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Renewal



IQ, Emotional Intelligence, and Waldorf Education
The Art of Parenting
Waldorf Teacher Education

A JOURNAL FOR WALDORF EDUCATION

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Editorial offices: 3911 Bannister Road, Fair Oaks, CA 95628 • e-mail: rkoetzsch@awsna.org

Business office for subscriptions and advertising:

AWSNA Office for Outreach and Development, 65-2 Fern Hill Road, Ghent, NY 12075

e-mail: subs_adsrenewal@awsna.org • 518-672-7878

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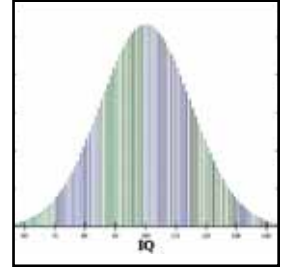
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Editor Ronald E. Koetzsch, PhD • Design, Layout & Production Team Anne Riegel-Koetzsch, Jason Yates, Ronald E. Koetzsch • Copy Editors & Proofreaders Anne Riegel-Koetzsch, Charles H. Blatchford, PhD, Judith G. Blatchford • Technical Alchemist Jason Yates • Subscriptions & Advertising Manager Anamyn Turowski • Staff Writer Thomas Poplawski • Giver of Moral & Practical Support David Mitchell
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Waldorf Alumni Forum

Eilis Maynard, Hawthorne Valley School, Harlemville, NY, Class of 2004

Eilis [Eye-leesh] Maynard now lives in Cambridge, Massachusetts, and works for the Boston-based magazine Culture. The scope of her art and craft portfolio shown here is characteristic of the range of work by Waldorf high school graduates.



Eilis Maynard

In 2008 I graduated from Emerson College in Boston with a bachelor's degree in writing, literature, and publishing. Before college, I received thirteen years of Waldorf schooling in upstate New York. Most fresh college graduates deal with a barrage of career-oriented questions posed by everyone from Dad to strangers making dinner-party conversation. They all want to know, "What's next?" As a Waldorf school product, I had to field these questions just like everyone else. However, I had the privilege of answering a separate array of questions tailored specifically for Waldorf graduates.

The central theme was: What happens when Waldorf kids grow up? This is a valid question, but a hard one to answer. My Waldorf friends and I all wonder what the answer is, despite knowing that we, in fact, are the answer. Although I cannot give a definitive response to this question, I can try to convey how being a graduate of an education based on the ideas of Rudolf Steiner has affected my life so far.

Upon entering the college environment direct from Waldorf high school, I experienced shame and anger. There I found myself to be a complete ignoramus when it came to pop-culture references, political goings-on, and video game operation. This was made more acute by my desperate desire to stay afloat in such a ferociously competitive ocean of insecure young adults. At first it was hard to be the girl who didn't know the words to the songs that everyone else stood up to belt out in unison, but who remembered every word of "Siya Humba" and "Oh Darkness Oh Tree"—songs that no one else knew from a hole in the wall. Trying to fake it proved arduous

and unsuccessful, so I was stuck with admitting my lack of knowledge—a somewhat difficult position.

Eventually, however, it became apparent that knowing every conceivable snippet of pop-culture trivia was not necessary and that my friends found it entertaining to fill me in on everything I'd missed. The initial fear and intimidation caused by being a media-deprived teenager faded. My fellow students thought it cool that I had learned to knit and sew and weave. Many of them claimed jealousy at not having been exposed to all the "fun" activities I had experienced. They'd say "I wish I went to school where I didn't have to do real work." This of course made me laugh secretly and bitterly, remembering the tortured main lesson



Hand-weaving project, tenth grade



Projective geometry drawing, eleventh grade

book nights and heaps of crumpled, unsuccessful geometric drawings. Through narrating the wonders of Waldorf Education to those around me, I discovered another Waldorf student on my floor, and together we accidentally met others—all comforting discoveries.

Academically, college was manageable. I felt reasonably well equipped in the area of writing—especially creative writing—and knew how to do in-depth readings of literature. I excelled in drawing and photography classes as well. This made me once again grateful for what I had learned in high school. I had several uncanny encounters with poems in literature classes. Reading a Gerard Manley Hopkins poem, I suddenly realized that somewhere in the back of my brain I knew the words by heart. Reading a Robert Frost poem, I found myself singing a musical version that I had learned in lower school. These discoveries were undeniably delightful. They made me feel that perhaps I was at an advantage.



Oil painting, eleventh grade, after a Venetian master

In a few classes I was unfamiliar with terms whose meaning was assumed—such as *juxtapose*, *gentrify*, *raison d'être*, and *bildungsroman*. In science and civil rights classes, I learned for the first time certain “fundamentals” about which the professor said something like “I know you all know this but I’m just going to refresh your memories” (Thank God for that!). This caused me to question

my prior education. Was my ignorance merely a product of my not paying attention in classes? Was it caused by bad teaching? Or was it the Waldorf curriculum that was at fault?

After several discussions with public school friends, I discovered that they all had their own frustrations with the thoroughness of their high school educations. Perhaps my issue was a standard, can’t-get-around-it problem with modern education. No

curriculum can cover everything and no faculty, however gifted and dedicated, can impart all the knowledge one will need later on. Perhaps Waldorf Education is criticized for shortcomings that are inevitable with any form of education.

Despite these minor stumbling blocks, I survived the academic challenges of college without many bruises. I maintained a good grade point average without too much hair-pulling, and graduated feeling on par with my peers in terms of competence in my major field of study. In addition, I had, as a legacy of my Waldorf schooling, a solid practical knowledge of various arts and crafts, including stained glassmaking, jewelry making, sculpture, drawing, weaving, sewing, knitting, and bookbinding.

Waldorf Education affected my social awareness most. Being with the same core group of students for years, learning in the same classrooms with the same teachers, and playing on the same playground was an extended learning experience in itself. Watching classmates grow over a twelve-year period taught me a few things about human beings. Over and over, I wrote people off: “I don’t like that person because of X.” But because “X” repeatedly proved to be something capable of change and/or improvement, I often had to amend my judgments. In that

continued on page 47



Plaster of paris bas-relief, tenth grade



Bookbinding project, twelfth grade

From the Association

Swimming Against the Digital Stream in Silicon Valley

BY PATRICE MAYNARD

On October 23, 2011, the front page of the Sunday *New York Times* featured an article about Waldorf Education. Focusing on the Waldorf School of the Peninsula in Los Altos, California, the article noted the irony of a school in the heart of Silicon Valley eschewing computers in the classroom and discouraging their use at home. Pulitzer Prize-winning journalist Matt Richtel gives a perceptive and insightful description of the school, the educational philosophy behind it, and the Waldorf curriculum. He depicts the extraordinary care Waldorf educators take in protecting children and offering them developmentally appropriate, experiential learning, for life.



Patrice Maynard

In the days following the article's publication, the school and Waldorf Education were the focus of much media attention. While this publicity is a fine thing, we should not let our heads be turned by it. We need to keep our attention on the children and on the task to which we have committed on their behalf—receiving them in reverence, educating them in love, and sending them forth in freedom.

The most desirable result of this sudden attention may be to change the dialogue about education in this culture to allow a broader, lighter conversation about the very nature of childhood and of learning. Think how the world might change if we could include in that dialogue the idea that early childhood needs protecting from invasion and distraction so that young children can form a foundation for physical resilience and mental clarity. Think how the children would flourish in adulthood. Think how capable people might be if, before the age of fourteen, they had a rich, story-filled, imaginative, and rigorous educational experience with teachers dedicated to their full development. Think how confident, open, and socially adept the younger generation could become if high school students were exposed to collaborative learning, experienced their studies

through artistic-intellectual activity, and had teachers who consciously strove to be worthy of emulation.

If the aims and ideals of Waldorf Education could replace the now dominant test-based and performance-oriented idea of education, the lives of individuals and the nature of society might be changed. Our experience and research tell us that most Waldorf children grow up to be well-adjusted, well-rounded persons, that they are ordinary loving people, happy in their world, and good to be around, though there are those Waldorf graduates who do become cultural celebrities and superstars as well. To change the imagination that forms education is to change the world, renew the culture, and build a future worthy of the human beings in it.



The New York Times: *Waldorf is front-page news.*

Waldorf Education seeks to help young people develop an awareness of the needs of the world and an impulse to help meet those needs. It tries to communicate the truth that we fulfill ourselves as human beings, not through competitive success or material wealth, but through loving service. To have more people in the world who understand this vision would create a very different world from the one we have. If the recent publicity about Waldorf Education brings this to pass in time, it will indeed have been a gift—an extraordinary one. ☉

From the Editor

Eurythmy Helmet Article Goes Awry

BY RONALD E. KOETZSCH, PhD

In the Spring/Summer 2011 issue of *Renewal*, my editorial was entitled “Serenity, Cheerfulness, and Humor.” In it I wrote about the importance of humor and the therapeutic effect of being able to laugh at ourselves. I noted that Rudolf Steiner said that the capacity for self-satire is essential to persons in Waldorf Education and in other movements growing out of Anthroposophy.

On page 18 of the same issue, we reprinted an article from the newsletter of the Bright Water School in Seattle. The article was entitled “Study Reveals Need for Safety Equipment in Eurythmy Class.” It reported that the school is requiring students and teachers to wear bicycle helmets in eurythmy class to prevent injury from misdirected eurythmy rods and other dangers.

The article was a satire. It was not meant to be serious. In my introduction, I mentioned that the article was published in the April 1 (Yoo hoo!—the April Fools) edition of the newsletter of the school. I felt that this fact, plus several (to me) obviously tongue-in-cheek statements (i.e., that the colors of the helmets would be coordinated with the colors of the eurythmy gowns) would alert readers to the humorous intent.

Some of our readers (the majority, I hope) got the joke. I received e-mails expressing gratitude for mixing some levity into the otherwise somber task of educating children for an ominous world. Comments included: “We laughed ourselves silly” and “You made it worthwhile getting out of bed today.”

Some of our readers, alas, took the article seriously. I received a number of e-mails chastising me for publishing an article that promotes paranoia about child safety. We quickly sent out a blanket e-mail to the schools revealing the actual intent of the article. I then received another salvo of e-mails chastising me for making fun of eurythmy.

These rebukes were distressing, since the article did not aim to make fun of eurythmy. It aimed to make fun of teacher/parental obsession with child safety. It wanted to ask the question: At what cost to our children’s experience and development do we parents and teachers protect them from every danger, real and imagined?



Ever since the editor’s mother (Bless her soul!) counseled him to wear a helmet in all dangerous situations, he has conscientiously followed that advice, including while playing checkers, eating bony fish, editing, and answering emails from irate readers.

In any case, my apologies to readers whose blood pressure was raised by the article. In the future we will preface all attempts at satire with a banner headline: “Danger—Humor Ahead.”

There is an interesting addendum—a life-imitates-art phenomenon. Shortly after the article was published, I received an FYI e-mail from a teacher at a nearby Waldorf school. She reported that a girl student had been struck in the head by a eurythmy rod and had to be taken to the emergency room at a local hospital. And not long after that, at the Bright Water School itself, one of the students depicted in the article was struck by a rod, though not seriously hurt.

Does this mean we should require helmets in eurythmy class, plus goggles, knee pads, kevlar vests and underwear, and steel-toed eurythmy shoes? I hope not. It does mean that we should alert

the children to dangers that exist—in eurythmy class and elsewhere—and help them develop the clear consciousness of themselves and their surroundings that will help them safe in every situation. ☺

Prayerful Petition

“Dear God, give us the ability to laugh at ourselves so that we shall never cease to be amused.”

