is called educating towards freedom. I interpret this as meaning free from outer dictates and inner subjectivity. We have seen how eurythmy can help the artist and the audience overcome these very things, combining them in a new act of truth-filled beauty. Giving children movements to carry out, which are inspired by the eternal word, gives their movement a higher sense and objectivity, and therefore freedom. Let us look at this closer:

My movement is dictated by the laws of the physical world: How I walk is determined by the lay of the land (flat, uphill, even or bumpy etc.); how I move in sports is dictated by the laws of the game; how I take hold of something is determined by the shape it has, combined with the laws of gravity and space (how heavy it is, where, and how quickly I want to move it). Much of a child's learning in the first few years and even up into the first years of school is predominantly concerned with skills relating to walking and taking hold of things. It learns to move according to laws dictated by the outside world, laws that are foreign to it. For example, a pencil needs to be held in a certain way if one is to learn to write neatly or beautifully. In eurythmy children move according to laws that make them who they are, how they express themselves, their feelings, impulses and thoughts, through the laws contained within and given by their mother tongue. Language is fundamentally human and is what gives the

child its humanity. It is no longer outer needs dictating the child's movement but the child's movement arises out of inner laws, which are at the same time universal. In this way, educating towards freedom means that eurythmy works to strengthen the whole being of the child in body and soul, helping it overcome inner and outer hindrances and enabling it to fulfil its specific task in the world.



Eurythmy figure for the consonant G and an example from art [Alma-Tadema, L. (1888). Midday slumbers: Minneapolis Institute of Arts]⁴

The importance of eurythmy for the artist, the teacher and the child is not small. The world will be very different when eurythmy, with the vital, transformative and harmonising forces of the Logos which it serves, can reach its full potential. ❖

YouTube channel

www.youtube.com/user/buzzlebaz

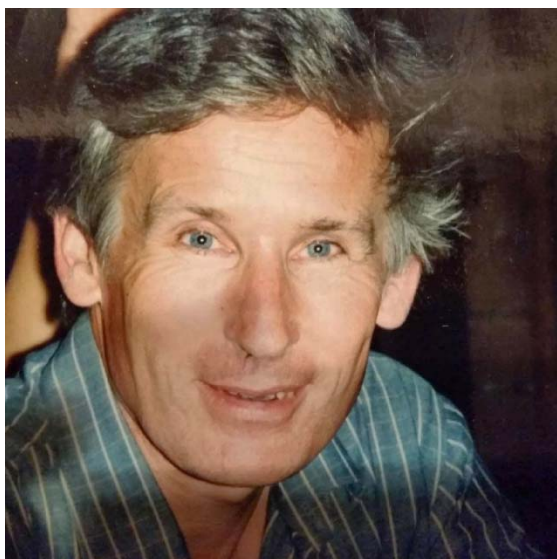
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Steiner, R. (1998). *Eurythmy as visible singing* (GA278, 3rd ed.) (A. Stott, Trans.). Stourbridge, United Kingdom: Anderida Music Trust.

⁴ Images retrieved from laut-eurythmie.blogspot.co.nz/2009/09/g.html

Vale John Blackwood

Family, friends and colleagues of John Adam Blackwood have been mourning his passing across the threshold at the end of July. John was involved in many anthroposophical endeavours over many years, but his work as a maths teacher was central to his life's journey.



John began his career as a Maths teacher at Glenaeon School in 1985, and continued until 2015, cut short only by his final illness. He was a natural teacher: clear, patient, engaging, joyful and totally in love with his subject, an enthusiasm which he was able to communicate to a generation of Glenaeon students. I remember one girl whom I knew well exclaiming to me, after John's class finished the Year 12 course before the HSC, "I love Mr Blackwood!"

He found the Board of Studies factory-production line of syllabus to be a constraint but developed the maths main lessons in our high school into a series of rich, deep meditations on the key concepts in mathematics: Pythagoras, the Golden Section, rhythm and ratio, Platonic solids, conics, pattern and proof in geometry. His brilliant drawing skills made the work come alive on paper and on the blackboard, skills which he then developed even further on the screen. His drawings were so outstanding in their first draft that they could be photographed and published in their original form. He finally got his work for Year 7 published by Floris as two volumes: *Mathematics around us*, and *Mathematics in nature, space and time*¹. John was particularly

chuffed when requests came through to have them translated into Korean and Spanish.

