

FALL/WINTER 2010 - VOLUME 19, NUMBER 2

# Renewal



*Keeping Children Fit • School Approved Attire • Waldorf Education in the Peruvian Highlands*

A JOURNAL FOR WALDORF EDUCATION

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*Renewal: A Journal for Waldorf Education* is published by the Association of Waldorf Schools of North America. Founded in 1991, the magazine is intended primarily as a resource for Waldorf parents and teachers. It features articles about child development, parenting, children's health, the Waldorf curriculum and pedagogy, current research in education, and Waldorf Education in other parts of the world. *Renewal* is distributed throughout North America and around the world.

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Drawing by Maria Hagen

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## Waldorf Alumni Forum

# Virginia Hermann, Austin Waldorf School

*Virginia Hermann attended the Austin Waldorf School from kindergarten through the twelfth grade, graduating from the high school in 2003. She then attended Wesleyan University in Middletown, Connecticut, where she majored in the interdisciplinary study of religion. While at Wesleyan, Virginia played varsity basketball, sang in the a cappella choir, and worked in the costume shop of the college theater. After graduating in 2007, Virginia moved to New York City and continued her education at the Parsons School of Fashion and Design.*

*Virginia has long had an interest in and love of the art of eurythmy. Between 2000 and 2003 she was a member of the Austin Waldorf School's high school eurythmy troupe. Between 2004 and 2007 Virginia participated in the eurythmy programs of the Summer Academy in Austin. These programs were led by Markus and Andrea Weder, former teachers of eurythmy at the Austin Waldorf School and founders of the Austin Eurythmy Ensemble.*

*When the Weders started a full-time professional eurythmy training in 2008, Virginia decided to leave her budding career in fashion to join the program. Virginia is now in her third and final year of the im-pulse eurythmy training. The nine students in her class are all Waldorf graduates between the ages of twenty and twenty-six. Five are from São Paulo, Brazil, and four from the United States. Virginia, her fellow students, and Markus and Andrea Weder are spending the fall 2010 semester in Dornach, Switzerland, and will spend the spring 2011 semester in Austin.*

—R. E. K.

Just over two years ago I was parading up and down the avenues of Manhattan, clad in delectable arrangements of sample-sale fashion regalia, sporting the brazen yet sophisticated look of someone who had taken New York City straight into her bloodstream. Like Sandburg's Chicago, "this my city" was faceted like a hard, cut diamond. Even from my lowly position as a fashion designer's office assistant, I felt I wore the city like a giant ring on my finger, a ring that would never lose its luster.

Today I marvel at how dramatically my life has changed. My former glitzy passions have wilted since I answered the call toward a higher art. But my return to eurythmy is not surprising. As a former ballet dancer, violinist, and continuing lover of poetry and visual arts, I am naturally inclined to the realms where eurythmy resides. During my high school and college years, inspirational teachers introduced me to the world of artistic eurythmy, something quite different from the classroom eurythmy I had experienced earlier.

My personal essay for college applications had been a reflection on the nature of eurythmy. Because of the vision and courage of my teachers, I had begun to see eurythmy not only as art but as a modern spiritual path. I quoted Thoreau's familiar words:

"Go confidently in the direction of your dreams. Live the life you've imagined."

Six years later, as I was trying to decide whether eurythmy was the life I had imagined for myself, these words suddenly resurfaced. I sensed that because of my Waldorf schooling, a deep part of my soul had been tethered to something running in much wider circles than I had been allowing for in New York. I struggled for months to relinquish my love affair with life in the Big Apple. Slowly, I realized that while I would always treasure the world of haute couture, I needed to live up to my ideals; I needed to be daring, original, and true. It was the philosophy underlying eurythmy that called to me across the abyss of Fashion Avenue. It caused me to consider the fundamental questions of life and to open up to new possibilities.



Virginia Hermann

The im-pulse eurythmy training was designed specifically for Waldorf graduates, already with a

*continued on page 4*

## From the Editor

# Seeing the Best in Others

BY RONALD E. KOETZSCH, PhD

A fascinating and useful article about human behavior appears in the November/December issue of *Harvard Magazine*. The article presents the work of social psychologist Amy Cuddy, a professor at Harvard Business School.

The first part of the article analyzes how we react to people when we first meet them. According to Cuddy, we make two immediate judgments. The first involves warmth. We decide whether the person is “warm”—hence, sympathetic and likable. Then we decide whether the person is “competent.” These judgments influence our subsequent attitude and behavior toward the person. We admire those we deem warm and competent, envy the cold and competent, pity the warm and incompetent, and ignore or treat with contempt the cold and incompetent.

The judgment about warmth and coldness is extremely critical. If we ourselves want to appear warm to others, we can use humor, greet people with a natural smile—one that includes the muscles of the eyes—and speak about ourselves in an open and nondefensive manner.

A discussion of physical posture and its relation to status and social dominance follows. Persons in positions of power typically adopt physical poses that are expansive and take up a lot of room. “Low-power poses” are contracted and usually include crossing one’s arms across the chest and crossing one’s legs. Social dominance is related to a high

level of testosterone and a low level of cortisol—the “stress” hormone. Persons with this hormone profile naturally assume postures of dominance. However, it is remarkable that adopting a physical position of dominance, such as leaning back in one’s chair and clasping one hands behind one’s head will, within two minutes, elevate one’s testosterone level and lower the cortisol level. In other words, posture can create a leader!



*The editor assumes an expansive, “power” posture in a (futile) effort to impress colleagues at the Renewal offices.*

The article then discusses the “mirror response” and the “Pygmalion effect.” The first involves the fact that there are mirror neurons in the brain and that we tend to mirror the nonverbal behavior of others. If a person smiles, the act of smiling makes her feel better. But a person watching will involuntarily mirror the smile and also feel better. In each person, the smile generates neurochemicals that correlate with happy feelings.

The Pygmalion effect is based on the fact that we treat people in a way that is consistent with our expectations of them. If we have judged a person to be cold and incompetent—perhaps a “jerk”—we will treat him as if he were a jerk. And, in doing so, we activate the mirror response and thus elicit the type of behavior we expected. The person obligingly acts like a jerk and confirms our opinion of him.

Although Cuddy uses these ideas to prepare people for the business world, these concepts have a relevance for teachers and parents.

*continued on page 31*

In the Spring/Summer 2010 issue of *Renewal* there is a photo on page 49 of a class teacher in Japan playing a musical instrument with his students. The caption wrongly identifies the instrument as a C-flute. It is actually a pentatonic flute.

knowledge of and loving predisposition to eurythmy. While including pedagogical training, the program emphasizes the cultivation of the artistic aspect of eurythmy. The assumption is that the future of eurythmy depends upon the strength and capacity of the artistic muscle at its core. In addition to many hours of eurythmy instruction and practice each day, we study numerous other subjects. Courses in music theory, speech formation, singing, art, and Anthroposophy are on-going. Study blocks focus on subjects such as poetry, art history, sculpture, anatomy, color theory, and embryology.

Working artistically elevates, illuminates, and transforms habitual experience to create and reveal something new. In eurythmy, we work with ourselves—our bodies, knowledge, experiences, and



*“Eurythmy explores dimensions of soul and spirit space instead of three-dimensional space—levity rather than gravity.” —V. Hermann*

soul capacities—to bring invisible experience into meaningful and expressive movement. Artistic expression depends on our inner life and our knowledge of the world. When these polarities—the subjective and objective—are in balance, we are able to create true beauty.

I feel my training is helping me to develop this capacity, and I hope to bring the riches of eurythmy into the broader world. ☉

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Virginia writes about her studies on her blog:

[www.catchingsomelight.blogspot.com](http://www.catchingsomelight.blogspot.com)  
More information about im-pulse eurythmy International Eurythmy Studies is available at [www.impulse-eurythmy.org](http://www.impulse-eurythmy.org) or by e-mail at [info@impulse-eurythmy.org](mailto:info@impulse-eurythmy.org). The current program will end with a tour in the summer of 2011.

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### Editor's Note:

*It should be noted that im-pulse eurythmy is, as a eurythmy training, unusual in at least two ways. The first is that the training is three years long rather than the standard four years. The second, related to the first, is that all the students are recent Waldorf graduates, who, when they began the program in 2008, already had had many years of eurythmy experience in their respective schools. These young people, having a eurythmic “headstart,” presumably were ready to learn and absorb the essentials of a eurythmy training in a somewhat shorter time. Also, they have a ten-month study year with classes Monday through Friday from 8:00 AM to 5:00 PM.*

*There are three other full-time eurythmy trainings in North America that are recognized by the Performing Arts Section of the School of Spiritual Science at the Goetheanum in Switzerland. All are four-year trainings.*

School of Eurythmy Spring Valley  
Chestnut Ridge, NY  
[info@eurythmy.org](mailto:info@eurythmy.org)  
[www.eurythmy.org](http://www.eurythmy.org)  
845-352-5020

Eurythmy Training at Rudolf Steiner College  
Fair Oaks, California  
[cynthia.hoven@steinercollege.edu](mailto:cynthia.hoven@steinercollege.edu)  
[www.steinercollege.edu](http://www.steinercollege.edu)  
916-961-8727

A third training, which began in September 2010, is:  
Sound Circle Eurythmy  
Boulder, Colorado  
[www.soundcircleeurythmy.org](http://www.soundcircleeurythmy.org)  
[info@soundcircleeurythmy.org](mailto:info@soundcircleeurythmy.org)  
303-484-5559

*There are over thirty official eurythmy trainings in some eighteen countries, including Egypt, Israel, Hungary, Japan, Australia, and Brazil, as well as in various countries in Europe.*

# From the Association Complexity, Change, Transformation

BY PATRICE MAYNARD

Life is complex, and manifestations of robust life are very complex. The ideal farm, according to biodynamic agriculture—founded by Rudolf Steiner—is a self-sufficient organism comprising vegetable gardens, grain fields, fruit orchards, and beehives, as well as cows, sheep, chickens, and ducks. Within such a complex “farm organism,” the forces of nature are free to create and enliven many forms of life. On a large agribusiness farm, characterized by rows and rows of the same crop, the complexity of nature has been suppressed.



Patrice Maynard

One characteristic of a complex, even small organism, is almost constant change. The different elements of the organism are constantly altering their relationships to each other. Such shifts are a symptom of robust life. The changes are not always comfortable or easy, but they can lead to transformation and a higher level of functioning.

Dealing with complexity and change is a necessary capacity of the mature human being. One of the goals of Waldorf Education is to help children develop this ability as they grow and mature. In the kindergarten and early grades, the Waldorf teacher is aware of the young child’s limited skill in dealing with complexity. Thus she creates a classroom environment, daily, weekly, and annual rhythms of the class schedule, and a learning process, all of which are relatively simple and which allow the young children to thrive. As the children go through the grades, the class teacher gradually builds and stretches the children’s capacity for dealing with complexity and change. Ideally, by the time the students enter high school, they have developed confidence in their ability to grapple with the vicissitudes and challenges of life. This sign of maturity can be a source of great pride and reassurance to the school faculty and staff and to parents.

The Association of Waldorf Schools of North America is, within the context of education on the

continent, not a large organization. The Association works for the benefit of 165 member schools and institutes and their roughly 2000 teachers and 35,000 children. Yet it is a complex living organism led by a three-member leadership team, a board of trustees, eight regional chairs, and delegates from each member school.

This past summer, Michael Soulé, Leader of Programs and Activities, resigned after four years of service to the Association. Michael decided to pause in his life and see where his destiny was leading him. This decision is allowing the Association also to pause in its life, to thank Michael for his contributions, and to chart a new path into the future. Frances Kane, Leader for Administration, and Patrice Maynard, Leader for Outreach and Development, are working with the board of trustees, reexamining all aspects of the Association’s structure. The aim is to enable the Association to have an ongoing and substantial impact in the world of education, beyond what any single Waldorf school might accomplish. The understanding of the development of the child, the view of the human being as a creature of body, soul, and spirit, a pedagogy that integrates the head, hands, and heart, and the other treasures of Waldorf Education continue to need to be presented in the broader educational world.

Thus, the Association is currently in a process of change. All involved in this process are certain that it will result in an organization yet better able to work for Waldorf Education and for the renewal of society. We are confident that we and all whom we serve will have the patience, flexibility, and inner strength to see this process through to a successful conclusion.

In the meantime, the vibrant, complex life of our schools goes on, characterized by achievement, invention, and love. The Association continues to offer *Renewal* magazine, a steady flow of new books from AWSNA Publications, protection of the Waldorf service mark, teacher recruitment materials, enrollment materials, advocacy in the public arena, and other resources for supporting and furthering Waldorf Education in North America. ◉

# How to Dress an Infant or Toddler

BY ESTER DELHOOFEN, MD

In the uterus, the fetus experiences a safe and comfortable environment. The temperature is always right. In caring for the newborn child and for the young child, parents should also provide an experience of warmth, comfort, and safety.

Most important is that parents help the infant or young child maintain a comfortable body temperature. Infants are sensitive to cold, and it takes five to nine months for them to develop the ability to effectively regulate their body temperature. If a baby has to invest a lot of energy in staying warm, she experiences stress and cannot grow optimally. A baby who is not dressed warmly enough will be restless, experience cramps, or cry a lot. A baby or toddler spending time on a hardwood floor is easily chilled. Just dressing her warmly can change her level of contentment and her behavior dramatically. An infant or young child should wear one more layer of clothing than an adult in the same environment.

To determine whether an infant or toddler is dressed warmly enough, feel his arms, legs, and feet. They should be warm to the touch. Cold legs and cold feet are a signal that the baby needs extra clothing. Particular care should be used when taking the infant out in cold weather. Several layers of clothing plus an overgarment may be necessary.

It is also important not to overdress a child, since an elevated body temperature is not desirable. Thus, if a baby's neck and the area between his shoulders feels warm and/or moist, take off a layer of clothing. Until the age of seven, children do not know whether they are too cold or too warm.

Their discomfort will manifest as misbehavior. If a child is dressed appropriately so that he is neither too cold nor too warm, he will feel safe and "at home" in his body. Especially at night, it is important to dress a small baby in a way that is appropriate to the room temperature.

## Wool and Silk

The skin of the baby or toddler is very sensitive. Undergarments and pajamas made of natural fibers such as wool and silk are excellent. Wool is wonderfully warming. Merino wool is very soft and does not itch. Some merino wool is treated with natural enzymes and thus is machine-washable.

Silk is like a second skin. Silk has a calming effect and protects the child from the overstimulation that is part of modern life. Therefore, silk is good for children who are very sensitive to the environment. Silk takes on the body's own temperature

and is very good for children with sensitive skin. Both wool and silk are breathable and can absorb a lot of humidity without feeling damp.

Outer garments such as baby suits, pants, and shirts can be made of cotton, linen, or some other natural fiber. More and more items of organically grown cotton are now available.

## The Baby Bonnet

The head of a baby is large in proportion to the rest of her body. The small soft spot in the middle of a baby's skull, the fontanel, is still open, and typically there is very little



*The author's son is wearing a warm and colorful baby suit and a baby bonnet made of wool and silk.*

*continued on page 12*

# First Readers in the Waldorf School

BY KELLY MORROW

In the first grade, the telling of fairy tales is a central part of the Waldorf curriculum. The class teacher searches for a fairy tale that is relevant to her particular group of children. She studies the tale to understand its deeper truths and learns it by heart, perhaps embellishing the text with words and phrases that create powerful images. As she tells the story, she tries to create the appropriate mood. She walks side by side with the children through the story as they encounter hardships, darkness, and evil and are prepared to receive the “riches” of the world.

The teacher also creates a way for the children to experience the story artistically in painting and drawing. She chooses a central image from the story, one that will lead to the introduction of a consonant. A story in which a bear plays an important role might lead to the children learning the letter **B**. The teacher practices her own rendering of a bear and a **B** so that what she draws on the board for the children will be beautiful. The children draw the bear with beeswax crayons in their main lesson books and watch as the **B** emerges out of it as if by magic. They learn to form the letter in a variety of ways, then finally write it large and with care and pride in their books.

In the morning main lesson, the teacher also introduces poetry and verses that have rich language with rhyme, repetition, alliteration, and strong imagery:

My brown horses merrily  
Trot in the sun,  
With their silver hooves beating  
The ground as they run.