Media, Memory, and Child Health

BY RONALD E. KOETZSCH, PhD

Harvard Magazine recently (November/December 2011) carried two articles related to the electronic media. The information presented has stunning implications for how we raise and educate our children in a media-saturated environment.

One article is entitled “How the Web Affects Memory.” It reports on research done by Harvard psychology professor Daniel Wegner. Back in 1985, Wegner coined the term “transactive memory source” to describe our tendency to remember some things but to outsource our memory of other things—to another person, perhaps (a wife good at remembering relative’s birthdays), or to a personal journal.

Now, with the ubiquity of digital devices, we need to remember fewer and fewer things. Cell phones make it unnecessary to remember phone numbers—even our own. GPS devices in cars make it unnecessary to remember how to drive from point A to point B, even when A is our home and B is our place of work. A very large, nay, near cosmic transactive memory source is the Internet. With a couple of keyboard strokes, we can access almost any fact about anything.

Wegner’s recent research indicates that, when people have access to Google and other Internet search engines, they tend to remember fewer facts and less information. “We become part of the Internet, in a way,” he observes. “We become part of the system, and we wind up trusting it [to remember things for us].”

Wegner is not particularly concerned about this dependence, likening it to students’ reliance on calculators to do math problems. But the phenomenon raises basic questions: How will a Google-based intellectual life affect our children and our children’s children? Will human memory atrophy? If it does, what will be the effect on logical thinking or decision making when one doesn’t have the time or inclination to consult the Internet for relevant facts and experience?

The other article is entitled “The Mediatrician” and focuses on the work of Harvard Medical School professor Michael Rich. Rich collects studies on and himself conducts research on how children today use media and the effect that it has on their physical, mental, and social health.

The average American young person is engaged with media eight hours a day. This is an increase of two hours per day in the past five years. Children under six use electronic media more than two hours a day. “This is the air kids breathe,” Rich explains, “and in many cases, we have no real idea how it is affecting them.” Rich nevertheless has opinions about some aspects of juvenile media use.

For example, Rich counsels against violent video games for children. Last June, the United States Supreme Court ruled that violent video games pose no more danger to children than a gory Grimm’s fairy tale. Rich opposed the decision, observing that a fairy tale cannot be compared to a graphic



Hello Google, goodbye memory



Media use by children under six (and under one?) is increasing rapidly.



Children who play video games before going to bed sleep poorly and have diminished memory the next morning.

video game where human beings are torn limb from limb and beg for mercy as they are being tortured. “Written stories require translation in the imagina-

Another area of concern for Rich is multitasking. The typical young person spends an increasing amount of time (now at least two hours) a day using two or more media devices simultaneously. Studies indicate that chronic multitaskers are unable to block out extraneous information and are thus less able to focus and less able to do a task well, even though they feel very confident about their performance.

Rich is particularly wary of television and video watching by very young children. “We know from recent research that three elements optimize early brain development: face-to-face interactions with a caregiver, interactions with the physical environment, and open-ended, creative, problem-solving play like molding clay or sitting in a sandbox. We also know that screen media don’t provide any of those things.”

Media use is an important factor in child health, as are diet and exercise.

tion. A child only can imagine what his or her life experience allows,” he observes.

Rich cites a study that shows that children who watch violent videos are much more socially isolated. Another study indicates that adolescents who play video games in the evening have poorer quality sleep. Since sleep is the time when the brain stores and processes information, these same subjects had, in the morning, less memory of what they had learned the previous day.

Rich is also concerned about children’s exposure to television advertising and programming. One study shows that a child’s exposure to alcohol advertising on television has more effect on later alcohol use than age, parental influence, social status, or church attendance. Another found that 70 percent of network shows contain sexual material but fewer than 10 percent deal with sexual risks or responsibilities.

The health effects of media use by children is also an area of focus. Rich sees media use as a major factor in children’s health, as are diet and exercise. Physicians, teachers, and parents should consider media use in the diagnosis and treatment of various problems that affect young people, including obesity, eating disorders, anxiety, desensitization to violence, high-risk behavior, attention disorders, and drug and alcohol use.

In 2010 Rich gave a speech to the American Academy of Pediatrics entitled “Finding Huck Finn: Reclaiming Childhood from the River of Electronic Screens.” He observed that, in this age of media, children are constantly subjected to external stimuli, and they have little or no time to sit and do nothing. Yet the resting brain is as active as the task-focused brain. Whole networks of nerves in the emotional, visual, and memory centers are engaged when there is no external stimulus. Periods of rest may be essential for brain development, for creating new neural connections, synthesizing information, and forging a sense of self.



Eight hours a day: Where is this leading?

Waldorf educators and parents strive to protect children from television, videos, video games, and the like until they are old enough to deal with these media in a mature and conscious manner. In doing so, we open ourselves to the charge of being out-of-step-with-the-times Luddites. It is comforting to find an influential person in the mainstream culture, such as Dr. Michael Rich, who shares some of our concerns. ☺

The Myth of IQ

BY MICHAEL BIRNTHALER, PhD

A century ago, modern psychology discovered the “Intelligence Quotient” (IQ). A new image of the intelligent human being came to dominate modern thinking. Only in the last two decades has the concept of “emotional intelligence” sought to work against the cultural and pedagogical effects of the general belief in intelligence.

The Myth of Intelligence

In Western culture, until a few hundred years ago, a human being was considered “intelligent” when he could combine within himself the full range of intellectual and moral virtues. This included mental quickness, reason, clarity of understanding, and also a strong faith—or as Rudolf Steiner put it, “having one’s head in the heavens.” For centuries, intelligence also included the seven cardinal virtues valued in ancient Greece and Rome and in the Judeo-Christian tradition—prudence, fairness, courage, self-control, faith, hope, and charity.



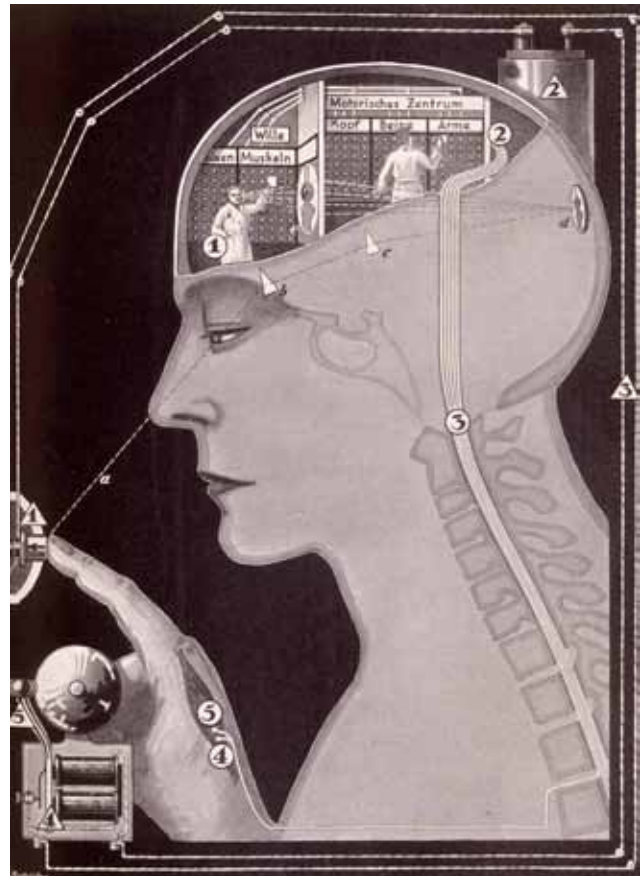
A Renaissance depiction of the virtue of charity (generosity), then considered an aspect of human “intelligence.”

This view of intelligence changed radically in the seventeenth and eighteenth centuries with the rise of natural science and technology. The human being was no longer seen as a being of spirit but rather as a kind of complicated machine.

La Mettrie (1709–1751),

philosopher at the court of Frederick the Great, maintained that every aspect of the human being is mechanical, including the soul and mental processes. He held that the human being is a perfect clockwork mechanism in which the spirit functions only as a well-oiled calculating machine.

The concept of the “mechanical” human being and the development of computers became in the



The human brain as a mechanical device for processing information. Painting by Fritz Kahan (1888-1968), German physician and artist

twentieth century the basis of robotic science (since 1921) and of artificial intelligence. Artificial intelligence began in the United States in 1956 with high aims. Its pioneers were confident that an accurate model of the human brain had been found and hoped that the biological image of intelligence would be surpassed. It is a tragic myth of our time that robots can exceed humans in intelligence and even develop consciousness and feeling. Films, computer games, and cult books today are overpopulated with cyborgs, androids, aliens, and robocops—all computer-controlled “beings” who are fascinating because of their penetrating, cold intelligence. In a film like *The Terminator*, which features a hyperintelligent mechanical being turned killer, the postmodern superstitious understanding of the human being is depicted in a futuristic and violent way.

The Effect of the Myth of IQ on Present-day Civilization

With the general acceptance of the modern concept of intelligence and of intelligence tests, the humanistic/Judeo-Christian image of the human being as

above all an ethical being was laid aside. Intelligence as measured by IQ became a universal standard and in many areas of life, from kindergartens to universities, replaced existing norms and laws. According to this logic, the apportioning of opportunities in life and access to the benefits of society are determined more or less by intelligence. In America, a career in business or science is hardly possible without a person being able to show an intelligence test result as a sort of driver's license. In Germany, immigrants have to take an intelligence test to demonstrate that they can be worthy citizens.

Culling in the Schools

The well-known psychologist, Francis Galton, nephew of Charles Darwin, was the first to propose a mechanistic assessment of human intelligence. In 1904 the French government asked a group of child psychologists to devise a test that would identify handicapped children.

The intelligence test developed by Alfred Binet and Theodore Simon was conceived in remarkably mechanistic terms. The tests used head circumference and reaction time to determine intelligence. Soon thereafter the tests were further developed by William Stern, and the concept of "Intelligence Quotient" was introduced. On this basis, it was at last possible to separate out the "less intelligent" children.



Alfred Binet (1857–1911), French psychologist and a pioneer in the development of the IQ test

Today various systems of education and types of schools have fallen prey to the dictates of the Intelligence Quotient. A student wishing to be successful in school needs to get good grades and to exhibit skill in cognitive tests—in other words, demonstrate high intelligence. In most schools, other capacities are less valued. Attentive

listening, taking notes, memorizing, and reproducing material on exams is the usual pattern of learning. Those who cannot master this pattern have little chance in school and thereby also in later life. Therefore, modern schools are above all a distributor of life opportunities on the one-sided basis of an intelligence test given too much importance.

Intelligence and Evil

At the same time as the idea of the robot was born, as mechanistic intelligence was developed, and shortly after World War I had devastated Europe, Rudolf Steiner gave a series of lectures entitled "The Education Question as a Social Question." Steiner warned urgently of the danger of the mechanization of intelligence, the lack of warmth of intelligence in the social sphere, and the attendant growth of the myth of intelligence. In a lecture of August 16, 1919, given in Dornach, Steiner said:

It is possible that if the human being strives with his intelligence and doesn't have strong base instincts, he can get a glimpse of the light of the good. But this intelligence will more and more tend to devise evil, to bring evil into human morality and evil and error into knowledge. It is not at all an accident that intelligence causes so much pride and arrogance to flow into humanity.