And that was just his work in the classroom. He was also a very active teacher educator, a role he undertook both in Glenaeon's Teacher Training and separately for Parsifal, now Sydney Rudolf Steiner College. Here he taught both projective geometry and courses in general Anthroposophy for many years.

At school, he was a member of the College of Teachers and sat as representative on the School Council for a time. His passionate defence of the school as a bearer of the Waldorf impulse, of the fundamental values and practice as a Steiner school, was always paramount and central to his work.

Then there were his countless workshops and conference presentations over almost four decades: in these he revealed what a brilliant adult educator he was, inspiring many to see the world with new eyes.

John had carried on his own research into the applications of projective geometry in understanding form in nature, particularly living forms, working with a group of fellow geometry enthusiasts in the UK, particularly Nick Thomas². After the success of his first two books, he gathered his work together and was delighted when Floris agreed to publish it all as *Geometry in Nature*³. This remarkable volume is his magnum opus, his great work, bringing together the essential impulse of his life between two covers.

Only a year or so ago, he was honoured to be invited as the keynote speaker at a week-long gathering of the Mathematical Section of the School of Spiritual Science, at the Goetheanum. It was a recognition of the importance of his work, a continuation of George Adams, Olive Wicher, Laurence Edwards and Nick Thomas, a distinguished pedigree indeed, and all ultimately taking their inspiration from Steiner's initial impulse in mathematics.

¹ Blackwood, J. (2011). *A resource for Steiner-Waldorf teachers for Classes 7 and 8*. Edinburgh, United Kingdom: Floris Books.

² General Secretary of the Anthroposophical Society in Great Britain 1985-2006

³ Blackwood, J. (2012). *Geometry in nature: Exploring the morphology of the natural world through projective geometry* (Vol. Floris Books): Edinburgh, United Kingdom.

John was remarkably attuned to a younger generation. He continued to be a regular guest and speaker at Youth Conferences in Australia right up until recently. He was well known internationally, and made many trips to the UK where he ran courses at Schumacher College and Ruskin Mill, as well as staying in touch with his circle of projective geometry collaborators.

For his family, to his many friends, students and colleagues, while no longer physically present, John will be present in new and perhaps surprising ways. We all see the world differently because of his work and there will be moments when he quietly speaks to us: the curve of a bird's wing, the perfect spiral in a shell, the symmetry in the whorl of a leaf, the oscillation in an ocean current, will step out and remind us of the eternal forms underlying the shape of our beautiful natural world. We might not know the maths, but we will remember John, and he will continue to be a presence among us, leaving his legacy to those who knew him and those who read his books. ❖

Andrew Hill

Collegiate Chair
Glenaeon Rudolf Steiner School



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L'ÉCOLE DU DOMAINE DU POSSIBLE

Jan Baker-Finch, Brisbane, Australia

In September this year, a new school opened in the south of France with a first intake of thirty one students aged between nine and fourteen. *L'Ecole du Domaine du Possible* was founded by the directors of the independent publishing house *Actes Sud*, Françoise Nyssen and Jean-Paul Capitani, who also own a flourishing cultural centre in Arles and the property, where the school will eventually be housed, *La Volpelière*. The founders invited representatives of different pedagogical movements to present what they considered to be the essence of a good education and then chose the proposal put forward by Waldorf education representatives.



The intention of the school is to provide an environment where children will undergo an apprenticeship for life, a place from which all students - regardless of their needs or concerns - will leave at the end of their apprenticeship confident in themselves and able to be happy; real citizens of the world. In the words of Jean-Paul Capitani: *The school will be a place where our children will be seen and accepted just as they are; it is from them that our future will come.*



Director of the school, Henri Dahan, an experienced Waldorf teacher and General Delegate of the Federation of Waldorf Schools in France, describes the format of the day:

"In the morning, when the child's capacity for attention is at its greatest, work will be dedicated to the 'you', to the privileged relationship between the teacher and the pupil; in the afternoon to the

'we' through the encounter with and work in nature; in the evening to the 'I.'