The teacher and children may become gnomes, flowers, or bees in a nature play:

We are the bees  
That make honey and wax  
From bush, flowers and trees  
That root deep in the soil  
Twixt the cracks in the rocks  
And the stones  
Of the good brown earth.

This reverence for and mindfulness concerning language, story, and image continue into second grade, where the focus is on the stories and lives of saints and moral heroes.

Then, in the second or third grade, the teacher senses it is time to introduce a “reader” with printed text. She wants a storybook that will nourish the soul of the young child, that contains a deep moral truth, and whose language and illustrations provide appropriate images for the child.

The first readers generally available do possess a certain innocence, perhaps being adventures with frogs and bears and filled with unexpected and silly happenings that make the children laugh. These are published with large print, short sentences, and basic vocabulary to meet the young reader. Yet Waldorf students, accustomed to spoken stories rich in language and meaning, are often not “met” by these books. As one parent told me when her child was in second grade, “She finds all of those early readers boring. They have no real story in them.”

Some beginning readers contain nourishing folk tales, fairy tales, or fables. But the print is difficult for a young reader to follow on the page and/or the illustrations are less beautiful than the children’s own work in their main lesson books. My desire for appropriate storybooks with which to introduce my children to printed text led me to create four storybooks for them.

Each of the stories in the set was chosen because it contains a deep truth about life and about the world. In these times of ever more rapid change, children, like adults, are seeking what is true, what is good, what is beautiful. They are seeking archetypal truths that nourish the soul and will help them make their way in the world with courage and compassion.

I hope that this modest attempt to provide first readers appropriate for Waldorf students will encourage other Waldorf teachers to create more such storybooks themselves. ☺



KELLY MORROW lived in the countryside of upstate New York during her childhood. It was there that a spark was ignited for her love of nature, writing, reading, and art. She is currently a class teacher at Shining Mountain Waldorf School in Boulder, Colorado. Kelly has a MEd as a reading specialist.

# “But the Paintings All Look the Same!”

## Color and a Sense of Beauty in the Early Grades

BY VAN JAMES

“Why do all the children’s paintings look the same?” This question/complaint is often asked by people surveying the artwork of children in the lower grades of a Waldorf school. And in fact the artwork of children in grades one through four does seem rather uniform. Why is this, and is it a problem?

In the early grades, the children copy the same stories off the chalkboard, add and subtract the same arithmetic problems, recite the same poems, and sing the same songs. No one questions or objects



*In the early grades, the children do particular color studies demonstrated first by the teacher.*

to this. Yet the fact that the children paint almost identical pictures goes against the ideal of free artistic expression. In painting, perhaps more than any other art, we expect to see the unhampered self-expression of the individual—his or her own unique style.

The painting lesson for young children, however, is related more to the singing lesson. The singing teacher does not allow each child to create freely, each composing and singing his or her own song at the same time. This would result in chaos. Having the children sing the same song at the same time gives them a framework within which they will develop gradually toward creative musical expression. Just as the children can learn the musical tones by singing songs together, they can learn the “color tones” by painting the same simple pictorial compositions. The painting lesson thus becomes a quiet

color-chorus where each child’s painting sounds forth within the harmony of the whole class.

Despite the apparent uniformity of the paintings that the children produce, their artwork is indeed individual and can give the teacher insight into the personality and needs of each child. The observant teacher can discern in a painting the child’s temperament—choleric, sanguine, phlegmatic, or melancholic—and any emotional imbalance or learning issue that may be present. She can then therapeutically address the imbalance in a gentle, artistic way by drawing the child’s attention to aspects of technique: lightness or darkness of hue, weakness or strength of pigment, wetness or dryness of paper, swiftness or slowness of working, mixing or separating of colors. To the casual observer the paintings may seem hopelessly similar, but for the skilled teacher they are striking visual evidence of the developing individualities in her class and of their needs.

The regular painting classes in grades one through four are not exercises in self-expression. They are an opportunity for the teacher to gain valuable insights into each child and to encourage healthy development. They also aim to help the children acquire an experience and understanding of certain objective truths regarding the colors and the inter-relationship between the colors.

In *Practical Advice to Teachers*—one of the basic texts on Waldorf pedagogy—Rudolf Steiner describes how the very first painting class of the first graders should be conducted. Steiner recommends that the class teacher put up a large sheet of white paper at the front of the classroom. The teacher paints a small patch of yellow on the white surface and then invites each child to come forward and paint a small patch of yellow as well. Once the students have all painted their patches of yellow, each with space around it, the teacher paints a swatch of blue next to her yellow patch. The children come forward in turn and do the same. When

about half the children have done this, the teacher exchanges the blue paint for green and has the remaining children place green next to their yellow (fig. 1). The end result is a sheet full of yellow patches, half of which have a patch of blue next to them, the other half having adjacent patches of green.<sup>1</sup>

Although Steiner speaks of placing the blue and green “directly next to” the yellow, the experience would be equally effective, if not enhanced, by surrounding the yellow with the blue and the green. This would also lead more naturally into the next painting lesson where one could have the children do individual paintings of yellow surrounded by blue. Also, in order that every child may experience both combinations, the exercise can be arranged with two large sheets of paper and a repeating of each child painting yellow on each sheet and then surrounding one with blue and one with green.

Steiner suggests that the teacher then say something like: “Now I am going to tell you something that you may not yet understand, but one day you will understand perfectly. What we have done up there, where we put blue next to yellow, is more beautiful than what we did down here where we put green next to yellow. Blue next to yellow is more beautiful than green next to yellow.”<sup>2</sup>

Whoa, wait a minute! Some Waldorf teachers, in teaching this first painting lesson, have trouble saying to their students that “blue next to yellow is more beautiful than green next to yellow.” And indeed this is a startling statement to make in contemporary Western society, where it is taken for granted that beauty is in the eye of the beholder. Beauty has become a subjective experience. Art museums and galleries display paint-splattered canvases and piles of debris as a new standard of beauty in art. How dare the teacher claim that the juxtaposition of blue and yellow is more beautiful than that of green and yellow!

However, if we as adults do this same exercise, certain objective truths can be observed. We paint two yellow spots and surround one with blue, the other with green. If we use a cool, lemon yellow and a cool, prussian blue, we will notice that the yellow shines quite brightly. The same yellow surrounded by green doesn’t have the same radiance. The lemon

yellow not only appears duller, but it also looks slightly warmer, as though it tends more toward the active colors of the spectrum, toward orange.

Blue and yellow are both primary colors; they can’t be created by mixing any other colors together. As such, they enhance each other’s individual character. The green, however, seems to suck the brilliance and shine out of the yellow. In a certain sense, this is exactly what is happening. Green is a secondary color composed of two primary colors—yellow and blue. Because green has yellow in it already, it fails to show as strong a contrast to the pure yellow as blue does. Blue, being further away in the spectrum from yellow than green, presents a striking contrast.

Johann Wolfgang von Goethe (1749–1832), the German poet and statesman, was a researcher into color and the relationships between colors. Goethe arranged the colors of the spectrum in a circle—the “color wheel” (fig. 2). Goethe refers to colors next to each other on the color wheel, such as yellow and green, as “noncharacteristic” combinations and those a step further away, such as yellow and blue, as “characteristic” combinations. Rudolf Steiner

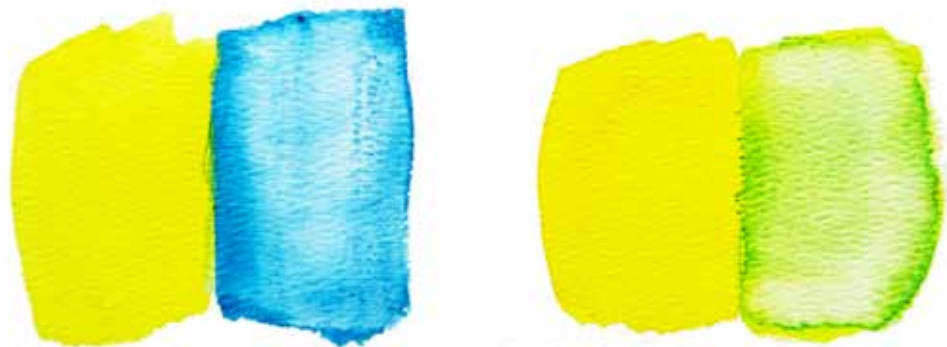


Fig. 1. *Blue brings bring out the radiance in yellow, while green makes yellow seem more subdued.*

studied the scientific writings of Goethe for many years, including his color theory. In his recommendation for the Waldorf first grader’s first painting lesson, Steiner is in effect saying that yellow and blue are a characteristic combination, while yellow and green are noncharacteristic.

Goethe calls colors opposite each other on the color circle “harmonious” colors. When they are placed next to each other, the result is a complementary grouping, in that the two colors embody more of the totality of the entire color circle. Thus,

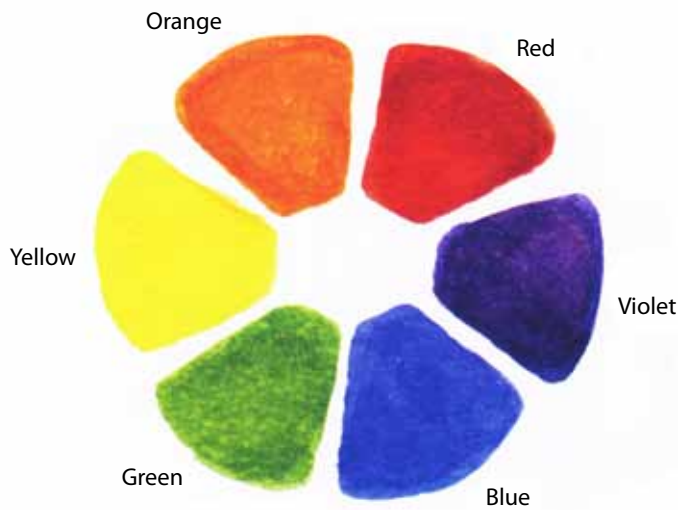


Fig. 2. This simple, six-color version of Goethe's color wheel presents the spectrum as a succession of discrete colors. In some versions, adjacent colors intermingle and create additional colors.

yellow and violet, opposing each other on the color circle, are harmonious, while yellow and blue when paired are only characteristic.

In his *Theory of Colors*, Goethe also describes the principle of polarity as it appears in the color circle. Besides the polarity of warmth and coolness in red and blue, there exists the polarity of light and darkness exemplified by yellow and blue. Goethe arrived at his theories from direct observation of and research into the phenomena of colors.

In their first painting exercise, the children experience the following:

- adjacent colors, such as yellow and green, lack luster;
- contrasting colors, such as yellow and blue, express a fuller range of the color circle, and enhance and make each other more vivid;
- yellow and blue express the polarity of light and darkness within the color circle, while yellow and green do not.

In applying Goethe's understanding of color in the first painting lesson, Rudolf Steiner uses the word *beautiful* and the phrase *more beautiful* in connection with color relationships. He might have said that yellow and blue are more "true" to each other, in that they enhance each other, more so than green and yellow. But he uses the term "*beautiful*." He is thus suggesting that beauty is an objective reality and that the ability to create and appreciate beauty can be taught and learned. Goethe was not the first to say that beauty has an objective reality. Both Aristotle and Thomas Aquinas held that certain objective qualities are essential for beauty.

The Waldorf class teacher who does not believe in beauty as an objective reality will find it difficult to say that this or that color combination is more beautiful than another. However, the teacher who can see in the phenomena of colors the objective quality of beauty can say without reserve that one combination of colors is, in fact, more beautiful than another. With this point of view, the first lesson in painting becomes also a first lesson in aesthetics. A seed is planted in the child, completely within the realm of the feeling life, a seed for a *sense of beauty*, which will grow to become in adolescence true aesthetic judgment. Steiner said: "This [the first painting exercise] will sink deeply into the child's soul."<sup>3</sup>

It is interesting that children have no problem with the statement: "Yellow and blue is more beautiful than yellow and green." It is only to our adult thinking that this smacks of preference and prejudice. The child will accept what the teacher knows to be true, providing the teacher really sees and believes.

Another aspect of the painting work done in the early grades that sometimes mystifies and disappoints adult observers is that the paintings are not usually "of something." In the early grades, the children are not drawing with the paint; they paint with colored surfaces, producing color forms rather than depicting persons, animals, or other objects with lines. They are abstract expressionists, nonobjectivists, nonfigurative color purists, immersing themselves playfully in color. The first and second graders paint simple colored areas, patches of color side by side that surround and overlap each other.



Fig. 3. Letters of the alphabet may be introduced by way of simple paintings, such as the butterfly for the letter B.

This working with color is important to their learning process and healthy development. Colors are a living language and deeply related to our emotional life. The painting lesson is an opportunity to develop the organ of the feeling life, the capacity for cognitive feeling and emotional intelligence. It is through the feelings that the archetypal relationships between colors, when they meet each other, are experienced and internalized. By this means, faculties for qualitative measuring, weighing, and balancing develop in the soul. This is an educating of the feeling life and the moral sense, a capacity of the heart forces.

However, this free-form approach to painting does not mean the children will not arrive at recognizable forms—such as the letters of the alphabet (fig. 3). On the connection between art and learning to read and write, Steiner says:

When introducing writing to the children we must . . . communicate in the form of pictures. This is possible, however, only when we do not begin by introducing the alphabet directly, nor reading as a subject, but when we start with painting. As teachers, we ourselves must be able to live in a world of imagery. . . . First [we work with] a form of drawing with paint (leading the child from color experience to form), out of which writing is evolved. Only then do we introduce reading. . . . One finds that between the second dentition and puberty one has to approach all teaching pictorially and imaginatively, and this is certainly possible. . . . Right from the start, we give our young pupils the opportunity of working artistically with colors, not only with dry crayons but also with watercolors. In this simple



Fig. 4. *Green surrounded by red is a rendering of “harmonious” colors, opposite each other on the color wheel.*



Fig. 5. *Yellow surrounded by blue is a combination of “characteristic” colors, separated by one color on the color wheel.*

way, we give the child something from which the forms of the letters can be developed.<sup>4</sup>

The painting lessons can be rich and engaging, even without involving illustration. The teacher can introduce the exercises with imaginative story content, as dramas of colors interacting, or as conversations between colors. The “reversible exercises” are particularly directed to the development of a sense of color. In these painting exercises, recommended by Steiner, the children surround one color with another, and then in the next painting reverse the color placement. In this way they can in the first two grades experience all of the possible two-color relationships: harmonious combinations (fig. 4), characteristic combinations (fig. 5), and noncharacteristic combinations (fig. 6), and see that each combination is beautiful in its own way.

These early color-based exercises help the child develop a sense of color perspective. Steiner emphasized the importance of this sense:

It is very damaging for later life if we impart perspective to a child before he has had a kind of intensive color perspective. The human being is inwardly alienated in a terrible way when he becomes accustomed to quantitative perspective without first acquiring the intensive, qualitative perspective which lies in color perspective.<sup>5</sup>

This “intensive, qualitative color perspective” must be provided for in the early grades before the children develop a longing to capture three-dimensional space in their pictures, following the nine-year change.



Fig. 6. Blue and violet, next to each other on the color wheel, are “noncharacteristic” colors.

The early painting exercises also school the child in a sense of ratio and proportion. Every color combination is a problem in relationship and ratio. How much of the color blue creates a harmony in its interaction with the color orange? Color problems are also social problems, for they deal with elements, qualities, and beings that act in definite ways upon each other. The painting lesson is a time for color problem solving. It is an opportunity to develop a sense for color and to learn the language of colors as they speak to the human soul. ☉

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## Notes

1. Rudolf Steiner, *Practical Advice to Teachers* (London: Rudolf Steiner Press, 1976), pp. 59-60.
2. *Ibid.*, pp. 60-62.
3. *Ibid.*, p. 61.
4. Rudolf Steiner, *What is Waldorf Education?* (Great Barrington, MA: SteinerBooks, 2003), pp. 111-112.
5. Rudolf Steiner, *Kingdom of Childhood* (London: Rudolf Steiner Press, 1964), p. 83.