The development of modern civilization indicates the accuracy of Steiner's prediction. Within a few years, the increasingly "cold and evil-inclining intelligence" had created the Third Reich, the Holocaust, and a social order based on racism, and later the atomic bomb, genetic engineering, and "killer games" on the Internet.



Killer games on the Internet are a product of a human intelligence that has become cold, abstracted, mechanical, and amoral.

The Discovery of Emotional Intelligence

Since the 1990s, the one-sidedness of the concept of intelligence and its dominant role in our culture have come under increasing scrutiny. To begin with, the often cited relationship between a high IQ and professional success came to be seen as something relative. It was found that this success is above all in simple and mechanical occupations. In occupations that require creativity, responsibility, and leadership skills, the Intelligence Quotient schema does not pertain. Researchers such as Howard Gardner, author of *Multiple Intelligences*, and Daniel Goleman, author of *Emotional Intelligence*, conclusively

verified that successful and happy human beings have a particular capacity: Emotional Intelligence (EI).

Emotional intelligence includes the ability to understand, appreciate, and control one's own emotions, motives, fears, and prejudices. It includes also the ability to understand the intentions, motivations, and desires of others. Emotional intelligence involves both an acute inner awareness as well as an awareness of what is going on around one.

According to several current researchers in the field of intelligence, EI is far more important than IQ. A recent study of sixty-two successful Fortune 500 companies revealed that corporate success is not due to a perfected management system or a brilliant marketing strategy but to the EI of a company's executives.

In education, it is the experience-rich, collective projects that develop emotional intelligence. Theatrical productions, experience in an orchestra or chorus, circus activities, class camping trips, social

service projects, environmental initiatives—part of the life of every Waldorf school—are the best stimulants for the development of emotional intelligence. We need only hope that we teachers and parents are also developing our own EI. ☺



MICHAEL BIRNTHALER, PhD (*in Education*), of Freiburg, Germany, is a Waldorf teacher and also a lecturer at various colleges and teacher education programs. An author and trainer (team training and outdoor training), he is the founder and director of EOS-Erlebnispädagogik (www.eos-ep.de), and EOS-International (www.eos.im). Using a specially developed method that combines experiential education and Waldorf Education, EOS is effective in fostering emotional and social intelligence in children, adolescents, and adults. EOS welcomes contact and cooperation with schools and organizations in North America that have a similar aim.



The Simpleton with the golden goose and the three sisters, each of whom tried to pluck a golden feather

The Brothers Grimm on Intelligence

by Mathias Maurer

One answer to the question What is intelligence? can be found in the “Simpleton” fairy tales of the Brothers Grimm. The completion of the assigned task or the solution to the problem is never dependent on cleverness, knowledge, or experience but on the motivation and “soul-state” of the one being tested. In “The White Dove,” the Simpleton (as typical, the youngest of three brothers) releases the desired princess from a spell by bestowing God’s blessing on a stranger. In “The Bee Princess,” it is his compassion for the animals who aid him that enables the Simpleton to meet the apparently impossible conditions set by the King. In “The Three Feathers,” the youngest brother trusts the unlikely instructions of the ugly frog and thereby wins the most beautiful maiden and inherits the kingdom. In “The Golden Goose,” the Simpleton shares his wine and food with the gray dwarf and is rewarded for his generosity and mercy. In these four tales, at the crucial moment, it is not worldly cleverness or accustomed habits that are decisive, but rather an inner capacity and a moral impulse—an intelligence of the soul.

The two articles above both appeared first in the September 2011 issue of *Erziehungskunst – Waldorfpädagogik heute* (The Art of Education – Waldorf Education Today). *Erziehungskunst* is published monthly in Stuttgart, Germany: www.erziehungskunst.de



Losing Our Senses

BY THOMAS POPLAWSKI

[A vintage article first published in the Fall/Winter 1999 issue of *Renewal*]

When the actor Tony Danza was asked about his view of parenting, he replied:

Hold back the tide. Keep your kids innocent as long as possible. It's like a dike and you've got your fingers and toes in the holes, holding back an unending flood of inappropriate information.

Danza's concern for his two young daughters echoes the sentiments of many parents today. We need to protect them emotionally and psychologically from the danger of growing up too soon. We need to shield them from developmentally inappropriate materials, from adult language, sexuality, fashion, and the media.

Our children are in danger of prematurely losing their childhood. But there is another, perhaps greater danger. Our children are at risk of losing their very senses of perception.

The Rational Psychology Association (Gesellschaft für Rationelle Psychologie, or GRP) in Munich, Germany, has been conducting research on the processing of stimuli in the brain and the emotions

for several decades. Some four thousand subjects are involved in the study. About twenty years ago, researchers began to note a striking phenomenon: the receptivity of the senses of smell and taste was deteriorating significantly. According to psychologist Henner Ertel:

The brain had set a new sensation threshold, so to speak, and refused to recognize sensations below this new limit, sensations that would have been unconditionally accepted before.

This seeming trend was not yet considered remarkable until the 1980s, when deterioration in the other senses began to be evident. Ertel reported with concern:

Suddenly all of the senses were impaired. The brain refused to take any action on a significant proportion of the stimuli. It was getting more and more difficult to stimulate the corresponding centers in the cerebral cortex.

Still the research team at GRP were not alarmed. Apparently, the brain was in a process of transformation. In order to react, it now needed a barrage of stimuli that, prior to 1949, would have put an individual into shock. The brain was no doubt trying to adapt to the pace, stress, and intensity of the technological age.

This trend, however, has continued to accelerate. What finally alarmed the GRP team was the realization that the brain's sensitivity to stimuli is decreasing now at a rate of one percent a year. Subtle and delicate sensations are simply filtered out. Instead, only the "brutal thrills," as the especially strong stimuli are termed, elicit any response.

Wisdom and Practical Advice from the Past

Renewal will celebrate its twentieth anniversary in the spring of 2012. In preparing to mark that event, the editor and art director looked back through the thirty-nine issues of the magazine that have been published since 1992. They saw many articles that have as much relevance today as they did when they were first published. This, and the next three articles, all related to the art of parenting, are "vintage" articles from *Renewal*.

One series of studies showed that optical information is being processed by this “new brain” without being evaluated. When a group of adults were shown the so-called “Flesher videos,” in which people are dismembered or mutilated, their experience was one of disgust and revulsion. Most of the subjects walked out on the film. Younger people, however, shown the same video, watched without emotion and were concerned only whether the plot was exciting or not.

Other GRP studies indicate that the ability to distinguish sounds is also declining. Sixteen years ago, the average German could distinguish 300,000 sounds, while today that number is only 180,000. For many children, the level is only 100,000. This is enough for rap or pop music, but not for classical music, which includes many more subtle sounds. This decline in auditory sensitivity may be a major reason for the declining interest in classical music.



The flowering chestnut tree, once a venue for marriage proposals in Germany, is now avoided because young people today find its scent disagreeable.

The sense of smell is also deteriorating, and this may account for changing olfactory preferences. In rural Germany, marriage proposals were often made beneath fragrant blossoming chestnut trees. Today most young people consider the fragrance repulsive.

Accompanying this decrease in sensitivity to sensory stimuli is a lessening of the pleasure derived from daily, mundane experiences. In 1971 GRP researchers began to study the enjoyment that people experienced with certain foods. They prepared a package of basic foodstuffs—including bread, fish, grapefruit, coffee—and asked subjects to rate the enjoyment value of each item. Repeated at five-year intervals, this ongoing study has shown that the enjoyment ratings have moved steadily downward. Researchers note that with women the drop was not as great as with men and that those under the age of forty showed more of a decrease than those over forty. The only products that now give more pleasure than before are beer and mineral waters. The general

trend, though, is that the threshold of sensation and pleasure has risen. Nothing seems to taste as good as it used to.

The researchers at GRP now feel that over the past twenty-five years the brain of the average individual has undergone significant changes in its organization. The decrease in sensitivity to sensory stimuli implies that stimuli are being processed in a different way than before. Researchers hypothesize that there are fewer cross-linkages or networks in the brain; therefore, primarily optical stimuli go directly to the optical center without activating other sensory or emotional centers. Thus human beings can take in very powerful stimuli that are discordant, senseless, or contradictory without being bothered. The trend researcher Gert Gerken has labeled this phenomenon “the new indifference.” Drug rehabilitation researcher Felicitas Vogt, emphasizing the higher threshold needed to gain satisfaction, has coined the term “turbo-brain.” The researchers at GRP use the more conservative term “the new brain.”

One may of course respond to this phenomenon with the query: So what? The brain now has reset the level at which it reacts. This probably has happened before in history at other times when great changes were taking place. Isn't this just the brain's way of adapting to the realities of a new world, to our postmodern way of life? Our world today is full of powerful and exciting stimuli, and to deal with these we have lost sensitivity to impressions at the subtle end of the spectrum. Is this necessarily bad?

Obviously, we have changed. The speed and intensity of our time have dulled the sensitivity of every person. Children and young people have been particularly affected. Loud music, violent movies, fast computer games, shrill colors, powerful drugs are reducing our sensitivity to stimuli, so that louder music, faster and more engrossing computer games, shriller colors, more powerful drugs—legal and illegal—are necessary to grab and hold our attention, to interest, and to stimulate us. Without this hyperstimulation, we are in danger of not feeling anything at all.



“iPod Boy,” preparing for a lifetime of impaired hearing

The world we live in is a complex one. It cannot be grasped fully by words, numbers, or reason. We

can begin to truly comprehend it only through capacities of the soul that involve calm, sensitivity, and refinement. Traditionally, these capacities were schooled through observation of and contact with the delicate beauties of the natural world, and through the practice of the arts. Once the most treasured aspects of being human, these sensibilities are now being subverted and destroyed. The new brain begins to lose connection with this entire



Even a curry-chicken pizza, that most basic of basic foodstuffs, does not pack the olfactory punch it once did.

realm. Incapable of responding to subtle stimuli, it must be thrilled. Gentleness, calm, sensitivity—these are attributes that do not apply to the new brain.

Boredom and depression increase. Because the “little things in life” no longer delight, and because delicate and soft perceptions and feelings are less possible (leaving only

sentimentality), the perceived world becomes ever more empty, ever less able to stimulate interest. The world must always be more radically and more artificially enhanced in order to provide enjoyment. Ertel estimates that the new brain will completely establish itself in the West by the first half of the twenty-first century. This new brain has dangerous implications for the near and distant future.

What can we do to stop and perhaps reverse this disturbing trend? What can we do to protect and regain our own and our child’s sensitivity to the world?

Today many techniques to develop “mindfulness,” as well as many meditation practices based in the various religious traditions are available. These can be a great help to adults in “keeping their senses.” While the new brain will make it even more difficult to sit and practice such exercises, the variety of techniques, teachers, and aids (tapes, drumming, and so on) makes it possible for virtually everyone to find something that is appropriate and helpful.

The solution for our children needs to take another form, as true meditation is not possible until adulthood. Here are some things you can do for your children—and for yourself:

1. Unplug

Keep your child’s life free from television, videos, computer games, and movies until the age of ten, and then be very careful about what and how much they experience.

For most families, this is an exceedingly radical recommendation, because we are addicted to the media. The oft-heard justification that there are many educational programs on television and that computers can foster learning is something like the alcoholic citing the nutritional aspects of beer. Content is only a small part of the problem with electronic media. For young adults, exploration of the possibilities of media and computers may be desirable, but in the formative years when the brain is developing, it is anathema. Recent research clearly shows that a child exposed to such media fails to develop neurologically in a normal and healthy way. There are many good books on this issue, for example, Jerry Mander’s *Four Arguments for the Elimination of Television* and Jane Healy’s *Endangered Minds: Why Our Children Don’t Think and What We Can Do About It*.