At *La Volpelière*, the artistic, agricultural and artisanal knowledge gained in the classroom in the mornings will be applied in a practical way in the afternoons.

L'Ecole du Domaine du Possible is explicitly anchored in the pedagogical principles of Waldorf education. Rudolf Steiner's express invitation to teachers to observe human nature attentively, in all its stages of metamorphosis, is fundamental to its approach. As such, it is an innovative venture, a pilot school for the future, and will be taking new paths to create the programmes that will enable 'apprenticeship for life' in the context of the classroom and the natural setting of *La Volpelière*. Among these is the presence in the classroom of teaching assistants from other cultures; the regular interaction with practising artists for project work; and with artisans for learning the practical skills particularly related to all aspects of life on the land.



In a visit to Arles earlier this year, Jan Baker-Finch, (eurythmist at Samford Valley Steiner School near Brisbane) met the founders, Henri the principal, and Praxede Dahan, his wife who is also a eurythmist. Out of this meeting came the idea to send some young people from Brisbane to work in the school, an idea which has since become reality with two former SVSS students signed up as education assistants for the year, with a third possibly joining them. The young people will work in the classroom and on the farm, help with building the school and apply whatever skills they wish to develop while working – and learning – alongside the children. It is an exciting venture that seeks to build relationships with other schools striving to embody a living and apt pedagogy for the future.



New Post Graduate Therapeutic Art and Artistic Training

The Sienna Academy training began in 2008 and will have completed its second full round by October 2015. The training is taught in accordance with the method and insights of Liane Collot d'Herbois, based on the colour research of Goethe and Rudolf Steiner. Students come from far and wide: Thailand, Japan, China, India, New Zealand and many distant parts of Australia. From 2016 onwards the training will be newly formed into a shorter post graduate training which will take 2.5 to 3 years to complete.



It is taught in 2 blocks of 6 weeks a year; each block is made up of three x 2 week modules. There are 14 modules with a different colour focus each time.

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Good news from Malaysia

Teacher education / professional development for Waldorf teachers

Wolfgang Maschek, Melbourne Rudolf Steiner Seminar, Australia

Wolfgang Maschek has an on-going relationship with the Kelip-Kelip Waldorf School, the first Waldorf school in Malaysia, established by an international student graduate of the Melbourne Seminar's teacher training course. He outlines the challenges they are facing in Malaysia. In light of these, it is heartening that he received news that the Malaysian education department has given permission to build the "international" school with the prospect that Steiner education will soon be legal in Malaysia. In Da'Vid's (founder of the school) words: "I am completely overwhelmed!"

Wolfgang spent three weeks with staff in April as part of the school's teacher education and professional development programme.

This report from Wolfgang highlights the enormous challenges faced by groups who work together in the face of complex bureaucratic and sensitive cultural constraints, to establish Waldorf/Steiner schools in regions where there is no precedent for this education.

In this context we are reminded of Rudolf Steiner's comments in relation to the 'impulse to start a school', spoken at the founding of the first Waldorf school:

It is our duty to be aware of the importance of our task. This we shall achieve when we realise that this school is to become the bearer of quite a special impulse. And so, first of all, we must direct our thoughts toward the consciousness that something special is to be borne into the world through this education. Such a realisation will come about when we no longer view this act of founding the school as an ordinary, everyday event but as a festive act in the ordering of the world.¹

Wolfgang M: "There are currently four Waldorf 'home' schools in Malaysia: two in Kuala Lumpur (Kelip-Kelip and Little Forest), one in Penang and one in the hills three hours' east of Kuala Lumpur. There are a larger number of kindergartens for age 2-6. Student numbers vary from 108 (Kelip-Kelip), to around 40 in Penang and Little Forest, with smaller numbers in the hills. The teachers take every opportunity to have guest mentors like myself or to send

teachers to training sessions that happen in the region.



"Common to all the initiatives is a great enthusiasm and idealism, and a strong wish to bring a new impulse to this complex country.

"Over the past years, the school has been working hard to gain formal official registration. In June, the Kelip-Kelip initiative received official approval from the Malaysian government to build an accredited 'international school.' This is a major step forward for the staff and parent body who are committed to establishing Steiner/Waldorf education in their country where there are very

¹ Steiner, R. (1998). *Faculty meetings with Rudolf Steiner - Volume I 1919-1922* (p. xiii). Hudson, NY: Anthroposophic Press.

complex administrative, regulatory and cultural issues to navigate.