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## Delhoofen, continued

hair. Therefore, a baby's head radiates a great deal of warmth. The baby bonnet is a close-fitting cap and was once common in our culture. These days, unfortunately, it is out of fashion. A baby bonnet can help an infant maintain body temperature. For a newborn, a bonnet is not a luxury but a necessity. When outside in cold weather, the infant or toddler should wear an adequate wool cap. In hot weather, a wide-brimmed hat protects the baby's head and face from the sun and prevents overheating.

### The Baby Sleeping Bag

In the uterus, the fetus has little space in which to move around and thus has a clear sense of where it ends and where the world begins. For an infant or small child, the enclosing warmth of a tightly tucked-in blanket or an appropriately sized sleeping bag can provide this experience of safety and security. Small children often will, by moving around in sleep, throw off their blankets and cannot cover themselves up again. With a wool sleeping bag, even the restless

sleeper will still stay warm and protected all night long.

Keeping an infant or young child appropriately dressed is an important part of responsible parenting. If we protect our children from excess cold and heat, we will help ensure their immediate comfort and their healthy development. ☉



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# Rethinking the Threefold Division of the Main Lesson

BY CHRISTOF WIECHERT

*For the past ten years, Christof Wiechert has served as the head of the Pedagogical Section of the School of Spiritual Science at the Goetheanum in Dornach, Switzerland. His task has been to encourage, advise, and inspire Waldorf educators around the world. This he has done with great energy, wisdom, insight, and humor. During his tenure, Christof Wiechert has visited North America many times, lecturing at conferences, giving workshops, visiting schools and teacher education institutes. At the end of 2010, Wiechert will retire as head of the Pedagogical Section, although he will remain in Dornach and continue his work for Waldorf Education.*



Christof Wiechert

*One of Wiechert's recent special interests is what he calls "Waldorf myths"—concepts and practices in Waldorf Education that have little or no basis in the teachings of Rudolf Steiner and may even work against the aims of Waldorf pedagogy. In the following article, Wiechert calls into question the threefold division of the Waldorf main lesson for grades one through eight into a rhythmical part, a work part, and a storytelling part. The article is a condensed version of the original piece, first published in the Rundbrief (Journal) of the Pedagogical Section. The full text can be found at the AWSNA website: [www.whywaldorfworks](http://www.whywaldorfworks)*

—R. E. K.

**E**ach school day is a new day, a day full of promise. The first fifteen minutes of the day are very important. They set the mood for the rest of the morning and even for the whole day. The teacher has many options—have the children sing a song, practice tongue twisters, solve a riddle, clap a rhythm, recite a poem, do mental arithmetic, share experiences from outside of school. Creating the right mood should not take too long. Within fifteen minutes, the children should be ready to recite the morning verse.

The challenge of the start of the school day raises many questions that relate to the quality of the main lesson:

- What is the effect of an established daily ritual with fixed components—playing the recorder, singing a song, reciting report verses (the special verses the teacher writes for each child)?
- What is the effect of extending this rhythmic

preamble to the day to thirty minutes or even forty-five minutes?

- Does a fixed and/or prolonged start of the day increase the children's enthusiasm and ability to concentrate and learn? Or do overfamiliar activities that delay the learning of something new foster fatigue and undermine motivation?
- Does the storytelling part have to immediately follow the work part? Does this leave enough time for the children to absorb what they have learned?
- Does the threefold structure of the main lesson deprive the Waldorf class teacher of freedom and the opportunity for spontaneity and innovation?

In Rudolf Steiner's lectures on education and in the accounts of his meetings with teachers of the first Waldorf school, there is no mention of a necessary

In Rudolf Steiner's lectures on education . . . there is no mention of a necessary division of the main lesson into three distinct parts.

division of the main lesson into three distinct parts. The importance of rhythm is affirmed many times. But the critical question is: Does this threefold structure lead to rhythm or merely to routine?

If this three-part structure is not based on indications by Steiner, it can still be valid if it helps the children to concentrate, or wakes them up, or lets them breathe. According to experience, though, reciting poems, singing, and dividing the main lesson do not necessarily create true rhythm and do not bring these effects. Rhythm arises only through the way in which the teacher teaches.

### Time of Day, Time, and the Forming of Habits

Rudolf Steiner suggested that the early morning should be used for learning, the late morning for subjects that are based on repetition, and the afternoon for artistic activities. Hence, the main lesson typically takes place in the first part of the morning.

In the first part of the morning, we—teachers as well as children—are different beings than at other times of the day. In the morning we are more



*Waldorf class teachers often start the main lesson with clapping or stamping exercises to “wake up” the children.*

receptive, more open for what comes, but in an active way. By the afternoon, the senses are already flooded with impressions. In the evening, this receptivity is quieter, less active. The teacher must use the period of receptivity early in the day quite exactly. A half-hour later or earlier can make a big difference.

The teacher can treat time as a constant, with a linear course through the day, or as a quality. In the

former case, the teacher—and the pupils, too—will quickly become tired. In the latter, time will become the pulsation between concentration and relaxation. This can become rhythm, not through the routine of a structure, but through the teacher letting the pulse of time breathe through each activity in tension, then relaxation, focusing on a point, then expanding and differentiating it—in other words, through breathing in and breathing out. The teacher becomes an artist of time, if he uses time in this way.

To a large extent it is a question of the teacher finding equilibrium. Just as in the experience of music there is an equilibrium between tension and the easing of tension, quiet and loud, fast and slow, high and low, in teaching also there must be an alternation between poles and a balance between them. If the teacher achieves this, the children’s will to learn, their desire to learn, as well as their good learning habits will be fostered. If this equilibrium is not present, what is done on a daily basis—with the intention of forming good habits—can turn into an empty ritual.

If the teacher fails to achieve this dynamic equilibrium, she can become dominated by the dictates of established but not living ritual. The freedom and spontaneity of the classroom community will have vanished. This leads to unrest in the children’s souls, because in the morning they have come in the mood for learning, not for going through a hollow ritual.

In this context, some common rhythmic activities can be called into question. The rhythmic section becomes ritualistic when, for example, in a sixth-grade class each student recites his personal report verse in front of the class on the day of the week on which he was born. As such, the custom is not bad. However, it can easily become something that has little meaning, especially if the verse was written by the teacher months before and is no longer relevant. Then we see a totally unengaged pupil reciting his verse in front of his bored classmates. The procedure is of no value to anyone. And it takes time, easily ten to fifteen minutes in a larger class. If you add in the remaining elements of this part of the morning, truly precious time has been lost.

I also dare to question whether playing the recorder in the first part of the morning is an appropriate activity. There is a great difference to be noted between a group of children who play the recorder in the early morning and a group of children who do this in the music lesson later in the morning. This

difference, strangely enough, is not observed with singing.

And how about the much-praised stamping of the feet? What does that achieve? It makes the children tired instead of awake.

The real rhythm to which we should always pay attention is not in the structure of the main lesson, but is rather the rhythm that reveals itself in the children. When do they get tired, and when do they wake up? That is the essential consideration. If we are sensitive to this, many discipline problems will be resolved.

It is easy to grasp this point from the understanding of the human being as presented by Rudolf Steiner. Everything that we do with our bodies, that we do through the will to be active—moving about, dancing around in a circle, stamping with our feet, clapping—all these activities are spiritual in nature. Each is achieved by a thought, which changes “magically” into a movement. Thus, Steiner describes gymnastics as the most spiritual subject! In contrast, Steiner describes intellectual activity as physical, because we use the brain, and all processes are within the body. This stimulation, by thought, of the physical body makes us awake.

The peculiarity of a spiritual activity such as movement is that one is not in it with one’s waking consciousness. We sleep in our wills. When I make a certain movement with my body I do not think, “Well, now I must contract these three muscles just so much and relax those other two muscles just so much.” No, I just do the movement unconsciously. This is why these activities make us tired.



*Playing the C-flute or recorder, often a part of early morning activities, can also be done later in the day.*



*Simple gymnastic exercises are a typical feature of the rhythm part of the main lesson.*

The idea is widespread that you stamp around vigorously with a group of children in order to wake them up. In fact, the stamping has the opposite effect. You can observe this also in the practicing of the times tables when it is linked to movements such as stepping and clapping. Then you will see the pupils carrying out the procedure “as in a dream.” They speak in a chorus, and a kind of “trance” ensues. The activity is carried out as if in sleep. Teachers will do well to lose no time in breaking the link between this movement in sleep and knowledge gained through wakefulness.

The rhythmic part is followed by the “work” or academic part of the main lesson, in which the student takes in what comes from the teacher. If the teacher imbues the work part and in fact the whole morning with a rhythm, with a breathing in and breathing out, then the actual rhythm part need not be long. And if the work part is thus made alive, it makes little difference how long it lasts. It can take an hour or be longer or shorter. Whatever the length, the rhythmic aspect will support the students in their learning. What is most important in the end is that every pupil take home the experience that he has learned a lot. This feeling is the most essential part of the main lesson.

### **The Story**

The story told at the end of the main lesson is a cherished and universal aspect of Waldorf Education. But a story begun in the early part of the main lesson and continued in the final quarter can also be a blessing for the class. It is a blessing, though, only when the students have the feeling—unconscious or semiconscious—that they have worked so hard that there is just enough time for a story. If too little has

*continued on page 44*

# The Melancholic Child

## Gifts and Challenges

BY THOMAS POPLAWSKI

Jennie was a beautiful baby. All babies are beautiful, but Jennie was a standout. Most week-old infants have indistinct, unmolded features; their beauty is perhaps more a reflection of the love of those around them than of their own physical qualities. Jennie, though, had the finely sculpted features one usually sees in a much older child. She had developed more quickly than most babies into a stunningly pretty infant. But Jennie was also a baby who cried . . . and cried . . . and cried. Her sensibilities as well as her features were delicate and refined. She reacted to even the slightest noise and to any small irritation or discomfort, external or internal.

Parents who have figured out how to deal with a first child often discover that the second child needs a totally different approach. This is largely due to what is called temperament. The theory of the temperaments holds that each child arrives in the world with a set of physical, emotional, and personality characteristics. Although each child is individual and unique, its particular set of characteristics, its way of relating to the world, fits into a broad category.



*Beautiful, pensive, dreamy, and a bit picky—a budding melancholic ponders her vegetable soup.*

### Back to Hippocrates

Hippocrates (c. 460–c. 370 BC), the father of Western medicine, taught that the four “humors” create four distinct temperaments—the fiery and willful choleric; the watery, laidback phlegmatic; the excitable, short-attention-span sanguine; and the

hypersensitive, inhibited type, the melancholic, of which Jennie is an example. Hippocrates may have been drawing on teachings that go back to ancient Egypt.

The theory of the temperaments was used for centuries as a way of understanding human personality and as a tool in the practice of medicine. Hippocrates had taught that illnesses were the result of an excess of one humor or another and treated patients according to their temperaments. Typically, the treatment was diet-based, certain foods being understood as supporting or repressing the different humors. Bleeding the patient was a medieval innovation for removing humoral excess. By the late eighteenth century, though, the theory of the temperaments was generally looked upon as a superstition. By that time, theories of human development emphasized education and the environment, rather than innate characteristics, as forming the child.

In founding Waldorf Education, Rudolf Steiner (1861–1925) revived the study of the temperaments, removing the superstitious and unscientific accretions. In doing so, he sought to provide a tool for understanding human personality. He also sought to give teachers a tool with which to understand and educate their students, and to understand and develop themselves. Hence, Steiner made the study of the temperaments an essential part of Waldorf teacher education.

### Modern Research

Since Steiner’s time, other researchers have focused on the temperaments. In the 1950s, two psychologists at New York University, Stella Chess and Alexander Thomas, looked at the individual characteristics of a number of infants. The children fell into three groups. Some were experienced as “easy,” some as “difficult,” and some as “inhibited and slow to warm up.” These three types were later labeled “flexible,” “feisty,” and “fearful.”

This research excited the psycho-educational community and led to many studies related to the

long-neglected topic of temperament. A leader in this area has been Jerome Kagan, who in the 1970s founded a temperament studies laboratory at Harvard University.

In 1979 Kagan began a study of 400 preschoolers in which he exposed the children to new toys and to new people and then recorded their responses. He found that 15 percent of the children were “behaviorally uninhibited.” They were fearless and ebullient, chatted easily with the interviewer, and ran around playing with every new toy. Another 15 to 20 percent of the children had an opposite response and were “behaviorally inhibited.” Like Jennie, they were hypersensitive and overly reactive to external stimuli. They were wary and stayed close to their mothers. The rest of the children—the ones we would call phlegmatic and sanguine—were considered to be of balanced or moderate temperament.



*Hippocrates, father of Western medicine—here caught in a melancholic moment—is recognized as the first proponent of the theory of the four temperaments.*

Kagan followed this group of children over the years and found that the categories remained remarkably stable. The bold children remained bold while the timid ones continued more or less to be timid, at least through the elementary school years. Kagan was especially interested in the sensitive, inhibited children. He found that those children were born with a lower threshold of arousal in various brain regions. For this reason, the term “highly sensitive persons” is perhaps more appropriate for such children than the term “melancholic,” with its negative associations. Other characteristics Kagan discovered were susceptibility to allergies, insomnia, colic, and constipation; high pulse rate; rapid pupil dilation; and quick reaction to external stimuli.



*Albrecht Dürer (1471–1528) depicts Melancholia as a woman, lost in thought, but accompanied by the winged infant or “genius” who inspires artistic creativity.*

As a result of their heightened sensitivity, these children fretted and cried more and, as they grew older, were more prone to anxiety and fears. By age seven, over half of the inhibited children had developed phobias—of such things as darkness, thunder, and dogs—or extreme shyness. By adolescence, however, the anxiety of many of the children had declined. They had learned at least to control their fearfulness and anxiety—though it had not necessarily disappeared entirely.

### **Determining Temperament**

No person is purely one temperament. One temperament will dominate, but elements of one or more of the others will be present as well. And there is usually a strong secondary temperament that typically becomes more visible later in life.

The easiest way to determine a person’s temperament is usually through a person’s physiology. The phlegmatic tends toward roundness, even pudginess, while the sanguine child tends to be well proportioned, not too heavy or too thin. The choleric child typically has a thickening of the shoulder and neck

muscles, a characteristic that is evident even in a child only a few months old. Later in life, this thickening develops into a stockiness of the upper torso, as in Napoleon and many politicians.

The melancholic tends to be tall and lean, even skinny or wiry, with a long narrow face and slender fingers. Melancholic females often accentuate this overall look by wearing their hair long. Kagan found that, among Caucasians, there is a preponderance of blue-eyed children among the inhibited, while other researchers have observed that there are more female melancholics than male.

### The Melancholic

The word *melancholic* comes from the Greek words for “black bile,” an excess of which was felt to cause this temperament. Hippocrates held that the choleric temperament is caused by another

Because a melancholic child is hypersensitive, she tends to be irritable and fussy in regard to food, clothing, and hot and cold temperatures. Living in a physical body is a challenge. She is sick more often than others and gets headaches and stomach aches. As a result, she tends to withdraw and tries to protect herself. She likes things ordered and predictable. When the melancholic has a task to complete, she typically is very careful and hence very slow. She can be a perfectionist, which of course has both positive and negative aspects.

Socially, even from birth the melancholic is “slow to warm up.” He hangs on the periphery until he gets to know people. Later in life, he may become a loner, though being alone is what he most fears. His perfectionism and prickliness can be factors, but the melancholic often lives his life in a way that leads to his being without a partner. “Alone again, naturally” is a melancholic refrain.

The melancholic temperament is a personality type, not a pathology, however, and it has as many gifts as it has challenges. Melancholics tend to be introspective and thoughtful. Their attention to detail helps them become masters in many realms, such as carpentry, mathematics, science, and the fine arts. They are able to work well alone, and their perfectionism usually results in a high quality product—if you can be patient!

In their teenage years, the inhibited nature of the melancholic helps her avoid some of the extreme behaviors typical of adolescence. The melancholic is likely to be a careful driver and unlikely to get involved in early sexual activity, partly because of the risks involved.