2. Slow down your lifestyle and give family life the time it needs and deserves

The concept of “quality time” has been largely discredited. It is now increasingly clear that in family life “quantity time” is crucial. We need to spend more time with our children in a regular, consistent, unhurried way. We need to sit down to dinner as a family every day (and to linger at the table), spend time in the evenings relaxing and doing things together, and go out on weekend family outings. Jon Kabat-Zinn’s book *Mindful Parenting* includes helpful ideas in this direction.



Decreased sensory sensitivity can lead to boredom and depression.

3. Give your child many and regular experiences of nature

Find a place for nature in your family life. This means frequent and regular activities in the outdoors for

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"It's Time for Dinner!"—Giving Your Child a Foundation for Sound Sleep, Abundant Energy, and a Positive Outlook

BY SUSAN R. JOHNSON, MD

[A vintage article first published in the Fall/Winter 2000 issue of *Renewal*.
N.B., Susan Johnson's then seven-year-old son is now almost out of his teens.]

I still struggle with getting my seven-year-old son to sleep by 8:00 PM. It seems there is a magic window. If we eat by 5:00 and I start slowing down his activities by 6:00, then there is a good chance that he will fall asleep soon after we have read stories together at 7:30. He will sleep well, and in the morning he will be refreshed, be in a good mood, and will have a lot of energy for the day.

However, if I don't have dinner ready until 6:00 or 7:00 and the slowdown doesn't begin until 8:00 or 8:30, then my son gets a second wind that keeps him awake and active until 10:00 or 10:30. The next day is difficult for him. He has trouble getting up, eating breakfast, and getting to school on time. He is tired and more irritable the entire day. What is happening?

According to anthroposophical medicine, the liver is a very important organ. It largely determines the quality of our sleep, as well as our energy level and our general sense of well-being. Two of the main metabolic tasks of the liver are to break down protein and to store sugar as glycogen. The liver follows the cycle of the sun. It is at its peak of activity at the height of the day. After 3:00 PM, it doesn't want to process any large meals, especially ones that contain much protein or fat. Around 6:00 in the evening, it wants to go to sleep and starts to store up the sugar as glycogen to be used for the next day.

Both eating late and staying up late disturb the liver's functioning. By having a heavy meal late in the evening, we are stressing the liver when it is wanting to rest. Then if we stay up late and are active in the late evening, we cause the liver to reverse its normal process and to break down the glycogen back into glucose. We do get a burst of energy, but in fact we are depleting energy stores that are meant for the next day. When we do get to bed, our sleep, because the liver has been overactive, is not likely to be deep or restful. We awake in the morning still tired and out of sorts.

Because we begin the day tired and with our liver depleted of glycogen, the adrenal glands release stress hormones to keep us functioning. These hormones act to provide more sugar in the blood, but they also accelerate our heart rate, increase our blood pressure, and constrict the blood vessels going to the hands and feet, thus causing cold hands and feet. They also suppress the immune system. That is why in such a condition we get colds more easily. The combination of stress hormones and too little glycogen in the liver can make us crave sugar. Then, if we eat something very sweet, such as candy or cookies—especially on an empty stomach—the sugar stimulates our pancreas to produce too much of another hormone, insulin. The excess insulin causes our cells to absorb too much sugar from the blood. We go into a condition of low blood sugar, or hypoglycemia. We feel tired, irritable, and light-headed. A child at this point may become impulsive and hyperactive. The hypoglycemic condition makes us crave sugar again, and the cycle is repeated.

These physiological reactions take place in everyone. Individuals, though, vary in the amount of stress hormone they release in response to sleep deprivation and in the amount of insulin they release in response to sugar. Thus, certain children and adults are more susceptible to this debilitating cycle. For all children (and adults), but especially for children who are overactive and who have difficulty paying attention in school, it is wise to observe the following:

1. Have the main, protein- and fat-rich meal early in the day, ideally not later than 3:00 PM but certainly before 6:00 PM.
2. Have the child go to bed early, between 7:00 and 8:00 PM for a young child and proportionately later for an older child.
3. Minimize sweets and foods with refined sugar. Instead, give the child fresh or dried fruits. ○

Parenting and Meeting Our “Shadow”

BY SUSAN R. JOHNSON, MD

[A vintage article first published in the Spring/Summer 2001 issue of *Renewal*.]

Parenting is one of the most awe-inspiring, noble, and challenging professions. Yet, being a parent gets very little support and appreciation from our culture. It was much easier for me to go through medical school, do a pediatric residency and a fellowship, and work as a pediatrician, than to be a parent. I can't remember ever being as depleted and exhausted as I have been at times in these past seven-and-a-half years of parenting a child. I think the exhaustion has come in part from the developmental work that I needed to do—and am still doing—on myself, when faced with a bright-eyed, intuitive, energetic, developing boy. Raising a child has given me the opportunity to relive my own childhood. Unresolved feelings and thoughts, long ago repressed, have come bursting to the surface.

Recently, I spent a weekend taking part in a workshop entitled “Natural Learning Rhythms,” designed for parents and organized by a group in Nevada City, California, called EnCompass. Many of the ideas about childhood were similar to those I had encountered during my Waldorf teacher training and anthroposophical medical course. At the workshop, I learned that each age group has its own “wisdoms” and its own nourishing “foods.” And for each age group there are “poisons”—threats to healthy development.

For example, children in the first seven to eight years of life live in their body and their senses. They are sponges to all that they see, hear, smell, taste, and touch. They are doers, who are trying to integrate their sense of hearing, sense of vision, sense of balance, sense of movement, and many other subtle senses. Children in this age group have an incredible capacity to perceive our soul moods. It is not the words we speak that teach children of this age group; rather, it is who we are on the inside. What is important is our tone of voice, gestures, mental attitudes, mood of soul, and our ability to remain present in the moment—not to be overwhelmed and distracted by thoughts of past failures and by worries about the future. Children absorb who we are and what is around them into the deepest core of their being. Therefore, we must ask ourselves if we are worthy of their imitation and

if the environment that surrounds our children—what they see, hear, and touch—is worthy of being imitated.

I learned also that children from birth through the age of eight are trying to discover their own strengths, determine their own boundaries, and come into their own bodies. These are the “wisdoms” of this age group. Its nourishing “foods” include loving touch, security, warmth, flexibility, and nourishment of body, soul, and spirit. Children of this age group need clear rules and boundaries, predictable routines and daily rhythms, good nutrition, lots of sleep, not too many choices, and the example of wholesome speech and behavior. To threaten children, either physically or verbally, is a poison because it causes them to withdraw physically and etherically—in terms of their life forces—and also at the soul and spiritual levels. This withdrawal undermines their ability to discover their strengths, explore their boundaries, and fully enter their bodies.

All children, but teenagers in particular, act as mirrors of their environment and our culture. Children show us our shadow, or “dark side,” and teenagers show us both our shadow as parents and the shadow of our culture. In other words, the characteristics that we as parents refuse to acknowledge in ourselves and in our society often manifest in our children. If we were not allowed to show anger in our childhood, then often our children demonstrate lots of anger and ignite our own. If we were taught to be afraid of anger in our childhood, then our child can control us with outbursts of anger when he or she wants something. Our relationship to our children, just as our other intimate relationships with family members and friends, continually reveals our shadow and therefore provides us with an opportunity to transform and to heal our soul. ☉

SUSAN R. JOHNSON, MD, is a pediatrician with training in anthroposophically extended medicine. Her clinic, “A Healing Place for Children,” is located in Colfax, California. Her website is www.youandyourchildshealth

The Gift of *No*

BY HELENE McGLAULFIN

[A vintage article first published in the Spring/Summer 2004 issue of *Renewal*.]

The word *No* suggests limits, control, rejection, and finality. It is hard to see how this most simple and powerful expression of the negative can be a gift—an expression of concern and favor, an offer of assistance. But for parents, saying *No*, when done judiciously and appropriately, is a gift that their children need and deserve. It enables them to grow into responsible, balanced adults.

Every child must learn to live with the limitations of life in the world. There are societal rules that must be observed, unsafe acts that should be avoided, types of behavior that cannot be tolerated, chores that must eventually be done. To be a mature and responsible human being means to accept and cope with the natural limits life brings.

The gift of *No* teaches children they cannot have everything they want when they want it. It says, “You must consider other people and your environment before you act.” It implies that many decisions are not up to children and that sometimes children must do things they do not wish to do. *No* helps to keep children safe. And, most humbly, this gift gives children a realistic view of life by saying, “You are not in charge of, or the center of, the world.”

Nevertheless, saying *No* to our children and consistently following through on limits are among the hardest parenting skills to recognize, learn, and master. It is an art to use *No* wisely, to consciously avoid the danger of being overly restrictive and punitive and to be willing to discipline when necessary. There is an increasing confusion among parents today about the importance of discipline and a consequent reluctance to provide children with the instruction they need in accepting limits. The gift of *No* is becoming more difficult to give, for various reasons.

In North American culture today, choices and the freedom to choose are highly valued. An abundance of choices is apparent everywhere, from the supermarket to the arena of national politics, creating the illusion of limitless bounty and acquisition. Even limit-setting parents who diligently protect their children from exposure to the media and commercialism must contend with this ubiquitous and powerful cultural dynamic.



Even in nineteenth-century France, children had to be told No. The Naughty Girl, by L.F. Lanfant de Metz (1814–1892)

Some parents reject, on philosophic grounds, the idea that saying *No* to children can be instructive or healthy. They may believe children deserve unlimited choices or that children will learn how to make the right choices in the world without external guidance. They may wish to protect their children from the limits of a harsh world for as long as possible. Or they may adamantly believe saying *No* is mean, since children typically become upset when behaviors are not permitted and wishes are not fulfilled.

Other parents intuitively sense that saying *No* is in the best interest of children but find it difficult, perhaps impossible, to do. Those with gentle personalities do not easily find a firm voice. Some are exhausted by modern life and cannot muster the stamina that limit-setting demands. Other parents are troubled by guilt about not spending enough time with their children and are reluctant to face the struggles inherent in the process of limit-setting. Some are overcome by the anxiety new parents typically face about whether it is the “right” thing to do for a child.

Yet it is the right thing to do. Ultimately it is an act of love when parents teach their children at a young age fundamental messages about the limits of the world. The children learn an indispensable life lesson in the safety and shelter of their home by those who care most about them. These children develop a strong, settled place within themselves that respects *No* and all it means. They can then, without undue

protest, accept limits from teachers, other authority figures, and from the world.

Setting limits should be a continuous process that starts soon after birth and continues into young adulthood. Very young children can experience the meaning of *No* in fundamental matters such as behavior toward others (not hitting or hurting), speaking respectfully to playmates and adults, and accepting the rhythm of the day—naps, mealtimes, and so on. If they are lovingly subjected to and learn about limits in these areas at an early age, they will accept them in later childhood as a matter of course.

With older children, parents can address limit-setting in more complex areas, such as completing chores, doing homework, and working cooperatively on teams and in groups. When a solid foundation has been laid in the early years, then the limit-setting during adolescence is simply a continuation of the process and less likely to become a battlefield. Curfews, decisions about what is safe and what is not, and limits on automobile use are approached with teens who fundamentally understand the limitations of the world and the finality of the word *No*. There are inevitably tears and anguish throughout this process for both children and parents, but with an inherent reward: the development of respectful, responsible young people.