“In regular Malay school settings, children are taught in either Malay or Mandarin or Tamil. Naturally, the Waldorf schools want to be inclusive and the only way out of this language and cultural dilemma is to operate the school in English which is only permitted for international schools. International schools must follow an acknowledged international curriculum and have 50% international students. In this context, being able to refer to the Australian government-approved Australian Steiner Curriculum Framework could be the greatest blessing for the Malaysian Waldorf schools.

“These brave initiatives to provide holistic education based on anthroposophy deserve our respect for their courage and energy. The teachers deserve our support through training, advice and spiritual encouragement.” ❖

International Forum Report - May 2015

Tracey Sayn Wittgenstein Piracinni, CEO, Steiner Education Australia

The first meeting of the International Forum (formerly the Hague Circle) in 2015 took place in Vienna, Austria, 14-17 May at the second-oldest school in Vienna, *Rudolf Steiner Schule Pötzleinsdorf*. Taking part were representatives from Europe, US, Israel, South Africa, South America and Australia with apologies from Japan, Kenya, New Zealand, Taiwan and India. This report gives a brief synopsis of some of the key areas discussed over four days.

Key themes discussed were:

- World Teachers' Conference 2016
- World Waldorf Festival 2019
- Issues around name rights, trademark and characteristics
- Teacher education, class teacher period (continued from previous meetings), upper school issues
- New Zealand Steiner School Certificate

1. World Teachers' Conference

28 March-2 April, 2016, Goetheanum, Dornach, Switzerland



After many discussions and reflections from the November 2014 meeting, the theme was clarified. It is **Overcoming resistance: Courage for an independent spiritual life**. It encourages schools to stand up for their ideal of an independent spiritual life. A free spiritual life needs people who strive in freedom. We each of us have the possibility today to keep a part of our soul free from external influences. This enhances individualisation. New social forces will emerge if we manage to defend the soul's intrinsic future impulses against the resistance and anti-social trends of our time.

2. Waldorf World Festival, 7-19 September, 2019

This global festival of 100 years of Waldorf education will not be a nostalgic event looking to the past, but will be about gaining strength to go joyfully into the next century of Waldorf education, to take hindrances as opportunities to make positive changes in the world. The above themes will incorporate global initiatives, for instance teachers around the world working on *The Foundations of Human Experience* (formerly *The Study of Man*) in their individual schools (study), all schools renewing child

study practices (encounter), pedagogical development dialogue (encounter), beekeeping (action) to preserve the bee population around the world and involve students in positive action.



The date of **7 September 2019** has been agreed upon as the official anniversary date of the opening of the Stuttgart school in 1919. Students of this school will invite students from around the world to celebrate; the programme is already in preparation. This will culminate on 19 September with a **World Festival**.

Each country has been asked to consider what it might do on a national, regional or individual school level and to share these plans through their International Forum representative. This topic has been discussed over the past few meetings and ideas for three themes emerged:

- Study – head, thinking
- Encounter – heart, discussions
- Action – hands, will

The German Bund (working with the International Forum) is currently forming a non-profit limited company to steer this international initiative. It will be seeking international associate partners.

3. Teacher Education

We discussed how the early childhood and class teachers keep fresh, revitalised and creating lessons anew when repeating class cycles, teaching out of renewed energy and inspiration. We also spoke about issues for high school teachers, e.g. how can academic high school specialists be supported to develop a relationship to anthroposophy and to

teach out of a non-constructivist view of the world? These themes will be further explored by Australian schools at the SEA August delegates' meeting.

The International Forum coincided with the biannual ENASTE Congress¹, also being held in Vienna. At the close of the International Forum meeting, there was a further meeting of teacher educators from around the world. Peggy Day (Sydney), Neil Boland (Auckland) and I attended this meeting. In a nutshell, issues found in Austrasia about ensuring a consistent supply of experienced Steiner teachers for the future in early childhood, primary and high school were echoed around the world as a global issue.