Jerome Kagan commented that during his forty years at Harvard, when he hired research assistants, he looked for “high reactives,” his term for this temperament. He found that they were almost compulsively responsible, didn’t make errors, and were careful with coding data. Kagan also noted that when NASA sends people into space, they choose tough,



Choleric

Sanguine

Phlegmatic

Melancholic

*Each of the four temperaments has its signature body type and gesture.*

bitter bile substance. Chess and Thomas and also Kagan viewed the melancholics and choleric types as the extreme, behaviorally more challenging, types of children. Parents who have only sanguine or phlegmatic children tend to pat themselves on the back and marvel at their superior parenting skills, not realizing that they were just fortunate in terms of the temperament of their children. It is usually another matter entirely for parents with children of the extreme types.

brave choleric for astronauts but perfectionist melancholics for the control people on the ground, those doing the detail work that keeps the spaceship aloft.

### Transforming Melancholia

Each temperament has characteristics that work to a child's benefit and characteristics that are problematic. In raising or educating a child, one tries to foster the positive qualities and diminish the negative. Longitudinal studies—research that follows an individual through life—show that the primary temperament never disappears, but that its manifestation can become less extreme. Kagan found that, by age fifteen, almost two-thirds of the highly reactive children behaved pretty much like everyone else. They still harbored much of their earlier anxiety but, except when exposed to extreme stress, were able to cope.

### Parenting Styles

Some studies have explored what helps the melancholic child to become less fearful and withdrawn. One researcher, Doreen Arcus, looked at how a mother's parenting style affects infants between nine and thirteen months old. She found two main parenting approaches. Some mothers believed that, most of the time, they should be attentive to and protective of their child. They tended to hold their children much of the time and to protect their children from anxiety and frustration by allowing them whatever they wanted. Other mothers felt it is more important to help the child learn to adapt and learn to cope with minor stresses. These mothers tended to issue firm, direct, but not harsh, commands when a child attempted something dangerous or nonhygienic. These mothers held their child only when protective reassurance was needed.

Arcus's study found that the protective style of parenting exacerbates the melancholic infant's uncertainty, while the "limit-setting" approach reduces inhibition and fearfulness. Another researcher found that melancholic children who have been in day care are, in general, significantly less fearful at age four than those who had stayed home with their mothers. This may be due to the more objective and limit-setting milieu of the day care setting.

### In the Waldorf Classroom

Rudolf Steiner felt that a teacher can improve the learning capacity and behavior of her students



*Research indicates that overprotective, overattentive mothering practices can strengthen the negative aspects of the melancholic temperament in a child.*

by working consciously with the temperaments. Steiner recommended that children of the same temperament be seated together. Melancholic children can be overly dependent, needy, and whining. Surrounded by classmates who are as sensitive as he and understand what he is experiencing, the melancholic child is less likely to dramatize his needs. Also, he may get a little tired of the melancholic worldview and way of responding to life and start to experiment with sanguine or choleric behaviors.

Steiner also recommended that when the teacher tells a story in class, she should at some point movingly describe the suffering and travails of the protagonist. In doing so, she will get and hold the attention of the melancholics, who are well acquainted with suffering.

In casting the class play, the teacher should assign the melancholic, pathos-ridden roles to the melancholic children. The experience will impel them deeper into the morose side of their temperament, perhaps startle them into a moment of self-understanding, and motivate them to become more balanced. While a choleric gets what he wants through aggressiveness, the melancholic tries to control situations and other persons through unconsciously passive-aggressive behavior. Drama can be very effective in waking a melancholic child up to this tendency in himself.

The teacher needs to know and understand his own temperament. Further, the teacher should cultivate within himself all the temperaments and be able to empathize with and relate to children of each temperament.

This work on oneself is not easy. We all tend to feel, think, and behave in the way that is most natural, familiar, and comfortable for us. Adopting and cultivating aspects of the other temperaments requires effort. Steiner recommended daily meditation for teachers as an aid in experiencing the children's world more deeply and also as a means of self-objectification. In the daily "evening review," the teacher looks back at how she has conducted herself during the course of the day. To make the exercise more objective, Steiner recommended doing it in reverse, reviewing the events of the end of the day first and then going back through the day to the morning. This retrospective can help one perceive one's own temperamental one-sidedness and the not-always-helpful effects of this one-sidedness. It can motivate one to develop a more flexible and varied response to situations. The evening review is an exercise that can be helpful for all persons interested in self-development, not just for teachers.

### Other Interventions

Therapeutic eurythmy, painting therapy, or speech therapy can help a child too stuck in a melancholic temperament. An anthroposophically oriented physician or a homeopath might suggest a remedy. Steiner recommended that the melancholic child, typically somewhat thin and frail, eat oats for breakfast, since the high oil content of this grain will help warm him up. Steiner also felt that the taste for sweets, often found in the melancholic child, could be indulged. It makes him inwardly comfortable and less irritable. Natural sweeteners such as honey, dark maple syrup, and molasses, rather than refined white sugar, are suitable for this purpose.

The melancholic child, not by nature social, often needs to be coaxed into social situations. In the small village of a Waldorf classroom, the teacher can help with this process, especially because the teacher will likely remain with the class for a number of years.

However, parents also need to play their part in bringing the child into social interactions. This may



*According to Harvard temperament researcher Jerome Kagan, most of these workers in the flight control center of the Johnson Space Center in Texas are careful, detail-oriented melancholics. Their job is to bring the choleric astronauts safely back to Earth.*

require some effort, since it is not uncommon that melancholic children have melancholic parents who tend to be introverted as well. Regardless of their own temperament, parents should initiate play dates and out-of-school activities for their melancholic child. While competitive sports should not be begun too early, participation in athletic activities is very good for

these children. The children gain experiences being in a group, are physically strengthened through the activity, and learn how to exert themselves in spite of the discomfort involved.

The theory of temperaments is a tool for understanding personality. In ancient times, it was developed largely through intuitive insights. In modern times, our understanding of the temperaments has been deepened by neurological and psychological research.

Highly sensitive, inhibited, melancholic children bring special gifts and special challenges into the world, both for themselves and for the adults who raise and educate them. Appreciating the particular characteristics of these children is a first step in helping them to make the most of their temperament. Measures taken both at home and at school can also help them. Waldorf teachers have a deep commitment to using the temperament work for the benefit of their students, and the collaboration between parents and teachers can help melancholic children to utilize their unique gifts. ☺



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# School Approved Attire

## The Waldorf School of Mendocino County Creates a Successful Dress Code for its Students

BY STEPHANIE TEBBUTT

The playground at the Waldorf School of Mendocino County these days has a different look than in the recent past. Against the rural background and the bright green walls of the school, the clothing of the running and playing children provides a rainbow of colors. What the children are wearing is not a uniform, but is harmonious, attractive, and childlike.

In the spring of 2009, after years of discussion about student dress, a frequently violated dress code, and the challenge of approaching parents about their children breaking that code, the faculty took up the subject of student attire in earnest.

Initially, the faculty considered a formal uniform, in part because it would make it easier for parents to shop. One of the difficulties parents have had is finding clothes that fit the code—boys' jeans that don't fall down, girls' blouses and pants that are not tight. If there were a prescribed one-style-fits-all school uniform, finding and buying it would be simple and straightforward.

There was some opposition to the idea of a uniform, based mostly on the assumption that uniforms inhibit children's ability to express themselves. But it became clear to the faculty that, as Waldorf teachers, they are helping children to express themselves through art, language, music, and movement. Self-expression through clothing, usually only in response to media advertising and peer pressure, is something quite different. Peer pressure about clothing, typically associated with teenagers, now affects children as young as five—a truncating of childhood, in part courtesy of Madison Avenue.

With younger and younger children dressing like teenagers, the school faculty resolved that bringing the children back to an appropriate, childlike way of dressing is something desirable. They discussed

encouraging looser clothing and banning media expressions and jeans. In time, the faculty realized that the simpler the dress standards were, the easier it would be for parents to shop and the easier it would be for children to choose their clothing in the morning.

They decided on certain clear guidelines. Boys may wear a tailored, that is, a collared, shirt or a tee shirt of any solid color except black and tailored, chino-style trousers or shorts (no jeans) of either tan or blue. Girls may wear pants, skirts, or shorts of tan or blue (no jeans) with a tailored shirt or top of any solid color, except black. The style of clothing available from the Lands' End school uniform catalog was chosen as the general standard.

A transition year was decided upon to give families time to gather enough of a school wardrobe so that doing laundry need not be a nightly chore. During that transition year (2009–2010), children were to hold to the former code, but encouraged to start wearing the school-approved attire. Formal implementation was set for the following year.

The faculty then began to communicate with parents about the coming change. They stressed that what was to be required is not a uniform, but only attire conforming to general



*A first grader at the Waldorf School of Mendocino County sports a classic pinafore in a plain color allowed by the school's dress guidelines.*

guidelines. They noted that children not appropriately attired would not be allowed to remain at school without a change of clothing.

The faculty also explained the various reasons for the policy. The following are edited or paraphrased excerpts from various school communications sent to parents before the school year began.

### Aesthetic Environment

One of the aims of Waldorf Education is to heighten the students' senses and to pique their curiosity. Thus, Waldorf students tend to be very aware of the world around them. We are careful about presenting sensory stimuli in the classroom and surround the children with living, beautiful images and objects. The children's clothing should be consistent with this aesthetic sense.

### Effective Learning Environment

Children, particularly adolescents, are very attentive to their peers and can easily be distracted by the fashions of others. Such diversions result in a less productive learning environment.

### Functionality

Waldorf Education is participatory and requires physical activity. The children must be able to move freely. Therefore, clothing should be functional, not tight or otherwise restricting.

### Less Stress for Teachers

A limited number of clothing choices will eliminate the daily struggle the teachers have faced for years, trying to get parents and students to comply with the current dress code. School Approved Attire, in its simplicity, should be effective in eliminating this struggle entirely.

### Less Pressure on Children

School Approved Attire will free children from the stress of making clothing decisions at the closet each morning. They can give up worrying about making the correct fashion statement to their peers.

### Less Shopping Stress for Parents

The policy allows for many choices from a variety of selected styles and almost any color. Black is the only color choice not allowed. It is the **style** of clothing and **not** the supplier that is important. Parents may purchase School Approved Attire from any source, but all attire must follow the school approved styles. Photos from the Lands' End website provide a general standard.

### Support for Individuality and Creativity

The individual gifts and creative powers of the children can unfold much more freely in an unself-conscious environment, one not encumbered by the materialism of the fashion culture. The simplified attire allows the children to express their true individualities, rather than personas imitated from the media or from the teenager next door.

### The Value of Simplicity

In his book *Simplicity Parenting: Using the Extraordinary Power of Less to Raise Calmer, Happier, and More Secure Kids*, Kim John Payne asserts that, in clothing and in other aspects of life, less can be more:

Quite simply, by simplifying clothes you ease transitions. You offer freedom from choice and overload, while still allowing for the slow and sure development of personal expression. . . . As adults who value individuality, we are convinced that children need variety and style to assert their individuality. But the identity building that children do through play is much more fundamental than any external look



One of the aims of the dress initiative was to have the students' attire support the aesthetic of the Waldorf classroom.



While the children's clothing creates an overall harmony, no two children are dressed alike.

they may adopt. By limiting choices in the early years, you give children the time and freedom to develop an inner voice.

Simplicity provides the ease and well-being to develop a strong sense of self. And believe me, there will be no lack of personal expression—through fashion and otherwise—when that strong sense of self reaches adolescence.

The school had to respond to questions and concerns from many parents and was able to do so effectively. The School Approved Attire policy went into effect in September 2010. No family has left the school as a result of it. The vast majority of parents and students, including the more vocal opponents, soon recognized its positive effects and became quite comfortable with the policy. The daily

struggle of the teacher to enforce a dress code has nearly disappeared.

One parent, watching the children at play after morning drop-off, remarked:

Seeing the playground come alive with all of this simple color is like viewing jewels. I always thought the children dressed colorfully, but looking at them now, without the distraction of patterns and logos, is a relief to the eye and a boost to the spirit! ☺

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STEPHANIE TEBBUTT is a gardener, landscape designer, and biodynamic farmer. She and her husband, Chris, have two children at the Waldorf School of Mendocino County in Calpella, California. Stephanie and Chris consider the school one of the small miracles of their rural community.

## Student Dress and Behavior

Since the early 1990s, many schools and school districts in North America have instituted a dress code or a policy requiring a school uniform. Follow-up research indicates that:

- The behavior of the students improves. Schools with dress policies have fewer behavioral problems—fewer arguments, fights, and thefts. Students are more likely to treat teachers and other students with respect.
- The self-esteem of some children increases. With a dress policy, children whose families cannot afford the latest fashion can feel “part of the class,” not separated out because of ill-fitting or out-of-date clothing.
- The students are better able to focus on their

academic work. Dress is not a distracting topic of conversation among students. Children wearing tight, baggy, or immodest attire do not have to be constantly adjusting their clothing.

- The social life of the class is improved. With no dress policy, there is typically a stratification among the children according to the clothes they wear, i.e., the clothing that their families can afford. With a uniform or dress code, this division tends to disappear.
- An improvement in the dress of teachers improves the behavior and performance of students!

Clothes make the child as well as the man!

—R.E.K.

# Keeping Children Fit

## How to Prevent Childhood Obesity

BY SUSAN R. JOHNSON, MD, FAAP

**B**y the time I was in the sixth grade, I was twenty-five to thirty pounds overweight for my height. My pediatrician placed me on several calorie-restricted diets, none of which worked. I even tried one of the high protein diets now back in vogue. All this dieting just made me focus more on food. By seventh grade, I had become a walking reference for the calories in almost every food. This concern with losing weight made me think that what I looked like was more important than who I was.

Childhood is the time for the prevention of obesity. Habits related to health and fitness are still forming, and recommendations about diet and exercise are more likely to take hold when a child is young and eager to learn. The family is the key for establishing



*Family meals taken together at regular times and in a warm, harmonious atmosphere are essential to building healthful eating habits in children.*

healthy patterns. Children's preferences for foods, level of physical activity, coping strategies in response to stress, and even communication style are closely related to what they see modeled by their parents, other adults, and by their older siblings. In addition, the emotional warmth and security provided by the family and the broader community protect children from feelings of isolation and powerlessness. Such

feelings can generate an unconscious motivation for overeating.

Parents and teachers can help children be healthy and fit and avoid obesity by providing a healthful, balanced diet and by helping them develop healthy eating habits. This involves watchfulness with respect to a number of dietary factors:

- **Complex sugars rather than simple**

Parents can structure the family diet around organic or biodynamic whole grains, fresh vegetables, and fruits. They should reduce or eliminate processed and junk foods, particularly those containing sugar, high fructose corn syrup, and partially hydrogenated trans fats.

Soft drinks, sweets, and white breads cause too much sugar (glucose) to enter the bloodstream too quickly. This excess glucose overstimulates the pancreas, which then releases too much insulin. The excess insulin sends glucose back into the cells, and the resulting hypoglycemia or low blood sugar level can manifest as dizziness, irritability, and fatigue. In children one sees temper tantrums and emotional meltdowns. Low blood sugar stimulates increased cortisol production by the adrenal glands, which causes the formation and accumulation of triglycerides or fat in the body. Hence, it is the oversecretion of insulin caused by simple sugars that leads to the accumulation of fat in the body.

The sugars contained in more complex carbohydrates, provided by whole grains, fresh vegetables, and fruits, contain fiber and therefore break down more slowly in the digestive system. The sugar enters the bloodstream over a period of time and only stimulates a gradual insulin release.

A lack of chromium also leads to too much insulin secretion, since chromium is needed to transport sugar into the cell. This trace mineral is found in nutritional yeast, sprouted whole wheat, wheat germ, spinach, and certain fruits such as apples and bananas.

An individual's response to simple sugars is also affected by genetic and epigenetic factors. Physical activity, for example, raises the metabolic rate and also lowers the need for insulin.

- **Omega-3 fatty acids**

Nordic Natural's Arctic D cod liver oil can be given to children to supply these essential nutrients. A half teaspoon a day is enough for children between

It is the oversecretion of insulin caused by simple sugars that leads to the accumulation of fat in the body.