Children who are not taught the meaning of *No* from their parents at a young age will inevitably face the difficulty of learning it outside the family. It is not a question of whether they will face it but when they will face it and by whom it will be taught. When this learning process does not take place in a gradual way in the home, it will take place abruptly in the outside world and will involve unnecessary stress and unhappiness for the child, for his peers,

preparing to use percussion instruments to accompany a song. The teacher has given each child an instrument, and both Mary and John, along with other children in the class, do not receive the instrument they want. Both look very sad and seem reluctant to play their instrument.

The teacher says, “I know lots of people are disappointed they did not get the instrument they hoped for, but all the instruments are fun in their own way.” John, who is used to accepting limits at home, shrugs and starts to play the maracas. Within a few minutes, he is happily singing the song with the rest of the children. Mary, unused to accepting limits set at home, remains disappointed after the teacher has spoken. She pouts, saying, “I don’t want to play the drum,” then breaks into tears as the teacher continues with the song. Soon everyone is happily engaged, focused on singing and playing, except Mary, who has refused to participate.

The reactions of these two children illustrate the gift of *No*. John has been given this gift in his early years and is familiar with the feeling of not getting what he wants. He knows, from experience, that disappointment passes and that things will be easier for him if he lets go of what he wanted and accepts the reality



A child being told No often resorts to a tantrum. A pen and ink drawing by Rembrandt, 1635

Children who are not taught the meaning of *No* from their parents at a young age will inevitably face the difficulty of learning it outside the family.

and for the adults who must impose limits. A child who has not developed the ability to accept a *No* continues to seek what he wants when he cannot have it, suffers considerably when his wishes are not realized, and may use manipulative behaviors to bypass the finality of a *No*.

Consider two (hypothetical) children, Mary and John, both aged six, in a kindergarten class that is

before him. He says to himself, “Oh, well, I wanted the drum, but the teacher said *No* and she means it. Maybe these maracas will be fun.”

Mary has not had the benefit of *No* in her life and is not used to an adult setting limits on what she may have and what she may do. She is not familiar, as John is, with the inner process of being disappointed and moving on. Mary is thinking, “If I stay sad, maybe

the teacher will give me the cymbals.” Other adults in Mary’s life usually give her what she wants if she waits long enough. But the teacher is different, and it will take many unhappy times and missed opportunities for Mary to learn this process of accepting disappointment and moving on.

It is important to realize how difficult life can be for a child like Mary, who has not had basic training in accepting limits. Whether she is at school, visiting a friend’s home, or with relatives, incidents like the one described will occur. Several or many times a day, Mary will miss out on the learning and fun her environment can provide her, because she cannot accept the *No* of the world. She will spend considerable time and energy learning to accept this *No*. If she is fortunate, she will learn it in childhood and adolescence with the help of the world and adults outside her family. If she is unfortunate, she will struggle her whole life with accepting limits, following rules and laws, and respecting authority.

Learning to Give the Gift

Some parents have the good fortune to come naturally to limit-setting with their children and do not find saying *No* difficult or distressing. But for most of us, saying *No* requires a strength of will and a certainty of conviction that we must painfully learn, develop, and maintain. What follows are ideas to help the “most of us” in the latter category as we develop and maintain our ability to set limits:

- Develop a strong conviction that saying *No* is in fact a gift that benefits our children. Although children protest—sometimes vehemently—when we say *No*, they need the safety and protection it offers and are often deeply reassured when we say it. Look beyond the tears and tantrums to the lesson of life being offered.



Sooner or later, every child needs to learn that he or she cannot have everything.

- Remain calm and abide in that calm when your child protests or throws a tantrum following the establishment of a limit. Develop

an image or an idea that can give you strength when you need it. “Limits are like a loving hug” is an image/idea that has helped me tremendously. While my child or a child I am working with is protesting my *No*, I visualize a large embrace of love and safety.

- Begin by saying *No* emphatically about small things of importance and do not change your mind or give in. Saying *No* is a muscle that can be exercised and strengthened over time. Keep practicing, and you will find it easier to be firm over increasingly complex matters and issues.
- Develop a repertoire of *No* phrases that are comfortable for you, particularly if you dislike the word itself. “People are not for hitting” works as well as “No hitting.” Others include: “We do not do that in our family”; “I cannot let you do that”; “I do not expect you to understand, but I expect you to do what I am asking”; “I wish you wouldn’t. . . .”
- Find as a support another parent who says *No* and shares your values in limit-setting. When your children are young, this might mean a fellow parent who values an early, consistent bedtime; in middle childhood, someone who does not allow “R” movies; in adolescence, a parent who insists on curfews. Call this parent when faced with a limit-setting challenge to get advice and support.

Giving the gift of *No* takes foresight and maturity. It is a gift that we give our children when they are too young to understand, a gift the value of which they will appreciate only in their adulthood. Children come to understand the gift through the repetition of our giving and their acceptance in receiving it time after time through childhood. When limits are truly received, accepted, and learned, all of society is benefited by the young adults who are prepared to be responsible citizens. ☺

HELENE McGLAUFILIN, MEd, LCPC, is a counselor and educator and a writer of nonfiction and poetry. She has worked in public education for more than twenty-five years as a teacher and counselor and has written numerous articles and booklets about helping children, through parenting, education, and counseling. Helene and her husband are parents of two grown children and live in Bath, Maine.

Optimistic, Sociable, and Easily Distracted

The Sanguine Child

BY THOMAS POPLAWSKI, MEd

The parents of the new Waldorf first grader sat down for their initial conference with Ms. Harrison, their daughter's teacher. After the greetings were exchanged, Ms. Harrison began, "Of course, your Sally is such a cheerful, sanguine child!" The parents

were surprised and a bit dismayed. Their daughter is a sunny, optimistic little girl but the word *sanguine* implies something more. Doesn't it mean "bloody" or "blood-thirsty" or something like that?

Ms. Harrison was indeed referring to more than a sunny disposition when she described Sally as sanguine. She was using the word in its older meaning as indicating one of the four temperaments in the system of personality classification that goes back to the ancient Greeks. In previous

issues of *Renewal*, we looked at the fiery, willful choleric and the sensitive, rather dreamy melancholic. In contrast to these somewhat intense temperaments, the sanguine temperament is a bit lighter and less problematic. Cheerful confidence, optimism, and sociability characterize the sanguine person. But the delightful, gifted, and full-of-fun sanguine also has challenges.

According to the ancient Greek theory of the temperaments, each is associated with one of the four "elements" and with a "humor," or bodily fluid. The choleric is the temperament of fire and yellow bile, the melancholic of earth and black bile, and the phlegmatic with water and phlegm. The sanguine temperament is associated with air (and wind) and

with the blood. This bespeaks the changing moods, effervescent consciousness, and activity and energy level of the typical sanguine.

The sanguine child's focus of attention is constantly changing, something like the weather. One moment she is fixated by one topic or activity but is soon bored and ready to move on to something else. Her mood is always changing from enthusiasm to restlessness. While the more stolid phlegmatic is characterized by an evenness and consistency of mood, the sanguine tends to be impulsive and quixotic. In general, the sanguine child is cheerful and upbeat. She readily forgives and/or forgets any slight or unpleasantness. She wants everyone to be her friend and, as the most socially skilled of the temperaments, is often the key person in a social group and the life of the party.

The sanguine also tends to be physically attractive. From a Goldilocks point of view, the melancholics tend to be skinny, the phlegmatics plump, and the choleric stocky. The sanguine, though, has a well-proportioned body and regular features and is typically "just right."

This balanced physique and concomitant physical coordination give sanguines an advantage in activities that involve movement, such as dance and athletics. Since they connect well with others, they are often successful in the performing arts. The archetypal melancholic is most at home in a library or research facility, and the typical choleric is found on the football field or in the corporate boardroom. But the archetypal sanguine is out having fun on the beach or the dance floor, acting in a play, or enjoying success in the sports world.

When, in addition to all this, we note that sanguines tend to be creative and possess an adventuresome and often original aesthetic taste, one is tempted to ask: Is the sanguine too blessed? It doesn't seem fair. Sanguines get the good looks, the bodies that stay trim, and they have all the friends and the fun.



The sanguine child is active, quick, and graceful.

Alas, as with every temperament, there are distinct challenges for the sanguine personality. While the choleric and melancholic tend to be too intense and forceful in manifesting their essential traits, the sanguine tends to sins of omission. As parents and teachers can attest, the sanguine child, full of energy and enthusiasm, has problems with focus, tenacity, and attention to detail. He will get fired up about a new topic or activity but will soon lose interest in it and want to move on. The sanguine often fails to finish what he has started—be it homework or cleaning up his room. What work the sanguine does do is often slapdash and sloppy. Every sanguine has a bit of an attention deficit disorder.

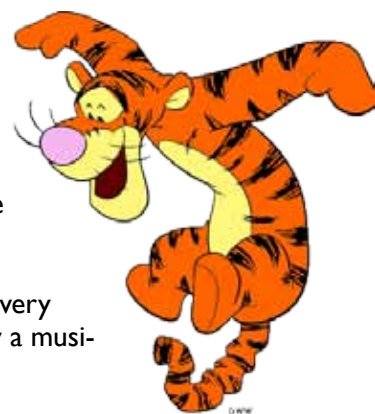
The optimistic and enthusiastic sanguines are fun to be with. But lacking the melancholic's capacity for loyalty, they can be unreliable as friends. A melancholic friend from your childhood will write you year after year, but minutes after leaving the presence of the sanguine, you are ancient history. Also, responding intensely to each new stimulus, the sanguine can be oblivious to or forgetful of the needs of others. The sanguine will often forget a promise made with (in-the-moment) sincerity and good intention. Sanguines tend to have serial relationships—including romantic ones. The sanguines in the celebrity world keep the supermarket tabloids in business. In general, they have trouble "settling down."



The adventuresome, curious (for a while, anyway) sanguine may get in a messy situation, but is unperturbed.

The challenge for the parent or teacher working with a sanguine child is to contain and direct the wonderful enthusiasm and sparkle without stifling it. The child needs to develop the capacity to maintain focus and to bring a project to completion, a capacity, as we have seen, not inherent in the temperament. With patience and vigilance, a concerned adult can help the sanguine child develop new traits and habits. The "tiger mother" approach, recently popularized by a Chinese-American

author, in which the mother is the driving, dominant motivating force, is perhaps an approach for the melancholic or choleric child and may not work for the sanguine youngster.



A.A. Milne's "Tigger" gives the Pooh stories a measure of irrepressible sanguine energy and enthusiasm.

It is to the advantage of every child to learn how to play a musical instrument. But the choice of the instrument and the way it is presented to the child needs to be adapted to the temperament. For example, the sanguine child is not likely to take to the violin or, at least, not for long. The violin corresponds to the airy quality of the sanguine, and the practice it requires might help develop discipline. However, the instrument demands precision in technique and real dedication to do the daily, substantial practice required to make progress. Being pressed to practice the violin for an hour every day might crush something in the sanguine child. One could encourage a sanguine child to play the violin with the caveat that perfection is not expected, that having fun with the instrument is the priority. A less demanding instrument such as the piano or the recorder or other wind instrument might be more appropriate. One might forgo an instrument entirely and have a sanguine child learn to dance and sing.