How can teacher education organisations connect internationally and work together? There was discussion of academic versus non-academic teacher education, the need for both and for both to be in dialogue with each other where possible. A further meeting is planned in Dornach in April immediately following the World Teachers' Conference.

4. Name rights, trademark and characteristics

Work is being done for the pedagogical approval of a school as a Waldorf or Steiner school in countries without national associations. Note: this process only refers to being included on the World List. The *Characteristics of a Waldorf School* document was slightly revised for linguistic purposes. The final copy is in the Members' Area of the SEA website under International Forum. ❖

¹ European Network of Academic Steiner Teacher Educators, enastecongress.net

10th World Teachers' Conference

Overcoming resistance: Courage for an independent spiritual life

Monday, March 28 - Saturday, April 2, 2016,
Goetheanum, Switzerland

The Waldorf school movement has achieved much since its foundation almost a hundred years ago. Its main concern is to help young people find their inner goals and create the preconditions they need to realise their ideals in effective ways. This endeavour is shared every day anew in kindergartens and schools around the globe. From the very beginning, the aims of the Waldorf School were social as well as educational.

10th World Teachers' Conference - background thoughts in forming the theme.

Claus-Peter Röh - translated by Alec Templeton

During the recent International Forum meeting in Israel we worked intensively on how to give shape to the 10th World Teachers' Conference at the Goetheanum in Dornach in 2016. With regard to current world events, we were faced with the question as to what future challenges we are likely to meet within the Waldorf Movement.

Those who take on educational tasks as Waldorf teachers need courage and resolution to achieve a presence in accord with the spiritual wholeness of the human being, where the 'I' can unfold, and realise itself in a double gesture of presence and totality, strength and efficacy which mutually reinforce each other. In this light, a truly pedagogical quality of 'presence' can come into being where we are ready to take up the existential challenge of fields of tension, of polar opposites:

- between the immediate giving of a simple lesson and the simultaneous awareness of the effectiveness and load-bearing capacity of inner spiritual strength: This is where pedagogical attentiveness to the vigour of the 'I' is formed;

To achieve a renewal of modern spiritual life, the Waldorf School must be a true cultural deed. We must reckon with change in everything; the ultimate foundation of the whole social movement is in the spiritual realm and the question of education is one of the burning spiritual questions of modern times.¹

The Tenth World Teachers' and Educators' Conference will focus on this theme to encourage schools to stand up for their ideal of an independent spiritual life. A free spiritual life needs people who strive in freedom. We each of us have the possibility today to keep a part of our soul free from external influences. This enhances individualisation. New social forces will emerge if we manage to defend the soul's intrinsic future impulses against the resistance and anti-social trends of our time.

We are looking forward to working with you at the 10th Teachers' and Educators' Conference on finding the courage to tackle the tasks that lie ahead.

Pedagogical Section, Journal No. 53

- between destabilisation and fragmentation as experienced by children growing up today and real possibilities for a new connectedness with helping, benevolent spiritual forces: This is where the teacher's individuality becomes manifest in its complete humanity;
- between the qualities of what has become in the past and a quality of a newness that is as yet unknown lies the impulse towards creativity;
- between the too-early and the too-late of a particular lesson lies the point of acting in proper measure and choosing the right moment
- between the challenges we face in our everyday school work and the inner understanding of necessary transformations lies the source of the quality of initiative that arises from the 'I'.

At the tenth World Teachers' Conference we would like to consider and develop these double gestures of the human 'I' and its anchor in the sheaths. ❖

¹ Steiner, R. (1919/1996). *The foundations of human experience* (p. 29) (R. F. Lathe, Trans.). Great Barrington, MA: Anthroposophic Press.