- **Proteins and fats**

High quality proteins and fats are provided by eggs; sunflower and pumpkin seeds; almonds, pecans and other nuts; avocados; wild (not farmed) fish; free-range chicken and turkey; and grass-fed (rather than feedlot) beef. Whenever possible, organic products should be used.

Dairy products also are a good source of protein and fat. Organic, raw whole milk and cheese, yogurt, and kefir made from this milk are preferred. Non-organic, homogenized, ultra-pasteurized whole milk is the worst milk to use. The enzymes and beneficial bacteria have been inactivated by heat, making it hard for the body to break down the milk protein (casein); the fat globules have been disrupted by homogenization; Vitamin B-12 has been inactivated; and pesticides and bovine hormones are contained in the fat. Homemade almond milk is an excellent source of protein, fat, calcium, and magnesium.

Poor quality fats such as trans fats and partially hydrogenated oils (such as overheated corn oil) make the cells insulin resistant, leading to more insulin secretion and to the formation of more fat.

- **Fermented foods**

According to Natasha Campbell-McBride, MD, author of *Gut and Psychology Syndrome*, fat accumulation also results from candida overgrowth in the intestine and from a leaky intestinal lining. Healing the intestinal lining and restoring the beneficial intestinal bacteria are necessary steps in getting rid of body fat. Sauerkraut (fermented cabbage) and other fermented vegetables, yogurt, and kefir help restore a healthy balance.

Foods high in sugar and foods quickly converted to sugar (white breads and pastas) foster the candida or unhealthy yeast organisms in the intestines and elsewhere in the body.

the ages of three and five, and one teaspoon a day for children six and older. Flaxseed oil, also rich in omega-3s, can be combined with softened butter and given to infants who are no longer breastfeeding and to toddlers less than three years old.

- **Regular mealtimes**

The how of eating is also important. Parents should encourage three regular meals plus one or two scheduled snacks every day. If children are constantly snacking, they never experience the hunger that develops between meals and do not learn to eat in response to their own hunger cues. Frequent sugary snacks chronically stimulate the secretion of insulin and the accumulation of fat in the body. Skipping meals tells the body that food is scarce. In response, the body lowers its metabolic rate and burns fewer calories. Unscheduled snacks teach a child to eat, not only in response to hunger, but to a variety of negative emotional states—boredom, loneliness, frustration, anger, and sadness. Children need to



“Abandon hope all ye who enter here!”

learn that food solves only the problem of hunger. Eating can temporarily mask emotional and interpersonal problems but never solves them.

Mealtimes should be an opportunity to share experiences of the day and to discuss interesting and inspiring topics. The topics of eating and food and other potentially contentious subjects are best saved for another time.

- **Freedom to decide**

Parents should decide what foods and dishes are served and when the meals are eaten. But children need to learn how to recognize their own internal cues of hunger. They need to decide if they are going to eat and how much to eat from what is served on their plate at each meal. Also, they need to learn to eat only when hungry. If a parent is always telling a child how much to eat, then the child learns to respond to the parent's needs and not to the needs of his or her own body.

Of course, there are many other factors that do not have to do with food that affect a child's health and well-being. Parents and teachers do well to incorporate the following elements into the lives of their children:

- **Adequate sleep**

If we do not get enough sleep, the adrenal glands secrete excess cortisol which leads to the accumulation of more fat. Also, sleep deprivation, particularly before midnight, results in the liver not storing enough glycogen to supply energy for the brain. Normally, the liver stores sugar in the form of glycogen, starting in the mid-afternoon and continuing until 3:00 AM. After 3:00 AM, the liver slowly breaks down the glycogen to provide the brain with a steady flow of glucose for the entire day. If,



*Adequate, restful sleep with a regular, early bedtime will help children stay slim and healthy.*

because of an inadequate period of sleep, the liver does not store enough glycogen during the night, we wake up feeling tired and craving sugar. Satisfying this sugar craving leads to the oversecretion of insulin, more low blood sugar episodes, and the accumulation of body fat.

- **Less electronic entertainment**

Watching television and DVDs and playing computer games involves little or no physical activity. These activities promote passivity. At the same time, they excite and stress the nervous system, stimulate cortisol secretion by the adrenal glands, and promote the process that leads to accumulation of body fat. The addictive screen activities prevent children from developing more active interests and hobbies. They also keep family members from the heart-to-heart communication and the sharing of experiences that supports emotional health.

- **More exercise**

Continuous aerobic activities such as biking, hiking, walking, swimming, and dancing, engaged in for forty-five minutes, three to five times a week are an effective guard against overweight and obesity. Physical exercise releases stress, lessening the need for compensatory eating. It converts fat to muscle and increases the body's metabolic rate. Regular exercise also speeds up the metabolism and allows children and adults to eat more without gaining weight. It also decreases the body's need for insulin when sugary foods are consumed.

- **Tidbits of exercise**

Walking up the stairs in a building rather than taking the elevator, parking at the far end of the mall parking lot, riding a bike to do an errand rather than driving the car, these and other minor exercise initiatives also burn energy. Parents can be an effective role model in this regard.

- **Daily chores**

Children should share in the work that keeps a household going. A child who spends thirty minutes a day in activities like raking the yard, washing the dishes, cleaning his room, and taking out the trash is being inoculated against overweight and obesity. Chores not only provide exercise. They help children feel that they are an important part of the family.

- **Activities, not food, at center stage**

Family gatherings, especially on holidays, tend to center around food. How about, after eating a



*At one time in the not-too-distant past—as evidenced by this 1940s children’s book illustration—a weekly chore calendar was part of the lives of children.*

Thanksgiving dinner, having a family baseball game, a walk in the park, or even a board game? This might serve everyone better than a long meal with several desserts, followed by the group catatonic collapse in front of the television.

A child’s and a family’s emotional health is also a factor in health and fitness. This requires:

- **Better communication**

Often food becomes the main symbol of nurturing and love in family life. It is often the principal way we nurture and reward our children and ourselves. But, we need to develop other ways to communicate and express our love for each other. A child in an “eat to live” family is much less likely to have a weight problem than a child in a “live to eat” family.

- **Focused family time**

We need to spend focused time with our children. It is tempting to multitask, to be dealing with cell phone messages while going for a walk, for example, but children need our full attention. They need the full presence of our mind and heart as well as our physical body. If we are with them physically but otherwise absent, children will feel disconnected and isolated and sometimes use food as a way to comfort themselves.

- **Acknowledgment of and work with emotional issues**

Feelings that are not verbally expressed and emotional situations that are not resolved can lead to overeating as a way to cope. Talking about feelings, working together through difficult situations, problem solving, and physical exercise are other ways to deal with and avoid compensatory eating. Children can learn to recognize the feelings and moods that trigger eating and work with them. They can recognize that eating only masks feelings of loneliness, sadness, and boredom; it does not resolve them.

- **Outside help at times**

Sometimes behavioral and emotional issues are too much for a family to deal with. Substance abuse, depression, constant arguing between family members, and other problems may require outside help from clergymen, therapists, physicians, and friends. These third parties can often help family members to share feelings and needs and to deal with problems that interfere with a healthy family life.

- **Positive role models**

The best way to help children develop patterns that will help them remain healthy and fit is for us adults to demonstrate those behaviors in our own lives. To that end we need to do the following: Eat a healthful diet, exercise regularly, and get enough sleep. Be open in the communication of our thoughts and feelings and encourage others to do the same.

We also need to accept without judgment our own physical body and those of our children. Being



*Daily, active, outdoor play, regardless of the weather, is important for children of all ages.*

critical of our body teaches children that bodies are something to be ashamed of. If we say critical things about our children's bodies, then they start believing that physical appearance is more important than personality and morality—who they are on the inside.

Also, we need to accept and respect overweight people. Making jokes about another person's size reinforces the idea that being overweight comes with a whole set of stereotypical characteristics. Let us teach our children that "All bodies—regardless of size or shape—are good bodies."

- **Healthy attitudes toward weight loss**

As overweight children and teenagers grow, i.e., become taller, just maintaining weight can lead to achieving their weight loss goal. A child who maintains weight in effect loses up to five pounds for every inch he grows in height.

Weight loss should be gradual. Children and teenagers and also adults should not try to lose more than one pound a week. More than this may result in loss of protein and of muscle mass rather than of just fat. Vitamin deficiencies and suppression of growth can also result.

It is best to weigh oneself just once or twice a week. This indicates a general trend and a genuine loss of fat. Body weight can fluctuate one to three pounds in the course of a day, usually because of variations in the amount of water being held in the body.



*Active family vacations, like this bicycle trip in the beautiful Okanagan area of British Columbia, keep parents and children fit and provide opportunities for shared experience.*



*The behaviors that a parent models, such as walking frequently in nature, are likely to be the behaviors that a child appropriates for his own throughout life.*

These daily fluctuations can be confusing. A consistent loss of weight over a week represents loss of fat. Using a scale helps us to determine what level of diet and physical activity will result in optimal weight loss, i.e., about one pound per week.

Children can be given praise and rewards for achieving dietary changes and for increasing the level of physical activity but not for a particular loss of weight. Focusing on weight and attaching rewards to weight loss can increase a child's preoccupation with weight and eating. The preoccupation with weight and dieting may be a factor in the increase in disordered eating among children.

Finally, it is helpful to remember that the physical body is a vessel for the spirit and allows us to be on this Earth, to realize our destiny, and to develop our soul. ☺



SUSAN R. JOHNSON is a pediatrician specializing in developmental and behavioral problems in children. She has a private practice in Colfax, California, and is consulting physician to a number of Waldorf schools. Her website [www.YouandYourChildsHealth.org](http://www.YouandYourChildsHealth.org) contains much useful information for parents.

# Bicycle Education and Excursions into the Community

## Experimental Elements in the Eighth-Grade Curriculum

BY CLAUDIA BROWNE

*Many Waldorf schools are experiencing a challenge: how to meet the needs of the students in the middle school years—the sixth, seventh, and eighth grades. It is not always easy to keep these budding adolescents engaged and interested in school. Some schools have given handcrafts work and/or artwork a more central role. Others have had students spend time as interns in community businesses and institutions.*

*For the past three years, the Rudolf Steiner School of Ann Arbor has provided a two-week Bicycle Education Block for its eighth graders. It has also organized excursions into the community. Class teacher Claudia Browne here gives the details.*

—R. E. K.

In planning the eighth-grade year for my class—the 2008–2009 academic year—I and other teachers at the school realized that we should respond to the students' need for practical, hands-on educational experiences and also to the desire of adolescents to be involved in the world and to start to find their place in it. Therefore, in the autumn of 2008, we made significant changes in the eighth-grade curriculum and schedule.

The first of these was a two-week main lesson block in the autumn on bicycles. Held at the school's high school campus, the block was interdisciplinary, combining history, biography, theoretical and hands-on mechanics, artwork, and riding.

Gary Banks, high school science teacher and bicycle enthusiast, taught the first week of the course. He

introduced the components of a bicycle, such as the brakes, shifters, and derailleurs, and how they work. He also narrated biographies of famous cyclists, including seven-time Tour de France winner Lance Armstrong. Each day, part of the main lesson was devoted to related practical activities such as riding an obstacle course, changing a tire, and putting safety measures into practice.

In week two, high school history teacher Margot Amrine covered the history of the bicycle—from sketches in Leonardo DaVinci's notebooks, to the boneshaker or penny-farthing models, to

the first tandems, and finally to the hi-tech bicycles of today. Along the way, there were stories of the ingenious inventors who improved the bicycle, of the beginnings of advertising, of the growing independence of women, and of the evolution of fashion to suit the new activities and lifestyles.



*Wearing helmets and riding in single file, eighth graders and teachers of the Rudolf Steiner School of Ann Arbor demonstrate safe bicycling practices.*



The penny-farthing bicycle was popular in the late 1800s until the invention of the diamond-frame or “safety” bicycle.

During the block, the students’ art classes related to the bicycle. Guided by high school art teachers, the students worked collaboratively to create a series of pen and ink drawings that depict a line of cyclists in various athletic and/or whimsical poses.

One afternoon, Olympic gold medal athlete Sheila Taormina, the first woman to participate in four Olympic Games (in three different sports) was a guest speaker. Having recently competed in Beijing in the modern pentathlon, she spoke to the students of her striving, struggles, insights, and inspirations. Sheila brought her racing bike from her triathlon days and gave the eighth graders the opportunity to hear firsthand about her adventures.

Each week ended with a Friday ride along the bike paths of Ann Arbor and through various parks along the Huron River. The autumn days were perfect opportunities to explore trails, test stamina, and delight in the vibrancy and beauty of nature, experienced so fully while cycling.

The Bicycle Block was so successful that it has become a standard part of our eighth-grade curriculum. In 2009 students from the eighth grade of the Detroit Waldorf School joined the block, making thirty students in the group! Also, off-trail or mountain biking was included, as well as a Bike-a-thon to raise money for a charitable group.

Eighth-grade students long to have new experiences, and, while they aren’t yet ready for high school, they are ready to gain a sense of what it will be like. The Bicycle Block exposes them to the high school environment, to different teachers, and at snack, lunch, and recess times, to high school students.

We also added two new elements to the eighth-grade weekly schedule. One took place on Wednesday afternoons and became known as “Wednesday Outreach.” We felt that eighth graders need time away from the classroom and out in the community. Before the year began, the schedule was altered so that the eighth-grade teacher had her class every Wednesday for the whole afternoon. Then the calendar was filled in with activities set up for that Wednesday slot for the entire year. Our outings included trips to a retirement home, volunteering at a wildlife refuge, caroling at the Veterans Administration Hospital, a visit to the Ford Rouge Factory Complex, theater events, ice skating, taking the bus downtown to the library—and to Zingerman’s famous deli for hot cocoa—and a few more hikes and bike rides. Occasionally we used the time to catch up on handwork or woodworking.

“Friday Focus” was another eighth-grade innovation. The idea for this came primarily from the students when, as seventh graders, they were asked what changes they might like to see in their school experience.

Each Friday for one forty-five-minute morning period, the class was split into three groups. One group spent time in small ensembles for extra musical coaching. Another group worked with the guidance of our art teacher on the Lower School yearbook—by tradition an eighth-grade undertaking that usually is hurriedly done at the end of the year. The third



The unicycle is another part of the tradition of “humans on wheels.”



*Eighth graders, on one of their Wednesday Outreach excursions, visit with residents of Brookhaven Manor, a retirement community in Ann Arbor.*

group did cooking with the help of our Spanish and German language teachers. Some very tasty dishes were prepared and then were enjoyed by the whole class at Friday lunchtime. Students remained with the same group, rotating from each activity after every three to four weeks. This year the rotation is every six weeks to allow for more depth and focus.

Of course, through the year the students continued their rigorous academic studies in science, math, history, and English, as well as their many varied artistic and musical activities. But the Bicycle Block, the changes in schedule that allowed the excursions and the new classes, the time spent at the high school, all combined to make it a particularly successful eighth-grade year. Our effort to carefully observe who the eighth grader is and what he or she is asking for in the final year before high school helped to create an augmented, unique curriculum, appropriate for the fourteen-year-old, and one that was most enthusiastically received. ☺



**CLAUDIA BROWNE** graduated her third eighth-grade class in 2009. She is currently teaching second grade. Claudia has long been involved in Waldorf teacher education. She is a delegate to AWSNA from her school and in that position is active in mentoring colleagues in developing Waldorf schools. Her twenty-seven former eighth-grade students, “pioneers” of the Bicycle Block, are currently high school sophomores. Most attend Rudolf Steiner High School in Ann Arbor.

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*From the Editor, continued*

Teachers can reflect on how they respond to the children in their class. Are there some whom they have judged warm and competent and thus treated in a certain way? And are there others deemed cold and incompetent and treated in a different way?

The insights about posturing and dominance might be helpful in classroom management. A teacher who stands with legs wide apart and leans forward in addressing an unruly class is more likely to get their attention than one who stands with arms folded mildly across his chest.

The mirror response is already integrated into Waldorf pedagogy. Waldorf early childhood and class teachers know that their every word, gesture, behavior, and even emotional state is of immense importance. This is because the children imitate and

internalize everything. In founding Waldorf Education almost a century ago, Rudolf Steiner well understood the mirror response.