In working with any of the temperaments, an authoritarian approach, strict discipline, and displays of anger are not successful in the long run in creating positive change. In seeking to build up the balancing tendencies and good habits in the sanguine, we need some creativity. With the younger sanguine child, getting the child to do something using imaginative imagery can be effective: "Remember, Jenny, the bunnies cannot come to cuddle with you at night if all the clothes are piled up and in the way on the floor!" In general, though, the habits that need to be built up and that can help sidestep the dizziness of the sanguine child come through patient repetition. Only with many reminders can the sanguine's inattentiveness and forgetfulness be overcome.

In the Waldorf classroom, the typical interventions for temperament balancing are used. The sanguine

children are often seated together so that each child, surrounded by other sanguines and their particular energy, may grow tired of their own sanguinity and experiment with other types of behavior and mood. In class plays and stories, sanguinity can be emphasized to the point where the child becomes conscious of his own tendencies, tires of them, and strives to be less sanguine.

The skillful teacher can use the child's temperament as a way to maintain his attention. In a story or even in a math lesson, the teacher can hop from one thing to another to keep the easily distracted sanguine engaged. A mental math exercise, such as



"Sanguina" (a female sanguine) Tina Fey is, as is typical of her temperament, attractive and quick-witted.



Smooth-talking, sociable, with a sometimes casual relationship to the truth, Bill Clinton is an archsanguine.

"Start with 6, multiply times 3, divide by 2, and add 16—what do you get?" is the kind of activity that sanguine children can love.

Rudolf Steiner gave nutritional hints for balancing the temperaments.

In general, he recommended a breakfast that would weigh down and slow down the sanguine child. While the sanguine youngster might naturally go for fruit or a sweet, refined cereal, he would be better served by a breakfast of whole grain bread or cereal that would anchor him a bit.

In some ways, the sanguine temperament is the typical temperament of childhood—light-filled, playful, and full of excitement. These children are

fun to be with. However, life is not just about fun. The patient persistence of the adults around these children helps them to balance their temperament, to work through their challenges and to optimize their gifts of positivity and optimism. ☺



THOMAS POPLAWSKI, Renewal's staff writer, is a trained eurythmist, a psychotherapist working for the Massachusetts State Department of Family Services, and a Waldorf father and husband. His wife, Valerie, is a kindergarten teacher at the Hartsbrook School in Hadley, Massachusetts, and his two sons are graduates of that school.

Losing Our Senses, continued

you and your child. Take your infant out in the baby carriage for walks, play outdoors with your toddler, rain or shine, and go hiking, canoeing, and camping with your older child. Bring nature into the home with a seasonal festival table like the one found in Waldorf classrooms, on which are placed things from nature that reflect the special quality of the season. Use bouquets of flowers, twigs, and grasses to decorate your home. Grow an indoor and/or an outdoor garden. Get a pet.

4. Bring the arts into your home, and do so without the aid of electronics

Every Waldorf first grader learns to play the recorder, but parents—even those without musical

experience—can also learn to play this lovely instrument. The informal family concerts that can then take place will provide memories cherished for life. Sing every day, but without radio or taped accompaniment. Paint, draw, and do beeswax or clay modeling with your little ones—and with the older ones, too. Take art, dance, or even eurythmy classes yourself. Hang artwork on your walls; take the family to classical concerts, dance performances, and museums.

To regain the sanity, equanimity, and sense of wholeness in life—which has been termed "soul"—involves a commitment to creating and protecting a sacred space in our lives. We need to work at "coming to our senses" while we still have them. ☺

Adolescents and Theater

Toward Emotional Maturity

BY ARTHUR M. PITTIS, MDS (Master Drama Studies)

One of the highlights of a Waldorf high school experience is a full-scale theatrical production by the students. They enjoy the preparing and performing, and the performances provide entertainment for the audience of parents, teachers, school staff, and fellow students. However, a much more important pedagogical intention informs the activity. A high school theater program, when not just an ornament for the core curriculum but one of its key elements, provides adolescents with two pedagogical opportunities. It helps the students develop mastery over the tumult of their feeling lives. Also, it provides an opportunity to think consciously and creatively about those very tumultuous forces.

According to Rudolf Steiner, adolescence is the third seven-year developmental period, spanning approximately fourteen to twenty-one years of age. This period begins with what Steiner calls “the birth of the astral body.” The astral body is that aspect of the human being that includes emotions, likes and dislikes, instincts, and desires.

Obviously the individual experiences these sensations and feelings prior to adolescence, but with adolescence the emotional or feeling life becomes dominant. The birth of the astral body is a gradual event characterized by the freeing of the soul forces of feeling—human astrality. These forces become available for conscious pedagogical activity by teachers of teenagers. The work of the Waldorf high school focuses on utilizing these powerful forces to train the type of free, creative thinking that is necessary for the healthy birth of the Ego, or higher self, at approximately twenty-one and for all subsequent maturation.

The predominant, propelling force in the lives of adolescents, individually and collectively, is how they feel about something. While they can appear quite skilled in thinking, there is often little actual

difference between what they “think” about something and what they “feel” about it. Also, adolescents exist in a contradictory communicative state regarding their feelings. On the one hand, they hold nothing back in expressing their sympathies and antipathies. On the other hand, they hide their most sensitive and reflective thoughts and feelings, revealing them in only a tentative, dismissive, or even satiric manner.

Adolescents, however, yearn to transcend this soul state and express themselves freely and positively, but they lack the self-confidence and skills for doing so. The performing arts, especially drama, provide creative opportunities for exploring and developing greater mastery over these powerful and contradictory forces of feeling. Theatrical experience also helps teenagers develop the capacity to use their feelings for creative, purposeful, and responsible thinking.

Theater can help teenagers master their turbulent feelings and use them for creative and purposeful thinking.

Usually high schools choose a play from the dramatic canon, but on

occasion a high school will produce an original piece of theater, developed specifically for its students. This happened at the Austin Waldorf High School over the course of the 2007 through 2009 academic years. The school’s music and theater department commissioned Peter Stopschinski, an Austin-based composer who works as the school’s composer in residence, and this writer to create an original musical version of Dickens’s *A Tale of Two Cities*, which had been part of the ninth-grade core curriculum since the high school’s founding.

The production involved all the students from all of the four classes of the high school as well as the composer/conductor and this writer and other teachers. Two students did all the costuming and wig making. Parents helped with makeup and dressing. There were four performances in November 2010.



A drunken Carton reveals to Darnay his love for Lucie Manette.

This magnificent love story set against the turmoil, aspirations, and horrors of the French Revolution is well suited for a full-scale musical theater adaptation. It provides an excellent artistic vehicle to work with a variety of powerful emotions, such as unrequited love, despair, self-loathing, hatred and the desire for vengeance, tender intimacy, and heroic self-sacrifice. Few works of literature provide as vivid and accessible portraits of these feelings or of human beings held in their sway. Even fewer combine these feelings in a handful of characters as effectively as Dickens did in his antihero Sydney Carton and those whom his life affects.

Early in the story, the dissolute Carton rescues the liberal French aristocrat Charles Darnay from the capital charge of treason through a clever legal maneuver. Later that evening, the drunken Carton reveals to Darnay his unrequited love for the novel's heroine, Lucie Manette, with whom Darnay is also in love. After this confession, Carton sinks into a pitiful state of self-loathing and despair. The musical theater device of the confessional song provides a safe opportunity within which the adolescent actor can explore and artistically work with these feelings. Through this, he can not only learn something very important about being human but also transform his astral, or emotional, life into something more consciously understood.

CARTON:

If you could change places
Change places with him,
If you could change places
And undo what you've been.
Could she, with her blue eyes

Find joy in your face?
Could she, with her fair arms
You tenderly embrace?
But you can't change places / Especially with him,
No, you can't change places
And her pure heart you'll never win,
You'll never win.

A word about the actual creative work of pedagogical theater is appropriate at this point. The creative work of theater happens in rehearsal. There the director and actors develop the imaginations that elucidate the text and transform it into the expression experienced by the audience in performance. Therefore, it is in rehearsal that the performers, especially singers, learn how to expressively and safely work with their characters and thereby present publicly what they have come to understand in their souls. By performance time, an actor's feeling life should have been fully clothed in the costume of character and thereby rendered relatively less vulnerable than in the rehearsal room. Performances exhibit; they do not create.

Immediately after Carton's song "Change Places," Peter Stopschinski and I placed the romantic duet "Find Joy in Your Face" between Darnay and Lucie. In classic musical theater style, the characters begin the number in their respective "rooms," which then dissolve into a shared space as the characters join at center stage. Such a number requires not just that the performers sing with expression and tenderness but that they embrace and sing into each other's eyes. This is not easy, especially in a vocally demanding number.

LUCIE:

Oh, I dream that
he loves me
And that dream
is so sweet,
But he is barely
a stranger
Whose name I
repeat.
Darnay, Darnay,
Charles Darnay!



Darnay and Lucie in their up-close love duet

DARNAY/LUCIE: [blended and alternating duet]

Oh, she's barely a stranger
By what chance did we meet,
Darnay, Darnay . . . [always in background]
Yet I dream that I love her
With a love that's so complete.
My heart lives in that smile
Giving strength to face all trials.
Will she set her eyes to me
And light my path through life?
Will we share our lives?
Will our eyes bid each other "good-night"?

And so the song develops through multiple, alternating variations to the act-closing curtain.

A similarly challenging scene closes the play. Out of love for Lucie, Carton has switched identities with Darnay and is being taken to the guillotine, where he will redeem his dissolute life through heroic self-sacrifice. With him is the seamstress, who is simply being sacrificed to the beast of the revolution. The two characters, engulfed by the bloodthirsty, hysterical mob, must, in their final earthly moments, find the most profound human comfort but also sing the duet that closes the show. This number opens with dialogue directly from Dickens.

SEAMSTRESS:

I think you were sent to me by Heaven.

CARTON:

And you to me, my dear sister in light.

SEAMSTRESS:

[Carton takes her hand and they sing.]
With my hand in yours
I do not feel afraid.



A formidable Mme
DeFarge indeed!

In the light of your eyes
I find strength to be brave;
In the light of your eyes
I feel myself saved.

CARTON:

We will cross you and I
To a far better place;
We will cross you and I
To a far better place.

SEAMSTRESS/CARTON:

Will we cross you and I?
We will cross you and I.
To our glorious light
We will cross you and I
We will cross
We will cross
We will / We will

The duet
soars over
the horror of
the surround-
ing scene,
repeating its
encourage-
ments and
consolations
until abruptly
interrupted
by the call to
the guillotine.



*The Seamstress and Carton in the
moments before they are called to the
guillotine*

The challenge
in these three

numbers was to express the most intimate and tender feelings to the audience and, in the case of the duets, another actor. This public expression impinges upon natural human modesty, and requires courage and strength, as well as a full consciousness of what needs to be presented artistically. Actors, in order to feel comfortable on stage and develop artistically, must continually reflect on their performance. They must strive to a subjective experience of their character with which they feel comfortable. Also, they must objectify themselves so that they understand how the audience experiences the character. Both processes require reflective mastery of feelings and the ability to think within the practical, aesthetic activity of stage performance. These activities must be fully explored in the rehearsal process, privately with just the director and the acting partner, but later also with the eventual moral support of fellow students. Through the creative dialogues that arise in rehearsal, an actor is able to feel/master/think/find what is needed in a scene.

This pedagogical working with the feeling life is also done with groups of students. The many Paris mob scenes in the production provided opportunities for engaging many students in the process at one time.