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Rudolf Steiner College Perth

www.rudolfsteinercollege.com.au
Contact Deb Williams for teacher education

Glenaeon Steiner School, Sydney

Class Teacher Curriculum Intensives
For classes 1-7, every January
High School Block Weeks
Contact Peggy Day
peggyd@glenaeon.nsw.edu.au

Aurora Australis, Melbourne (Kew)

Eurythmy training & eurythmy therapy for teachers
Phone: (+61 - 3) 9852 - 8751
E-mail: georglugi@yahoo.com.au

Sydney Rudolf Steiner College

Early Childhood, Advanced Diploma, Distance Education, short courses
Phone: +61 2 92614001
Email: admin@sydneyrudolfsteinercollege.com
Contact: Linda St Clair

Tarremah Steiner School, Tasmania

Grail Quest (Hobart) – Foundation Course – 2 years part-time
Teacher training – 2 years part-time
Gerry Josephson +61 406 788050
Kristybrake74@gmail.com

Little Yarra, Melbourne

Art & Architecture
Johanes & Sue Schuster
www.biosculpturalarchitecture.com
+61 4 66678970

General Anthroposophy

Short courses, high school course
Jean- Michel David
jmd@fourhares.com

EduCareDo

Self-Awakening Course in Anthroposophy
Mark Hoza 02-6601-9318)
<http://educaredo.org>

NEW ZEALAND

Auckland University of Technology

Auckland

Contact: Neil Boland
neil.boland@aut.ac.nz

AUT offers a range of graduate and postgraduate qualifications which can be taken in Steiner education either wholly or in part. They are flexible and range from certificates for PD purposes to doctorates

Taruna College

Havelock North, Hawkes Bay

Trish Giddens: manager@taruna.ac.nz
Office: info@taruna.ac.nz

1-year Certificate in Rudolf Steiner Education – part-time, 34 weeks
2-year, part-time NZ Steiner Teacher Early Childhood Certificate
Diploma in Rudolf Steiner Education- full-time , 36 weeks on campus

CONFERENCES / COURSES / SEMINARS / WORKSHOPS 2016

January 2-6

Mumbai, India

Humanising Education with Art, Music, Movement and Rhythm

Contacts: www.asc-hyd.com,
info@vishwajyot.com, contactus@csett.com

January 10-14

Sydney, Australia

Glenaeon Class 1-7 Teachers' Intensives

Contact: peggyd@glenaeonschool.edu.nsw.au

February 13-16

Honolulu, Hawai'i

Hawai'i/Southern California Waldorf Education Conference: A Sense of Place within the Waldorf Curriculum

Keynote speaker, Neil Boland, NZ
Honolulu Waldorf School, Hawai'i
Contact: info@honoluluwaldorf.org

March 28-April 2

Goetheanum, Switzerland

10th World Teachers' Conference. Overcoming resistance: Courage for an independent spiritual life

Contact: see Goetheanum and SEA websites

April 4-May 13

Sunshine Coast, Australia

Sienna Academy for Therapeutic Art and Artistic Painting (Lianne Collot d'Herbois method, new intake 2016)

Dates: April 4 to May 13; Sept 12 to Oct 21
Contact: sallymartin.sienna@gmail.com, +61 7 5478 6260

May 5-7

Melbourne, Australia

SEA Educational Leaders' Forum & SEA Business Managers Meeting

Sophia Mundi Steiner School, St Mary's
Abbotsford Convent, Melbourne, Australia
Contacts: sea@steinereducation.edu.au ;
steinereducation.edu.au/professionals/events/

May 6-7

Melbourne, Australia

9th Governance, Leadership and Management Conference (GlaM)

Sophia Mundi Steiner School, St Mary's
Abbotsford Convent, Melbourne
Contact: sea@steinereducation.edu.au;
steinereducation.edu.au/professionals/events/

May 15-28

Khandala, India

Khandala Waldorf Education Seminars
Contact abanbana123@rediffmail.com

June 12-17

Honolulu, Hawai'i

Art Intensive for Teachers
Honolulu Waldorf School, Hawai'i.
Contact: art4hawaii@gmail.com

July 5-9

Hobart, Australia

Vital Years Steiner Early Childhood Conference,
Hobart, Tasmania
Contact: sallyp@tarremah.tas.edu.au

July 26- 31

Nara, Japan

World-wide Extra Lesson® Conference
Keynote speakers include J. Eikenboom,
D. Ritchie, & M. Judd
Contact: Chiako Okumura, fwpc3808@gmail.com

July 31-August 5

Dornach, Switzerland

International Faust Festival (in English, French, German and Spanish)
Goetheanum, Dornach, Switzerland
Contact: www.goetheanum.org

Please send dates for 2016-2017 to
waldorf@clear.net.nz

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