The Pygmalion effect also is, or should be, an integral part of the skilled Waldorf teacher’s *modus operandi*. Rudolf Steiner advised teachers always to keep in mind the highest, most competent image of each student and to treat the student according to this ideal picture. In other words, let us treat each child as marvelously gifted and each will manifest his or her particular gifts.

Rudolf Steiner counseled Waldorf educators to keep abreast of current scientific research. Research such as that of Professor Cuddy corroborates some of Steiner’s insights and also provides new and useful ideas. ☺

# Eurythmy in the Tenth-Grade Ancient History Block

## Providing Experiences of Ancient States of Consciousness

BY DAVID-MICHAEL MONASCH

**T**he Waldorf tenth-grade curriculum includes a block called Ancient History. As a recapitulation—at a higher level—of the Ancient Civilizations unit in the fifth grade, the tenth-grade block typically covers ancient India, Persia, Egypt, and Greece.

Some years ago, teachers at the Tara Performing Arts High School in Boulder adopted a special approach to this course. They conveyed to the students the salient facts about the civilizations—the dates, battles, religious beliefs, types of clothing and pottery, and other basic information. But they also included eurythmy in the block, providing the students with kinesthetic experiences and, through these, access to the different states of consciousness of these ancient civilizations.



*Students in the Eurythmy Program at Rudolf Steiner College demonstrate the gesture for the sound “Ah,” which expresses the ancient Indian experience of oneness with the All.*

The course is seldom more than three weeks long, sometimes less, and the eurythmic elements are fairly simple. Nevertheless, comments from students consistently indicate that the core mood and essential quality of each culture comes through strongly and clearly. That the students have had this experience is important, not only because it means they have deepened their understanding of history, but because these different ways of experiencing reality are still present today in varying degrees in different cultures around the world. They exist also within every human soul.

Central to the course is the idea that humanity has gone through a certain evolution of consciousness, with each stage exemplified in a certain civilization. Also central is the idea that each human being goes through the same evolution of consciousness and bears vestiges of each stage. The class explores the distinct modes of consciousness through several different “signature” movement elements for each of the four cultures.

### Ancient India

In ancient India people looked upon this world as unreal. They longed to return to the real world of heaven where all was real and everlasting, and they considered life on Earth to be a time in which to prepare for a return to Brahma. (Dorothy Harrer, *Chapters From Ancient History* [Spring Valley, NY: 1995], p. 2)

This era is characterized by the feeling of being at one with the All, of transcending the world of illusion (*maya*), of existing within almost inconceivably large cycles of time (*yugas*), and of being situated as a result of karma within a hierarchical caste system. It is a kind of dreamtime existence where all is divine. No matter how harsh the trials, one accepts all that comes to one.



*As recorded in the Bhagavad Gita, the warrior Arjuna is taught by his charioteer, the god Krishna, that the earthly world is maya, or illusion, and then goes into battle against his kinsmen.*

The students are usually horrified at the caste system and cannot understand how one could believe in the vastness of time and space depicted in the cosmology. Most are baffled by the paradoxes inherent in something beginning from nothing, and of it being quite permissible to kill your kinsmen—as in the Bhagavad Gita—because everything is an illusion and ultimately God, anyway!

This giving up of one's own ego to the periphery, to the divine, can be expressed in a light-filled, very open eurythmic "Ah" gesture. Indeed, every movement is done out of this mood, and the choreographic forms are moved lightly and with little personal dynamic. Rather than moving through one's own personal motivation from within, one might, for example, move more like a plant, gently following the sun's light and warmth from without. When accompanied by texts such as the following excerpts from the Bhagavad Gita, a satisfying experience of the ancient Indian soul state can be achieved. The first, in Sanskrit, demonstrates the dominance of the "Ah" sound. The second, a translation of another passage, expresses the primacy and transcendence of the spirit.

Yasmai jatam  
Jagad sarvam  
Yasmineva praliyate  
Yenedam dariyate  
Chaiva tasmai  
Gnanad mano namach

Never the spirit was born;  
The spirit shall cease to be never;

Never was time it was not;  
End and beginning are dreams.  
Birthless and deathless and changeless  
Remaineth the spirit forever;  
Death hath not touched it at all;  
Dead though the house of it seems!

### Ancient Persia

In ancient Persia people knew the physical world was not the everlasting world, but they were to work in it to transform it, and bring it closer to the real world. (Harrer, p. 28)

After the relative quiet and the feeling of unity in ancient India, the stark polarities of light and dark, good and evil, positive and negative that characterize the ancient Persian worldview come as a shock and also something of a relief to the tenth graders. In Zoroastrianism, Ahura Mazda, the cosmic sun god, is directly opposed by Ahriman, who embodies cosmic darkness. Since this ancient Zoroastrian dualism is the root of much later dualistic thinking, it is vital that students understand this culture.

The students are surprised to learn that the traditional Judeo-Christian dichotomy of heaven and hell, of God and the Devil, can be traced back to ancient Persia. They recognize the "you're either with me or against me" mentality and the insistence on the unequivocal distinction between right and wrong. They realize that these tendencies exist in them and



*Tenth graders at the Tara High School for the Performing Arts do energetic exercises with copper rods that express the transfer of focus in ancient Persia from the heavenly to the earthly.*



The strongly bifurcated faravahar, a central symbol in Zoroastrianism, indicates the dualistic worldview of ancient Persian culture.

in the world around them. We discuss the various manifestations of fundamentalism in politics and religion. The students readily understand that this study of the ancient world is relevant to their lives today.

Another characteristic of the ancient Persian culture is the tendency to

move from a thought directly to an action, without attention to the consequences. As adolescents, the students experience this inclination as something that lives within them. Again, the study of history is a means to self-understanding.

Many of the eurythmic exercises for ancient Persia are done holding one, or sometimes two, copper rods in such a way that they become extensions of one's physical arms. All the movements are dramatic, oversized, and exaggerated, coming from beyond the rods and radiating powerfully down to the ground. There is no middle realm here. Every gesture is as though directed from an outer source and streams strongly down. Everyone moves together as a unified force, utterly and unquestioningly in service of the mutually recognized ideal. It is a wonderful and potentially terrifying experience!

Bear the sun to the Earth  
 You, oh man, are set  
 Between light and darkness!  
 Be a warrior of the light!  
 Love the Earth  
 Into a radiant diamond  
 Transform the plants,  
 Transform the animals,  
 Transform your own self.

—from the Yasna, the Zoroastrian holy book

### Ancient Egypt

To the ancient Egyptian priests the Earth was not unreal, nor was it evil, but it was the work of the

gods . . . the Earth became a very important place; so important they felt all they did on Earth must, and could be, taken with them to the spirit-world when they died. (Harrer, p. 62)

Having moved from unity (one) in India, to duality (two) in Persia, we then move to the triangle (three). The first lesson on ancient Egypt begins with the drawing of two equilateral triangles on the board. One has its base solidly below, the other is inverted with its apex touching the apex of the other. The first is a two-dimensional representation of a pyramid, its base on Earth. The upper triangle is the heavenly triangle, open to the divine, the periphery, a spirit world, which one might have even seen glinting off the golden cap on the top of the physical pyramid. The two triangles approach one another, intersecting and passing partly through one another, until they become a hexagram.

In ancient Egypt, human beings experienced themselves as stuck between two worlds, between two planes of existence, the earthly and the heavenly, seeking a home. All the art from ancient Egypt shows this tension. The human figures are static and upright, barely able to move out of their rigid, supporting background. Hieroglyphics exemplify the two-dimensional, “caught-between” nature of this culture, which has been characterized as “having practiced the art of dying for 3000 years.”

In the eurythmy, all the gestures are now contained and taut. All the choreographic forms are upright, rigid, done as though moving sideways between narrow walls, like entering a long, thin tunnel. Following the almost exclusively straight forms through angles from one direction to another requires an abrupt shift of orientation. Most pieces end with everyone in a line, doing eurythmic gestures in a flat plane, re-creating a hieroglyph.



An Egyptian relief carving expresses the stiff, “caught-between-two-worlds” consciousness of that ancient culture.

That which is below  
Is like that which is above;  
That which is above  
Is like that which is below.  
Neither is greater,  
Neither is smaller  
But he who works therein is one.

—Hermes Trismegistus



Tara students work with eurythmic gestures that evoke the linear, contained quality of the consciousness of ancient Egypt.

Dark is the face of the Earth  
When the radiant sun darkens.  
But bright is the field of the day  
When the soul is lit  
By the wisdom of the stars.

—from *The Secret of Hermes*,  
also known as *The Emerald Tablet*

### Ancient Greece

The Greeks were aware that their gods had the same advantage to derive from earthly evolution as they did. Those gods had human passions, human faults, human sympathies and antipathies. The heroes were to teach one how to become an individual through the gifts of freedom. The Greeks were masters at capturing the harmony and beauty of the human form, in motion and at rest . . . Human beings now inhabited the Earth with so much more interest that the heavenly world became . . . a “land of the shades,” dim and unreal. (Harrer, p. 84)

In the evolution of human consciousness, it is in Greece that we first find individual freedom. The

students already know Greece as the birthplace of democracy, of philosophy, of drama, of many other modern ideas and activities. In ancient Greece, the human body, soul, and spirit find a perfect equilibrium, and this balance is celebrated in all the arts, in sport, in politics, indeed in all aspects of life. The Greek ideal of balance, of moderation in all things, and the injunction to “know thyself” are a necessary counterweight to the gift of freedom brought by Prometheus. This centering and the sense of the possibility for expansion in any direction are the true gifts of ancient Greece.

The movement exercises must now exhibit this wonderful countermovement as well. The students grapple with the seeming paradox of simultaneously expressing in movement the greatest contraction and the greatest expansion, the most powerful control coupled with the greatest freedom. The choreographic forms swing freely and easily in space, often resembling the meander forms so favored by the Greeks. The lemniscate, or figure eight, in all its many variations, is the emblematic form now, always crossing through itself, alternating between center and periphery, infinitely variable.

Each student moves as an individual but also within the group. One is able to receive from the periphery without getting lost or becoming one with it, as in the “Ah” gesture of ancient India. Holding the center in this way allows a true eurythmic “I” [pronounced “ee”] to be expressed. This vowel sound can be seen to be the sound of the self, the individuality, the true ego—able to withstand the polarities, which might otherwise tear it apart. Conscience and consciousness become internal in Greece. The “I am” is born in the Greco-Roman era.



The balance and harmony of ancient Greece and its celebration of the human form are expressed in this sculpture of a husband and wife in conversation.



The eurythmic gesture for the sound “I” [pronounced “ee”] expresses the independence, uprightness, and dignity of the individual human “I,” or higher self.

Numberless are the world’s wonders,  
 But none more wonderful than man!  
 The storm-gray sea yields to his prow, . . .  
 Earth, holy and inexhaustible,  
 Is graven with shining furrows where his plows  
 have gone, . . .  
 The light-boned birds and beasts that cling to  
 cover,  
 The lithe fish, lighting their reaches of dim water,  
 All are taken, tamed in the net of his mind . . .  
 Words also, and thought as rapid as air

He fashions to his good use;  
 Statecraft is his, and his the skill that deflects  
 The arrows of the snow, the spears of winter rain  
 . . .  
 Clear intelligence, force beyond all measure!  
 O fate of man, working both good and evil!  
 When the laws are kept, how proudly his city  
 stands.  
 When the laws are broken, what of his city then?

—Sophocles, *Antigone*

Kindle the fire flames,  
 Fire, the first of names,  
 Highest achievement he

Who robbed the spark.  
 He who has kindled it,  
 And subjugated it,  
 Forges it, molds it,  
 To crowns for the head.

—Goethe, *Pandora*

During the entire Ancient History Block, the students are also learning to do eurythmy to Langston Hughes’ poem “The Negro Speaks of Rivers.” This remarkable poem artistically reflects something of the evolution of consciousness. While not all of Hughes’ rivers are in the geographical regions studied in the course, the mood of each corresponds almost exactly to the soul constitutions as described above. Hughes explores a time “when dawns were young” (India), builds his “hut near the Congo” (Persia), looks “upon the Nile and raise[s] the pyramids above it” (Egypt), and hears “the singing of the Mississippi when Abe Lincoln went down to New Orleans” (Greece). This last example may not seem relevant until one considers Lincoln as the Great Emancipator and New Orleans as a place of dynamic self-expression. Through these experiences, his “soul has grown deep, like the rivers.” And also, we hope, have the souls of the tenth graders grown as they journeyed down this historical river. ☺



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 is a eurythmist, actor-director,  
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 preschool level through high school,  
 as well as in adult education in the  
 United States, New Zealand, and  
 Europe. Now based in Boulder, Colorado, David-  
 Michael and his wife, Glenda, codirect *Sound  
 Circle Eurythmy*, which has just inaugurated a  
 four-year, full-time eurythmy training. See page 4  
 for contact information.

# Aligning Pedagogy and Finance in a Waldorf School

BY GARY LAMB

One of the challenges facing many independent Waldorf schools is how to view and work with finances. Specifically, many people devoted to Waldorf Education are asking the question: Is it possible for schools to work with finances by drawing upon the soul/spiritual understanding of the human being that is the basis of the Waldorf curriculum and pedagogy?

The Waldorf curriculum helps children develop social sensitivity, compassion, and cooperative skills. The students can readily sense discrepancies between what they learn and experience in the classroom and what the adults in the school community—teachers, staff, and parents—are saying and doing. For this reason, if for no other, schools should strive to bring the way they work with finances into harmony with the ideas and ideals of Waldorf Education.

## Historical Background and Modern Context

At the end of World War I, Rudolf Steiner (1861–1925) initiated a movement to promote the three-

fold social organism. Steiner maintained that healthy economic decisions arise not solely from the market forces of supply and demand nor government intervention. Rather they arise from the deliberations of associations of individuals who are involved in the economic processes—in the production, distribution, and consumption of goods and services. Open dialogue and transparency are essential elements of these associations. The associations can obtain the healthiest possible decisions regarding pricing, quantities, and quality standards by drawing upon the insights and intelligence of the participants. Today, aspects of this approach can be found in many initiatives in the broader alternative social movement—in community supported agriculture, community land trusts, social finance, and fair-trade pricing.

There are three specific ways to approach budgeting and tuition setting that are consistent with the principles of associative economics and the social ideals of Waldorf Education. These were incorporated in the Accessible to All tuition approach developed by Bob Monsen and Mary Roscoe at the Waldorf

Steiner held that the basis of economic life should be cooperation and concern for others rather than competition and self-interest.

fold social organism. Steiner believed that future social, political, and military catastrophes could be avoided only if society were reorganized according to a threefold division, with the economic, political, and cultural spheres independent of each other and each acting according to its own principles. Steiner's founding of the first "Freie Waldorfschule" (Independent Waldorf School) in Stuttgart in 1919—the creation of a new, independent cultural institution—was part of this broader initiative.

Steiner's ideas about reforming economic life are outlined in the book *World Economy*. Steiner held that the basis of economic life should be cooperation and concern for others rather than the competition and self-interest that are the main features

School of the Peninsula, Los Altos, California, in 1993. [Please see "Making Waldorf Education 'Accessible to All'" by Vivian Jones-Schmidt in the Fall/Winter 2008 issue of *Renewal*.] These measures include basing the initial budget on anticipated income from parents, including parents in the budget and tuition setting process, and having face-to-face conversations between families and the school to determine tuition assessments.

## Creating a Budget: Inflated Income vs. Anticipated Income

For independent schools, including most Waldorf schools, the typical approach to budget creation assumes at the outset that all families will pay full

tuition. The amount of tuition assistance to be offered is based on a certain percentage of the total tuition income (10–12 percent is often recommended). For example, if there are 100 children in the school and the tuition is set at \$10,000 per child, the starting income figure for the budget is \$1 million. If the amount of tuition assistance to be awarded is set at 12 percent of full tuition income, the school would then set \$120,000 as the maximum amount of tuition assistance for all families in the school. Many schools set a maximum percentage of tuition assistance that a family is eligible to receive. This is typically 50 percent, which in this case is \$5,000.