After Darnay is lured back to France by the evil Madame DeFarge, he is arrested and beset by a furious mob who want to tear him limb from limb. The key musical number here is entitled "Now You Will Pay!" and involved over fifty singers, actors, and musicians. This scene had to be engaging and provocative but also precisely and convincingly staged. The actors, while portraying wild passions on the stage, needed to be self-disciplined, focused, and precise. There lay the pedagogical and dramatic challenge and opportunity—to express seething rage while enacting the

scene in the precise way necessary. The students had to develop creative, fully conscious mastery over how they expressed the feelings they needed to portray.

[A short, driving musical introduction opens the curtain and leads into the powerfully pulsating and threatening song.]

FR. MOB: [shouted above music]

Emigrant! . . . Mademoiselle Razor awaits you!

FR. MOB M/F CHORUS:

Now you will pay / Now you will pay

For the blood on your hands;

Now you will pay, now you will pay

For the blood on your hands

Now you will pay.



The Parisian mob accosting Carton

FR. MOB MAN 1: For the death of my father!

FR MOB M/F CHORUS: Now you will pay.

FR. MOB MAN 2: For the death of my wife!

FR MOB M/F CHORUS: Now you will pay.

FR. MOB: [building, overlapping phrases & voices]

For the death of my daughter! . . .

FR MOB M/F CHORUS:

Now you will pay

For the blood on your hands!

Death! Pay! With your blood!

Now you will pay ! / Now you will pay!

In rehearsal the students tended either to be too inhibited or too exuberant. The solution lay in working with the gestures of expansion and contraction, primal modalities of Waldorf Education, first introduced far back in the primary grades in circle activities and eurythmy. The reticent students needed to expand their expressive gestures. The students who were leaping madly on the back of the poor actor playing Darnay or running around the room shaking each other needed to contract.

Balance was called for, and this balance was quickly and effectively achieved by working as a creative social unit. This resolution gave the students a form through which they could master their initial expressions and consciously work as imaginative parts within a whole.

The challenge was overcome and theater was achieved, quickly and easily, not because these performers were conservatory trained. It was because, as Waldorf students, they had worked in dynamic movement ensembles for years and had already mastered and internalized the forms that would allow for such a scene's staging. Each individual knew how to move and express him- or herself within a creative group in which each performer carries a sense of personal, creative responsibility for his or her individual and social part within the whole.

The artistic work that is part of Waldorf Education, particularly in the performing arts, helps students develop an awareness of their own life of feeling, as well as the capacity to control and to use it for creative purposes. This awareness and capacity give Waldorf high school students self-confidence and the potential for developing balance in their feeling lives, which, in turn, can promote the healthy birth and development of the Ego when, a few years later, the young person enters the world of adulthood. ☉



ARTHUR M. PITTIS has been a Waldorf teacher for thirty years, first as a class teacher and then as a high school humanities teacher. He is the author of *Pedagogical Theatre and the Waldorf Reader Series*, all AWSNA publications.

He has been involved with AWSNA for twenty-five years, serving as a school delegate, a regional committee member, a founding member of the Leadership Council, and most recently as the AWSNA accreditation coordinator. He has now returned to full-time teaching of theater, history, and writing in the high school at the Austin Waldorf School. Arthur is the father of two adult daughters who received Waldorf educations.

Groups considering licensing performance rights for *A Tale of Two Cities*, music by Peter Stopschinski and book by Arthur M. Pittis, should contact the author of this article at taleoftwocities.pittis@gmail.com for a sample copy of the book and recorded excerpts of the music.

Lazure: Walls of Living Color

BY AMY MARQUIS

One unique and striking characteristic of a Waldorf school is the luminosity of the walls of the classrooms. Each classroom is painted in a different color, and the walls seem to radiate this color, filling the space of the room.

This effect is achieved by a technique of color application called “lazuring.” Lazuring, based on indications by Rudolf Steiner, was developed in the early part of the twentieth century by artists connected to Waldorf Education and Anthroposophy. *Lasur* in German means something like “glazing.”

Lazure artist Robert Logsdon describes the lazure process:

Layers of paint [are] prepared nearly as thin and transparent as watercolor, consisting of water, binder, and pigment. A coat is applied with a rhythmic movement using large brushes over a white surface. This is allowed to dry and then another coat is applied. The final color is achieved using varied colors applied in several layers. Light passes

through these thin layers of color and is reflected back, giving a pure color experience.

The result is a transparent, radiant color that replicates, to a degree, color in the natural world. There are few, if any, phenomena in nature that present us with a flat surface of a single color. Lazuring recreates the dynamic, nuanced colors we find in nature, particularly in atmospheric phenomena such as the rainbow. Rudolf Steiner believed that walls should do more than simply wear color—they should radiate it. This radiant quality allows a person to “spiritually pass through the walls.” As another lazure artist, Charles Andrade, observes, when a room is painted in one flat, uniform color, we are limited to one experience—one mood, one sensibility. Lazure opens up many other possibilities of experience.

Rudolf Steiner also held that what we experience through the eyes as color deeply affects us on the physical, emotional, intellectual, and spiritual levels. Andrade points out that our perceptions of color go from the eyes directly to the brain and, from there, travel through the central nervous system to the glands and internal organs. Hence the colors of the room where we live, sleep, work, as well as study and learn are extremely important. They can have a supportive, enlivening, and even therapeutic effect.

The wall colors that are used in Waldorf classrooms are based on Steiner’s view of how colors are related to each stage of development of the children. The hue chosen is understood to support the children’s development and learning. For example, in the kindergarten, the walls are a soft peachblossom (a light and living magenta), which reflects and assists the dreamy consciousness of the small child. The classrooms of the older children may be a shade of blue that corresponds with their more formed and intellectual consciousness.

Ayesha Mall is a Waldorf early childhood educator who fell in love with lazuring and trained in the technique. In April 2011, she came to New Orleans for AWSNA’s annual service weekend. Mall was joined by Waldorf students and alumni from across the nation who came to help make the Waldorf School



Hallway of the Baltimore Waldorf School, painted by lazure artist Charles Andrade

of New Orleans shine. Under Mall's direction, some of the volunteers lazured the classroom walls with rainbows and the school auditorium with a sunburst.

Mall describes the project with enthusiasm, saying, "Working with so many wonderful Waldorf colleagues from all across the country was a new experience, and I left with the sense that the walls were glowing."



Color circle showing the sequence of wall colors suitable for the various grades

Ama Rogan, who is a Waldorf parent and an artist, joined in the lazuring effort that same weekend. She says it was inspirational and gave her an intuition about the parallel between the technique itself and the Waldorf curriculum. "It seems to me the key is in the layering, the depth, just as in the education," Rogan

explains. "Then of course there is the color—what each color means and especially how the children respond to it."



Lazure "rainbow" treatment of a stairway wall, painted by lazure artist Robert Logsdon



Chapel of The Christian Community, Toronto, painted by lazure artist Charles Andrade

And the children do respond. On the day she first saw her newly lazured classroom, one second grader at the New Orleans school exclaimed: "The most beautiful thing I saw when I walked into school this morning was my classroom. It is like a real rainbow. I really, really, really, really like it." ☺



Lazure projects in progress

AMY MARQUIS is a freelance writer, the mother of two young children, and a parent at the Waldorf School of New Orleans.

Resources

For more information about lazure painting, contact these three master artists:

Charles Andrade
www.lazure.com
lazure@lazure.com
970-948-8056

Robert Logsdon,
www.lazurebylogsdon.com
logsdonlazure@aol.com
413-427-7351

John Stolfo
www.artspirit.asia
jsheartsourcehk@aol.com
(852) 6127-4038



The Inner Life and Work of the Waldorf Teacher

BY MARGARET DUBERLEY

Again and again, the question came: What is the difference between public education and Steiner (Waldorf) education? Many times on a bus, with friends on a walk, with a new acquaintance, or new students, I had to find an essence, to create a nutshell picture, to make sense of something vast in just a few moments.

Now, through twenty-five years of struggling with this question, I find I can speak of the holistic nature of Steiner education. We are working with every aspect of the child—body, soul, and spirit. We try consciously to work with all levels, from the most physical to the most mysterious. Sometimes the conversation can lead to the inner work of the teacher. In each conversation, one must sense what is appropriate.

What follows here is a brief description of some aspects of that inner work, particularly as it applies

to those who work with children under seven years of age. Most of it is very basic but, I hope, not to be undervalued in its implications. In *The Education of the Child*, Rudolf Steiner writes:

What the adult does, feels, and thinks are all imitated by the child under seven years, so complete attention to the task in hand, with a care, love, and joy in the doing, actually helps in the formation of the child's physical body.

To provide that model worthy of imitation and thus promote the healthy development of the child, we should keep several things in mind.

It is good to arrive in the classroom well before the children. This is not always easy but it is important. When we take off our coat outside the door, we leave it there, with outdoor shoes, and any excess baggage. It is essential at that point, consciously, to leave those worries, grievances, tensions, which

would sap the life energy that is needed for our work with young children. It is healing for us to free ourselves consciously, so that we can give to each task in the day the devotion that gives the young child a worthy role model for imitation.

I have found it a blessing to come out of the kindergarten room at the end of a day's work with children and realize I have been totally free of all those worries for hours. How healing to have to be in the moment!

Create a quiet space in the room. If there are colleagues, assistants, students, or visitors, ensure that you have arranged a regular time to meet, say "Good morning," recite a verse, sing a song, or do some short exercise to focus attention, calm down, bring a sense of morality into the room, and set the tone for the day. It really does alter the space for the children—and the adults. For example, *The Calendar of the Soul* by Rudolf Steiner provides for each week of the year a verse which can link our inner soul life with the seasonal round.

Teachers often use the following verse, also by Rudolf Steiner, either to begin the day or to begin a meeting:

We have the will to work,
Letting flow into this our work
That which, from out of Spiritual Worlds,
Working in Soul and Spirit,
In Life and Body,
Strives to become human in us.

A verse given at the end of the basic lecture course for teachers is also recommended. In the original translation of Steiner's *Study of Man*, it reads:

Imbue thyself with the power of imagination,
Have courage for the truth,
Sharpen thy feeling for responsibility of soul.

The Christian Community priest Adam Bittleston has written many prayers and verses, including one for each day of the week, collected in a little book called *Meditative Prayers for Today*:

Dwelling in silence on the beauties of life
Gives the soul strength of feeling.
Thinking clearly on the truths of existence
Gives the spirit the light of will.

There are many other possibilities. I have worked with the eurythmy "Hallelujah" and

also sometimes with a song. What really matters is that one feels connected to what one chooses.

Be conscious that the way the adults work together, or fail to, is an example for the children to imitate. Try to set an example of cooperation among the community of adults, which includes teachers, assistants, and parents. I shall not forget an occasion when an advisor, visiting a kindergarten, remarked that it was no surprise that the children were quarrelsome, as the adults were setting a fine example in that group!

Having worked through the day in the kindergarten, and prepared the next day, I should set aside time to take all that work, along with the preparation for the following day and a loving inner picture of each child in the group, into the night, into sleep. The first part of that preparation is the review, in which one travels in one's mind and memory backwards through the day, taking a maximum of fifteen minutes. Then I try to picture the child, with his angel behind him, and the parent or parents with their angels also. Then I ask those beings for help and guidance for the following day. This means that I am not trying to work alone, or out of my smaller self, but with my higher self, consciously working with the Spirit Being of each of the children. Then I have all the support and loving help of my own angel, the angel of each child, and many other higher beings.