When the initial budget is based on everyone paying full tuition, it is inevitable that a family who cannot do so is viewed as having a negative effect on the school's budget and consequently as a family which must be supported by the full-paying families. This view can only have an unhealthy effect on the so-called supported school families and create a psychological division in the parent body.

One way to begin to work more associatively is to change the way the school creates a budget. This new approach would be to use real numbers from the outset based on estimates of anticipated revenues, including tuition from all families for the coming year.

A budget based on real number projections reflects a different thinking and sends a different message to the school community. That message, which is a powerful one, is that every family's tuition contribution is appreciated and helps meet the overall

budget. The school would be worse off financially, and probably also pedagogically and socially, if families who can pay only partial tuition were not in the school at all. If the income from families who pay a partial tuition were taken out of

the budget, the tuition would be even higher for the full-paying families. The only case where this would not be true would be when a school has full enrollment with each family paying the full tuition. The more associative way of working described here can have a positive effect on the school's finances, on the social relations among parents, and on the social dynamics in the classroom.

### The Budget and Tuition Setting Process

Too often, the budget and tuition setting is a closed, internal process until it is finalized and thus excludes some of the people who will be most affected by the new budget and tuition rates: the teachers and parents. The budget and tuition are then presented to the school community in a finished form.

In a more inclusive, associative approach, the school board of trustees begins the budget process by reviewing the following:

- the current income and expense report, cash flow status, and budget projections for the current year with the business manager;
- income levels of teachers and staff in relation to their financial needs;
- program, facility, and staffing needs with the teachers and administration;
- current enrollment status and projections for next year with the enrollment coordinator;
- the affordability of any possible tuition rate increases for the current parents, initially with a small sampling of parents, the business manager, and the tuition adjustment committee; and
- the projected donation income with the development director.

Given these initial findings, the budget committee then drafts a preliminary balanced budget for the following school year with proposed tuition rates. The next step is for the school to have conversations about the proposed budget and tuition rates with the faculty, staff, parents, and possibly with selected donors.

The more the school understands the reaction of parents and teachers to the budget and the real life effect it will have on them, and the more the parent body has the opportunity to understand the reality behind the numbers on the school's side, the more likely that the budget will be supported and that inspired, creative ideas of how to increase income or how to save costs will arise. It is much better to recognize the tension areas through open



*If the ideals of Waldorf Education could be fully realized, these Waldorf students would come from many different economic backgrounds.*

## Two Contrasting Approaches to Tuition Setting in Independent Waldorf Schools

Tuition Approach	Worldview	Social Gesture	Initial Budgeted Income	Budget & Tuition Setting Process	Tuition Assistance / Reduction
Market perspective	Self-interest, competition / Spiritual subsidiary to finances	Closed process / Education viewed as a commodity	Based on all families paying full tuition	Limited review prior to setting the budget and tuition	Impersonal, formulaic third-party review and determination
Associative perspective	Cooperation and concern for others / Finances an extension of spiritual	Inclusive, open process / Education viewed as soul/spiritual activity	Based on anticipated income from parents	Inclusive process prior to setting budget and tuition	Face-to-face conversations between families and school representatives

dialogue prior to the budget being set, rather than have lingering dissatisfaction and gossip undermining the social climate of a school afterward. This open, informed dialogue prior to making a final decision regarding finances is a fundamental principle of working associatively.

Once the budget and tuition are set, it then becomes a matter of how to work with individual families who cannot pay the full tuition and how to achieve the Annual Appeal goal.

### School-Family Conversations to Determine Tuition

Most schools use a third-party evaluation service to analyze the financial circumstances of families who can't afford full tuition and to determine what they can afford to pay. Some schools use that third-party evaluation as the actual tuition a family must pay. Others use it as one of several determining factors. In each case, there is usually no in-person meeting between the applicant family and the school unless there is some provision for a conversation in an appeal process. Thus, in-person conversations are a measure of last resort.

In a more associative approach, the tuition adjustment conversation is central to the entire process. The goal of these conversations between parents and school representatives is to arrive at a mutually agreed-upon tuition amount, but only after each party is fully informed about the other's circumstances. During the conversation, the representatives of the school begin by acknowledging and appreciating the family's participation in the school community. They

then share the school budget and financial report along with the mission and vision of the school. This presentation might include a multiyear strategic plan. Thus, the school representatives paint a picture of the overall financial, pedagogical, and social state of the school.

The conversation then turns to the financial situation of the family and its ability to help the school meet its current and future needs. This support can and, it is hoped, will go beyond simply paying tuition. The family could be helpful, for instance, in advertising the school's open houses in their own neighborhood. The aim is to create an atmosphere of trust and cooperation and to avoid one of competition and self-interest, in which the family's goal is to pay as little as possible to the school and the school's goal is to extract as much money from the family as possible. Creative ideas that satisfy both parties are more likely to be generated in a mood of mutuality. A mood of trust and a sense of commonly held ideals and goals creates a thought-space in which inspired ideas about how to meet the school's financial needs can arise. Such ideas would otherwise never manifest within the context of the traditional approaches to tuition setting and assistance.

The amount of each family's tuition is determined by both the family and the school representatives. The center and focus of the conversation should be the education and well-being of the children in the school and how the best possible situation can be achieved through cooperation between the families and the school.

*continued on page 43*

# Wawa Munakuy Nursery/Kindergarten

## A Waldorf Initiative in the Highlands of Peru

BY JOANNE DENNEE & JOYCE GALLARDO

Seven years ago, Julio Herrera Burgos and his wife, Evelina Lucila Terrazas, decided to do something about the economic and social ills in their community of Andahuaylillas in the Peruvian highlands. Burgos, a former high school art and sculpture teacher at the Waldorf School in Lima, and Terrazas founded *El Proyecto Social Q'ewar* —The Q'ewar Social Project. The Q'ewar (pronounced *kay' wahr*) project was intended as an antidote to the extreme poverty, alcoholism, malnutrition, domestic violence, and homelessness that plague the towns and villages

in the province of Quispicanchi, to which Andahuaylillas belongs. Influenced by Anthroposophy, the philosophy on which Waldorf Education is based, Burgos and Terrazas resolved to create an economic and social initiative based on compassion, respect for the individual human being, love, and brotherhood.

*A worker at the Q'ewar Social Project makes a Waldorf doll that will probably find a home in North America or Europe.*

The project began with the training and employment of local women in the making of high quality Waldorf-style dolls. The work provided the women with steady employment, a supportive work environment, and a fair wage. To insure the family stability of the workers, the project has been committed to providing Waldorf-inspired day care for their children, beginning with the birth of the first baby. Usually women in the area must stop working when they become mothers or must leave their preschool children at home without proper supervision. At

the Q'ewar project, child care began soon after its founding, and in 2004 Wawa Munakuy Nursery/Kindergarten was formally initiated. Wawa Munakuy is pronounced *Wa' wa Moo nah' koo wee* and means “for the sake of the children” in Quechua, the language of the indigenous people.

Early in the development of the Q'ewar project, JoAnne Dennee, a Waldorf early childhood educator at the Lake Champlain Waldorf School in Vermont, was asked for help in marketing the dolls. JoAnne became a strong supporter of the initiative and, through her efforts, the dolls are now available to many Waldorf school communities in the United States. The business has grown so that today the project employs forty-seven women, plus five men who do the construction and agricultural work. About 250 dolls are produced each month and are distributed in the United States, several European countries, and Australia.

JoAnne made her first visit to the project in 2002. Fluent in Spanish, JoAnne has since visited the project each summer to help train local women in Waldorf early childhood principles and practices. In the



*Before beginning her workday, a mother brings her children to be taken care of at Wawa Munakuy (“for the sake of the children”).*

spring of 2009, accompanied by Joyce Gallardo, also an experienced Waldorf early childhood educator, JoAnne spent a month at the project working with the caregivers and teachers at Wawa Munakuy.

In 2009 increasing sales of dolls, plus grants from foundations in Switzerland and the United States, made possible the construction of a new, two-story building. Over 5000 handmade mud bricks were used in the structure, which has a terra-cotta roof. High school students from the Great Barrington Rudolf Steiner School in Massachusetts were among the volunteers who visited and helped make bricks. The ground floor serves as a home for the nursery/kindergarten. The second story of the school serves as a transitional refuge for women and children suffering from domestic violence and as an accommodation for visiting teachers.

The building was inaugurated on a sunny morning in May 2009. The delicate aroma of calla lilies and native roses wafted in the air. Crosses and flowers had been placed on the roof to gain the blessings of the spiritual world. Parents, children, friends, and guests spoke verses, sang, and danced together to give thanks for the new building. To the music of native instruments, the procession of children and teachers entered the school. Adorned with flower crowns and dressed in native costume, the children were led by their teachers, whose heads also were decorated with flowers. The help of friends from around the world was acknowledged. *The Foundation Stone Meditation*—the meditation used by Rudolf Steiner in 1923 to refound the Anthroposophical Society—was read. Before the actual foundation stone was laid near the flower-bedecked arch of the portal to the kindergarten, the “Halleluiah” was done in eurythmy.



*The playground at Wawa Munakuy and, in the background, the adobe bakery building that houses the adobe bread oven.*

The nursery and kindergarten-age children of the doll-makers come to Wawa Munakuy in the morning. These children are between one and a half to three and a half years old. While their mothers work making dolls, they are cared for in the nursery/kindergarten. It is their second home. Each morning as they come through the big, green doors with their mothers, they are greeted by warm smiles and a cheerful «*Buenos días, wawas!*» (*wawa* is the Quechua word for child) from the many workers.

Monday is “bread day,” and the children, with their teachers, pre-

pare and bake in the wood-fired adobe bread oven enough whole wheat bread to feed each family. Wednesday is “bathing day,” and the small children are bathed in tubs outdoors under the warmth of the morning sun in mountain spring water that has been heated by solar energy. A solar-heated, hot water bathhouse for the children, women, and men was installed last year, thanks to a donation from Germany. The caregivers wash and rinse the children with loving care and song. Wrapped in fluffy, hooded towels, the children, with shining, smiling faces, are rubbed dry, sitting beside the nearby golden wheat field. Their hair has been shampooed, combed, and (if necessary) deloused, and the little girls’ long, dark hair will be braided by the caregivers.

The workers’ school-age children attend the village school in the morning and then come to Wawa Munakuy for an after-school program. There they receive tutoring and homework support. The afternoon program offers the children nature walks, sports, and games before they start on their homework, handwork, and music activities.

During their visit, JoAnne Dennee and Joyce Gallardo worked with teachers at the school to



Children and teachers dance at the inauguration of the new school building.

develop their understanding and practice of the principles of Waldorf Early Childhood Education. One aim was to establish a daily rhythm of healthful activities. On a typical morning, children and teacher took a walk through the adjacent biodynamic gardens and along the edge of the cornfield. Then they picked chamomile and mint leaves in the herb garden and carried them back in little baskets to be used for tea at the morning meal. For the meal, the children sat at a table in the kindergarten decorated with flowers from the garden. A candle was lit, and a blessing was sung in Spanish:

*O, ángel mío, guardián tan fino,  
Noche y día, tarde y temprano,  
Llévame a la puerta del cielo,  
O, ángel mío.*

“Oh, angel mine, guardian so fine; night and day, early and late; lead me until I reach heaven’s gate. Oh, angel mine.” This was followed by the familiar Waldorf verse:

*Tierra, ésto tu gracia nos dió,  
Sol, ésto tu luz maduró.  
Sol y tierra bien amados,  
Nunca serés olvidados.*

“Earth who gives to us this food, sun who makes it ripe and good, Sun and Earth you are both well loved, and never will you be forgotten.”

Afterward, the younger children were tucked into their little beds in the corner of the room for a nap. The older children played indoors and out. Songs and finger games, simple nature crafts, and free

play filled the rest of the morning. The mothers appeared at lunch and *siesta* time, tucked their little ones into *mantas*, or carrying blankets, and carried them home on their backs down the long, steep hill. «Adiós! Hasta la tarde!»

The Q’ewar project provides its workers with a viable occupation and income, care and education for their children, and also a sense of community. Vilma, one of the dollmakers, said:

The Q’ewar project has helped so many people. Here I know that I can work in a tranquil environment and my children are well cared for. It is not like this in other jobs, where I cannot bring children with me to work. . . . Julio and Lucy have always told us that we need to work together like a family, and that is why I very proudly call them “Papa” Julio and “Mama” Lucy, since I do not have a mother or father. I feel that everyone has to support each other like a family, not only to be concerned for our own family or our own situation. When it rains, it rains for everyone. When the sun shines, it shines for everyone.

Almost a century ago, Rudolf Steiner observed that human beings have been too long separated and ought to live together in mutual support, in brotherhood. He said: “It must depend upon the human will to determine how brotherhood shall be awakened among men.”\*

In the village of Andahuaylillas, tucked away in a valley in the Andes Mountains, the founders and members of the Q’ewar project have had the will to create a community based on human brotherhood. The nursery/ kindergarten there is a natural expression of this ideal. ☉



As in Waldorf early childhood centers and kindergartens all over the world, the children at Wawa Munakuy take part in the baking of bread.

#### Note

\* Rudolf Steiner, *The Challenge of the Times* (Spring Valley, NY: Anthroposophic Press, 1941), pp. 177–178.



*Maestro Carlos, a local musician who has become part of the Wawa Munakuy family, plays for the Day of the Mother celebration.*

Those wishing to support The Q'ewar Social Project through buying or distributing the dolls produced there can contact JoAnne Dennee at [earthheart@madriver.com](mailto:earthheart@madriver.com) or at 802-425-4185. The recently founded Madrina Project gives "godparents" in other

countries the opportunity—through a gift of \$150—to help a child from an impoverished family attend Wawa Munakuy for a year.



**JOANNE DENNEE** is an early childhood educator at the Lake Champlain Waldorf School who is dedicated to giving love to the children in Vermont and Peru. She has written three books on gardening and the nature curriculum. JoAnne has served as The Q'ewar Social Project's advocate and USA distributor for their beautiful dolls. These can be viewed at [www.qewar.com](http://www.qewar.com)



**JOYCE GALLARDO** is an early childhood educator and mentor. She has worked with children internationally in Ecuador, Mexico, Nicaragua, and Peru. Joyce graduated in August 2009 from the Spatial Dynamics Training Program.

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*Lamb, continued*

The success of working in this associative way hinges on the skill of the "conversationalists"—those who volunteer to represent the school in the tuition-setting meetings. They must create a mood of openness and trust and adequately paint a picture of the school, including its finances, mission, and values. This atmosphere enables parents, out of appreciation and insight, to freely contribute as much as they can. Important also is the ability of the school's representatives to consider the family's situation while being equally responsible for the financial goals of the school. Too much sympathy for the parents' situation will result in less-than-optimum support for the school. Being too hard-nosed regarding the school's finances can undermine the conversation and elicit an adversarial attitude from the family.

More than twenty Waldorf schools in the United States are working or have worked with this associative approach to tuition adjustment. Admittedly, there are varying degrees of success, both financially and socially. The primary factor regarding this variance is the ability of the school conversationalists to work in the manner described. Working in an associative way can be a challenge, because it is contrary to the normal way of working in the competitive, capitalistic marketplace. Individuals are asked not

to focus on self-interest but to be aware of and to work for the larger good. If parents, teachers, staff, and board members succeed in achieving this excellent goal, their efforts to align the finances and educational mission of the school will have a beneficial effect on the whole school community. ☉



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Besides promoting new approaches to independent school tuition, he is exploring alternative ways to fund education and implement universal school choice in the United States. He is the author of the newly published *Associative Economics: Spiritual Activity for the Common Good*, available from AWSNA publications at [www.whywaldorfworks.org](http://www.whywaldorfworks.org) or 518-672-7878.

The Institute for Social Renewal ([www.socialrenewal.com](http://www.socialrenewal.com)) assists schools that are interested in the Accessible to All tuition approach. For more information, contact Bob Monsen at [robertmonsens@earthlink.net](mailto:robertmonsens@earthlink.net) or 650-879-0850.

been done before this point, the pupils' inner experience is: "We have only just started to learn something and now it is all over." This thought is mostly unconscious but will manifest as restlessness. Then the story has a disturbing effect.

Here we have an example of a time rhythm. Every activity has its own proper time. What is the right moment, the "kairos," for storytelling? The story need not be at the end of the main lesson. It can fit elsewhere into the course of the day. If the class teacher has a lesson at the end of the school day with his own class, that period is ideal timing for the storytelling. It is splendid to close the school day with a story.

Teachers should be aware how many stories the children are told in the course of a week. The students may be listening to stories in handwork or in language class as well as in the main lesson. This matter should be discussed in meetings of the faculty.

Children may be exposed to too many tales and stories. In intellectual activities, the pupil's "ego" connects with his or her body. The ego "settles." In imaginative and pictorial activities, the ego loosens itself from the body. This is a rhythm specific to Waldorf Education, seeing to it that the processes of the ego, connecting with and loosening itself from the body, are in the right relationship to one another. If the former activity is too strong, the ego becomes a prisoner of the body. Then, the needs of the body dictate life. If the second activity is too strong, the body loses its bearings. Life is exhausted through unfulfilled wishes and ideals that are never realized.

### Waldorf Education and Self-Examination

It is important that we within the Waldorf movement examine and assess how we practice Waldorf Education. If there are elements that need to be changed or eliminated, researchers from outside the movement will sooner or later identify and criticize them. For example, a recent article by an external researcher describes the behavioral problems of a

Waldorf student during and after the morning's rhythmic activities:

It could be supposed that his expressive and effusive personality is inclined to manifest behavioral problems in such strongly formed, ritualized, collective activities.



*The crux of the main lesson is the "work" or middle section, during which the children, with the help of their teacher, increase their knowledge and develop new skills and capacities.*

This observation and appraisal from the outside raises a fundamental issue. If the Waldorf movement does not examine and take a critical look at its own educational practices, science will do it instead. And it is already doing so. It would certainly be better if this capacity for critical dialogue would be exercised within the school movement beforehand.

I have tried to show that the threefold structure does not belong to the essential characteristics of Waldorf Education. On the contrary, it can be a hindrance to the development of a teacher-pupil relationship that breathes between teaching and learning.

After over ninety years of Waldorf Education, we need to examine the way it has developed in order not to damage it, but rather to renew it and reinvigorate ourselves. I have formed the conviction through the years that the source, or spring, of renewal lies in the original indications and intentions of Rudolf Steiner. If this spring begins to bubble up in us, we will become viable for the future. The possibility will then arise of not having to make a lot of unnecessary diversions. Something new does not need to be taken hold of just because of its newness, and innovations need not be retained if they fail to provide results.

However, time marches on. If we do not ourselves undertake this renewal through the questioning of our teaching habits, some of which may have no basis in the origins of Waldorf Education, others will do it for us. The only unfortunate thing about the observation cited above is that we did not make it ourselves. Such research should be a stimulus to our own self-examination. ◉

## Book Review

# Laughing in a Waterfall

## A Mother's Memoir by Marianne Dietzel

REVIEWED BY RONALD E. KOETZSCH

On the sunny autumn morning of November 29, 1996, Nina Dietzel, eighteen years old, her lifelong friend, Kirsten Bergh, seventeen, and Linda Bergh, Kirsten's mother, were driving to shop at a Salvation Army store in Hudson, New York. The girls had recently come from Minneapolis to attend the high school of the Hawthorne Valley (Waldorf) School, and Linda was visiting. Kirsten was driving. The car hit a patch of black ice on the two-lane country road and skidded out of control into the path of a huge, oncoming semi-trailer truck. Nina and Kirsten were killed instantly, and Linda was seriously injured.

A few hours later, in Minneapolis, Marianne Dietzel, Nina's mother, learned from her husband, Dennis, of their only daughter's death. Thus began Marianne's journey from unspeakable grief to an understanding and acceptance of Nina's death and to a celebration of her brief life, a journey recorded in this memoir.

The book is in part a chronicle of Nina's life and of her deep, "destiny" friendship with Kirsten Bergh. Some of her childhood was spent in Minneapolis, where she attended the Minnesota Waldorf School and where she got to know Kirsten in kindergarten. Some was spent at Camphill Village Minnesota. This community, which Nina's parents had chosen to be



Kirsten Bergh and Nina Dietzel at the Minneapolis airport, August 31, 1996, about to leave for Harlemville, New York

part of, is dedicated to the care of persons in need of special care. It is based, like Waldorf Education, on the work of Rudolf Steiner. Despite periods of separation, Nina and Kirsten maintained their close relationship.

Because there was no Waldorf high school in Minneapolis, Nina

attended a large public high school. After her junior year, she and Kirsten both decided that they wanted to return to a Waldorf school. They applied to the Hawthorne Valley School in Harlemville, New York, were accepted, and on August 31, 1996, left Minneapolis for New York. They moved into the home of one of the high school teachers and started school. The accident occurred less than three months later.

The book also chronicles the inner and outer experiences of Marianne, Dennis, and their two sons following Nina's death. It bears witness to the consolation and healing that can be provided, even in the most horrific circumstance, by family, compassionate friends, community support, music and singing, ritual, and by a worldview that affirms the reality of the spirit.

For Marianne and Dennis, both students of Anthroposophy—the worldview taught by Rudolf Steiner—death is not the end of life but only the transition to another, spiritual form of conscious being. And the family has indeed experienced Nina as alive and present in their lives. The book's title comes from their experience at a waterfall of Nina's spirit beaming down at them from the top of the cataract. Marianne and Dennis also believe that every event, even the tragic death of a beloved young person, has meaning and purpose.

Confronting the terror and the mystery of death is one of our inevitable tasks as human beings. Marianne Dietzel's memoir of her daughter, Nina, provides an example of how and how well that may be done.

Laughing Bridge Publishing, St. Paul, MN, 2010  
282 pages • \$18.00 • Available at: [www.mariannedietzel.com](http://www.mariannedietzel.com)

*Two souls sailing alone in  
a great sea  
were blown together  
into the same harbor to  
rest.*

*She gave me the moon  
and so I have given her  
the sun.*

*Now we dance  
forever in the moonshine  
while sunbeams  
gently caress our cheeks.*

—Nina Dietzel

## Book Review

# Lazy Jack; King Thrushbeard; The Prince and the Dragon; and Sylvain and Jocosa

## Traditional Tales retold by Kelly Morrow

REVIEWED BY RONALD E. KOETZSCH

Kelly Morrow is a class teacher at the Shining Mountain Waldorf School in Boulder, Colorado. [Please see her article on page 7 of this issue.] When her search for first readers appropriate and challenging for her students proved fruitless, she created her own. The four little books range from 18 to 38 pages. Each book tells a folk story in a simple, clear, but interesting way, and each story is enriched by a moral truth. The cover of each is an engaging color illustration, and there are black and white drawings throughout.

**Lazy Jack** is the first in the series. Jack's lack of will renders him unable to complete the simplest of practical tasks in life. This problem becomes quite hilarious and meets the budding sense of humor of the eight- to nine-year-old. Jack learns that he must apply his will again and again. Through this time of learning, he shows his respect and love for his mother. Ultimately, his perseverance and desire to learn leads to reward and happiness. This moral can be a stimulus for those children who are having trouble applying themselves fully in their daily work and learning.

In **King Thrushbeard**, the second reader, the haughty princess must endure hardship, pain, and loss in order to be cured of her arrogance. Through these experiences, she is transformed and begins to realize her true self. Because of her efforts to change, she gains "riches" and happiness in the world. The children are made aware of the dangers of pride and of the teasing of others that can arise from it.

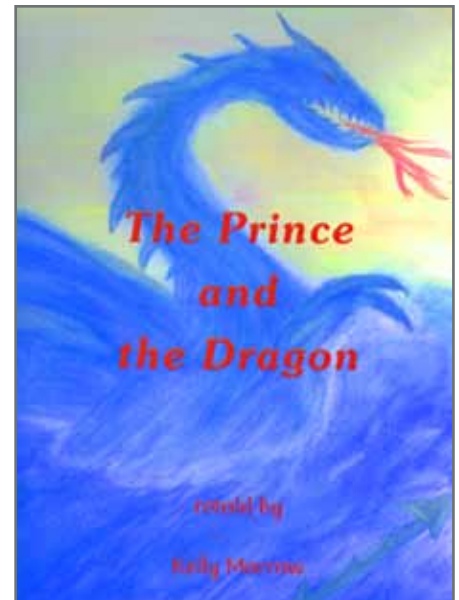
The prince and the princess in **The Prince and the Dragon**, the third reader, are like two types of children in our classrooms today. One wants to conquer everything with force and might. The other is quite sensitive, sometimes fearful, yet highly aware of the emotional, nonverbal mood of the room or

a person. The prince and princess encounter the dragon—the one who swallows you if you are not awake and alert. He already has many in his power. The mighty young prince fights and fights, making little progress. He must wait for the timid one to gain enough courage to assist him. The prince

supports the princess in her effort to grow stronger. Then, and only then, when they unite together, are they able to conquer the dragon. Once this uniting has occurred, they can go forth into the world to help others. It is a powerful story for the individual, for the community, for the world in our day.

**Sylvain and Jocosa** is the fourth reader, and takes a step beyond the first three readers in the complexity of the story. It is about friendship, commitment, the pain of separation, and reveals the help from the spiritual world that is always available.

The level of difficulty increases with each reader, with the leap from the third to the fourth somewhat larger. Each may be used individually. No story content or skills are missed by using them separately or in a different order.



AWSNA Publications, Ghent, NY, 2010  
*Lazy Jack* and *Sylvain and Jocosa* are \$3.50  
*King Thrushbeard* and *The Prince and the Dragon* are \$4.50

## Book Review

# Three Storybooks by Jakob Streit

REVIEWED BY RONALD E. KOETZSCH

As many Waldorf teachers and parents discover, it is not easy today to find appropriate storybooks for young people, books that are informative and inspiring, books that convey a wholesome view of life and of the world. But it is possible, and three new books from AWSNA Publications are a valuable resource.

Jakob Streit was born in Switzerland in 1909. He became a student of Rudolf Steiner and of Anthroposophy and was educated to be a teacher. Although convinced of the advantages of Waldorf Education, Streit chose to be an elementary grades teacher in the Swiss public school system. He taught for many years in Kanton Bern. In 1976 he wrote a book entitled *Waldorfpädagogik in öffentlichen Schulen* (*Waldorf Education in Public Schools*).

During his teaching years, Streit began to write books for children and young people. After his retirement, he devoted the rest of his long life—he lived to the age of 98—to writing. Streit wrote over fifty books in all, about forty of them books for children and young adults. Many of these latter are historical novellas based on real personalities and events and bring to life a particular historical period and culture.

David Mitchell, head of AWSNA Publications, has been working diligently to make Streit's children's books available to English readers. The three books described below were all published in May 2010, and each is about 100 pages in length. Each book is enhanced by beautiful pencil drawings. The first two are appropriate for children from age nine and up and the third for children eleven or twelve and older.

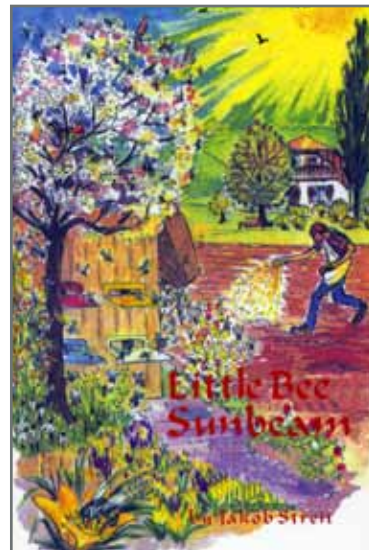
### ***The Bee Book*** (published in German in 1944)

Streit learned beekeeping as a young boy and was a lifelong beekeeper or “Bee Father,” as the German word *Bienenvater* is translated. The story describes how a young boy named Oliver learns all about bees and the life of the hive from his grandfather. *The Bee Book* is at once a story about a young boy but also an education about bees and beekeeping. With clarity and love, Streit brings to life this amazing

phenomenon of the natural world.

### ***Little Bee Sunbeam*** (published in German in 1978)

This is a story set in the beehive and its environs, and the main characters are the bees themselves: the queen, her faithful servant Abelia, the honey-bees, master builder bees, and guard bees. The book describes the life of bees from the bee's perspective and includes encounters with human beings, birds, ants, and other denizens of the farm where the hive is located. This story too is both entertaining and educational, providing in an unobtrusive way much information about bees and beehives.



### ***Columban*** (published in German in 2002)

This book is based on the life of Saint Columban (540–615), the great missionary of Celtic Christianity. Celtic Christianity, influenced by the ancient Irish religion, had a strong mystical element, a deep connection to nature, and a nonauthoritarian structure. As a boy, Columban was educated in an Irish monastery and, after deciding to become a monk, spent three years on the island of Iona. Then, according to tradition, in order to escape the temptations created by the beauty of Irish maidenhood, he left his homeland. Columban spent the rest of his life in France, Germany, and Italy bringing Christianity to the Germanic tribes, founding monasteries, and confronting the more hierarchical Latin Christianity coming out of Rome. Jakob Streit is a master at bringing an historical period to life and weaves into his story fascinating information about how people lived and thought during the Early Middle Ages.

Each of these books is a small treasure for the young reader.

AWSNA Publications, Ghent, NY, 2010  
Each book is \$10.00

## Book Review

# The Third Culture

## Participatory Science as the Basis for a Healing Culture by John Michael Barnes

REVIEWED BY RONALD E. KOETZSCH

Children in Waldorf schools study the scientific method and its application in understanding the natural world. They learn about objective observation, the collection of quantified data, and the discerning of patterns of cause and effect in the data that leads to the formulation of scientific principles and laws.



Waldorf students are introduced as well to an alternative method of experiencing and understanding the world of nature. This approach originated with the scientific work of Johann Wolfgang von Goethe (1749–1832). Although known primarily as

a poet and dramatist, Goethe was also a scientist who did extensive research in many realms, including botany, mineralogy, and meteorology. Goethe rejected the objectivist scientific approach, which, beginning with Francis Bacon in the early seventeenth century, had by Goethe's time come to dominate Western thinking and which is still considered the normative scientific method.

In *The Third Culture*, former Waldorf teacher John Michael Barnes focuses on Goethe's scientific method, presenting it as a necessary balance to mainstream science and as a potential healing factor in our modern alienation from nature. Barnes describes Goethe's scientific approach as "phenomenological, holistic, and participatory."

Goethe's method is phenomenological in that it begins with the "selfless" observation of the natural phenomenon in question, without the imposition of preexisting concepts. The Goethean researcher lets the object—whether it is an oak tree or a quartz crystal—speak for itself. The method is holistic in that it considers the object of study not in isolation, but within its total environment. Goethe's method is participatory in that it requires the conscious inner participation of the researcher. The researcher must use empathy,

imagination, and intuition in processing what his observation of the phenomenon brings. Only then can he grasp and understand the natural laws that live in and are manifest in the phenomenon. Barnes provides an instructive example of how this method can be applied to a humble but beautiful denizen of the natural world—the buttercup.

Analytical science leads, through its application in technology, to the mastery of matter and nature. Our modern world with its cars, airplanes, computers, washing machines, and cell phones has been made possible by natural science.

Barnes acknowledges that participatory science does not result in the inventions and conveniences such as mainstream science and technology produce. However, this kind of research has other, perhaps equally valuable, results. Goethean science cultivates the ability to observe and perceive the outer world and helps develop the inner capacities of empathy, imagination, and intuition. Also, it can bring the human being into deeper connection with the natural world, helping us to overcome the alienation from it that we experience today.

Also, according to Barnes, participatory science can prepare one to create art that is imbued with true beauty. For Goethe, artistic beauty is an outward expression of the hidden laws of nature that would otherwise have forever remained concealed. A person who, through conscious inner participation in natural phenomena, has experienced and internalized those laws, can express them in painting, drawing, music, and the other arts. There is a connection between the work Waldorf students do based on the Goethean investigation of nature and their many artistic activities.

Barnes points out that the Goethean approach can also lead to improvements in practical life. He cites the work of Rudolf Steiner as an example. As a young man, Steiner studied Goethe's scientific approach deeply. Thereafter, he applied the method in various realms and was thus