At that stage, a meditation will support the process of connecting my individual self with Universal Wisdom or Light: microcosm within the macrocosm. I, and others, have used:

I carry my sufferings
Into the setting sun,



Since the children imitate adults, teachers should work harmoniously together.



Russian icon depicting a guardian angel. The belief that for each human being there is a spiritual being who protects and guides him or her goes back millennia.

Into its light-radiating lap.
Purified through love,
Transformed through Light,
They return as helpful
Thoughts, as strength
For deeds of sacrifice done
In full joy.

I then take a few moments to picture the day ahead inwardly, along with the true being of each child. Perhaps I recall from the day a joyful moment for that child. A feeling of restfulness then leads into entrusting everything to the invisible beings who will continue what has been begun, through the night. The mysterious world of sleep then takes over the work. In sleep I am at one with all those whom I have experienced as separate individuals through the day.

On awakening, I give some moments of attention to any new thought, insight, feeling which has “come out of the night.” It might be a realization about a child who has been a challenge, a way forward toward a new step for one who has a difficulty. Then, I picture each child and preview what is to happen that day.

The verse, or meditation, uniting the teacher with the divine can then lead into a feeling of being supported by the angels, archangels, and archai. I have used the following verse for many years. It is clearly Christian in nature. But a verse from another religious tradition, expressing the same aspiration of uniting with the divine, would do as well.

O God, grant that in regard to my personal ambitions
I may entirely obliterate myself,
And Christ make true within me
The words of St. Paul:
“Not I, but the Christ in me,”
That the Holy Spirit hold sway in the teacher.
This is the true Trinity.

As the day unfolds, the most important quality for the teacher is to be open to what each child is expressing—in his demeanor, in his play, in his facial coloring. Does he join in the play? Is he flushed or pallid? As my experience of teaching grew, I knew

and saw clearly that I was not the teacher. The teachers were there before me. All I needed to learn was to be open to the messages they were giving me, to observe objectively, and then to be open to letting go what I had prepared if the behavior of the children were indicating a mismatch.

One great gift my teacher Margaret Meyerkort gave me, as I began my kindergarten work at Wynstones Steiner School in England, was the following verse by a Dutch anthroposophist named Ledebur:

Inner labor	Outer experience	Peace within
Works outward.	Works inward.	Love to the world.
Do not judge	Do not turn away	Say naught
But listen;	But seek;	But suffer;
Do not wonder	Do not resist	Do not ask
But look—	But endure—	But wait—
Love them all.	To the end.	Until you receive.

Over my years of teaching, advising, and mentoring, this simple verse has been a great help.

I have often seen a newer teacher hold onto a plan for the morning even when it was clear that the children had “other plans.” For example, the teacher



The teacher should be aware of each child, of his or her mood, demeanor, and behavior.

insisted on twenty minutes of circle time, even though not one child was with her after the first song! The children were not being naughty; they just were not engaged.

What is required in such a situation is that the teacher listen to and observe the children and realize that “I, as the teacher, must change.” If the

opening song or poem does not engage the children, then she must ask: “What must I change so that the children can enter joyfully into this circle time?” Perhaps things are too slow, and she has to work more with such polarities as slow/fast, large/small, sitting still/moving briskly, contraction/expansion. So, above all, we need to observe the children and be prepared to take on what that observation says. The children’s behavior is our best teacher.

Over the years, circle time became for me an increasingly special time. The children began to spontaneously and joyfully create in the center of the ring exquisite small “gardens,” with a candle, veils, and flowers. I used the time around the morning verse and song especially to connect with the angel being of each child.

There was one day I will not forget. I had two older boys, polar opposites in character. One loved nothing better than to scale an apple tree and look down on us from high above. The other had spent two years sitting on the periphery, not joining outwardly in any play. He seemed to find it painful to dirty his hands in sand or in a puddle. One morning during circle time, at the precise moment when I was quietly connecting with the inwardly active boy, the outwardly active one said gently to me: “Margaret, sometimes the flower comes out before the leaf.”

I needed no other sign that here was a word from the angels, and all the steps outlined above needed, for me, no other “proof of the pudding.” Indeed:



Sometimes a relatively subdued activity is appropriate for the circle time ...



... but sometimes something more energetic and ebullient is called for.

“Inner labor works outward.” The child had in those words concisely expressed a new, helpful way to look at the child who had been a riddle to me for nearly three years. That “riddle” has now become a successful artist.

The work with young children led me to the realization that I am not the teacher, but the facilitator, and my job is not so much to speak as to listen. Then the awe, the marvel, the privilege, the joy, and the healing that is this work can grow. ☺

MARGARET DUBERLEY, a native of Ireland, was a qualified public school teacher when she discovered Waldorf Education. In her over twenty-seven years of service to Waldorf Education in Ireland, Wales, and England, she was an early childhood and kindergarten teacher, class teacher, subject teacher, mentor, educational consultant, and trainer of future Waldorf teachers. Margaret was known for her joyful, warm, and caring heart, her helpful observations and advice, and her devotion to young children and to the Waldorf movement. Margaret Duberley crossed the threshold of death on February 13, 2007.

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On Becoming a Waldorf Teacher

BY RONALD E. KOETZSCH, PhD

When Rudolf Steiner brought into being a new form of education in Stuttgart, Germany, almost a century ago, he also created a new vocation and title, that of “Waldorf teacher.” The term now refers to several subsets:

- the Waldorf class teacher, who takes a class from grade one through grade eight
- the early childhood and kindergarten teacher, who deals with children before the age of seven but in a way based on Steiner’s understanding of the special nature and needs of the young child
- the special subject teacher, who teaches a subject unique to Waldorf Education, such as eurythmy, Spacial Dynamics,[®] or handwork, or who teaches a standard subject, such as music or a foreign language, but in a manner special to Waldorf Education
- the Waldorf high school teacher, also a specialist—in English, history, science, or mathematics—but teaching adolescents and in a way based on a particular understanding of the meaning of the teenage years

Each of these subsets warrants the title “Waldorf teacher.” But the term usually evokes the Waldorf class teacher. She or he has a broad and daunting task. It is to shepherd a group of children (classes in Waldorf schools range in size from five or six to forty-eight children) through their first eight years of formal learning. She is responsible for teaching them to read, write, and do arithmetic, introduces them to the various sciences, brings alive the epochs of human history and the various cultures of the world, helps them learn to draw, paint, knit, sew, model beeswax and clay, play a musical instrument, sing, recite poetry, act in a play, and more. The Waldorf class teacher must be a Renaissance woman (or man), able to transmit a cultural legacy to her students, and teach them the skills and help them develop the capacities they will need to live in the world.

From the beginning, a key question has been: How can Waldorf class teachers be trained and prepared for this task? The teachers in the first school were handpicked by Rudolf Steiner, who then through lectures, frequent visits, conferences, advice sessions, and individual mentoring fostered their development.

By the early 1930s, the first formal teacher training was established in Stuttgart. In North America, the first Waldorf schools—in New York City (1928), Kimberton, PA (1941), Garden City, NY (1947), Spring Valley NY (1950), Los Angeles (1955), and Sacramento (1959)—trained their teachers in-house and on the job. By the late 1970s, formal teacher training centers had grown out of some of these efforts—among them the Waldorf training program of Adelphi University (right next to the Garden City school); the Waldorf Institute of Southern California (affiliated with Highland Hall); Rudolf Steiner College in Sacramento; and Sunbridge Institute in Spring Valley, New York. In Canada, teacher education activities at the Toronto school (founded 1968) gave rise to a teacher education program at the Rudolf Steiner Centre Toronto (1984).

In the last two decades, a number of new Waldorf teacher training centers have been founded in North America. There are now six centers that are full members of AWSNA and ten that are developing members (including one in Mexico). Almost all of these offer part-time programs consisting of week-ends and summer intensives. Rudolf Steiner College offers a program that meets three and a half days a week for twenty-eight weeks in each of two years as well as various part-time options. The training at the Rudolf Steiner Centre Toronto begins with a summer intensive and continues with classes five days a week for the following academic year. Most or all of the sixteen centers address the needs of the Waldorf early childhood, high school, and special subject teacher, as well as the class teacher.

The programs vary in their particulars. Some involve more total class hours than others. Some give more attention to one aspect of the training than do others. However, there is general agreement about what a bona fide Waldorf teacher education should provide. This includes:

- an understanding of Anthroposophy—Rudolf Steiner’s worldview—as the basis of Waldorf Education
- an understanding of Steiner’s view of the development of the child, and of the nature and needs of the child at each stage of development

- training in the arts and crafts, including music, singing, painting, drawing, speech, drama, hand-work, sewing, and sculpting. This artistic training is to enable the teacher to teach what the children will need to learn. The artistic activity also aims to transform the student, to awaken her own artistic and aesthetic capacities
- an opportunity for self-development through a meditative practice based on Steiner's recommendations for all persons interested in inner evolution and also for Waldorf teachers in particular
- training in the craft of teaching, which includes pedagogical technique, curriculum, and classroom management
- practical experience in the classroom through observation and practice teaching in a Waldorf school under the supervision of an experienced teacher

The vocation of the Waldorf teacher is a demanding one. It involves long hours, hard work, modest compensation, and the challenge of dealing daily with children, colleagues, and parents.

Waldorf teaching, however, offers a unique opportunity for self-development, for becoming “more fully human.” It offers as well an opportunity to serve children, to help them develop their capacities as human beings, to prepare them for a self-determined, rewarding life in the world.

There is a drastic shortage of trained Waldorf teachers—class teachers, as well as early childhood/ kindergarten, specialty, and high school teachers. This shortage exists in North America and around the world, including in English-speaking countries such as Australia, New Zealand, Great Britain, and Ireland. A graduation certificate from a Waldorf teacher education institute is a virtual guarantee of a teaching position, and, if one is so inclined, a passport to foreign lands.

Waldorf teaching is a vocation and as such involves “a call.” The Waldorf movement hopes that qualified persons with noble intentions will be given, will hear, and will respond to such a call. ☉



Research Institute for Waldorf Education (RIWE) **An Invaluable Resource for Parents and Teachers**

The Research Institute for Waldorf Education (RIWE), founded in 1996, encourages and supports research projects in areas of interest to teachers and parents responsible for the healthy upbringing of children and young adults.

Twice a year, the Institute publishes its own *Research Bulletin*, making available original research, surveys, and commentaries on contemporary issues of pedagogy. The article in this issue of *Renewal*, “The Inner Work and Life of the Waldorf Teacher,” by Margaret Duberley was published in the Autumn/Winter 2010 issue of the Institute’s *Research Bulletin*. While somewhat specialized, the articles appearing in the *Bulletin* are of relevance to parents as well as to teachers.

As a daughter organization of AWSNA, the Institute also oversees the Online Waldorf Library (www.waldorflibrary.org), a popular interactive website containing hundreds of articles on child development and Waldorf curriculum materials, as well as a growing lineup of e-books of otherwise unavailable Waldorf texts.

Co-directed by Douglas Gerwin and David Mitchell, the Institute also hosts its own website with articles related to Waldorf Education and links to other research institutions around the world. Access both to this website—www.waldorfresearchinstitute.org—and to the Online Waldorf Library (OWL) is free.

Subscriptions to the *Research Bulletin* are available by contacting the administrative offices of the Research Institute in Wilton, NH, at researchinstitute@earthlink.net

The Soul and Substance of Teacher Education

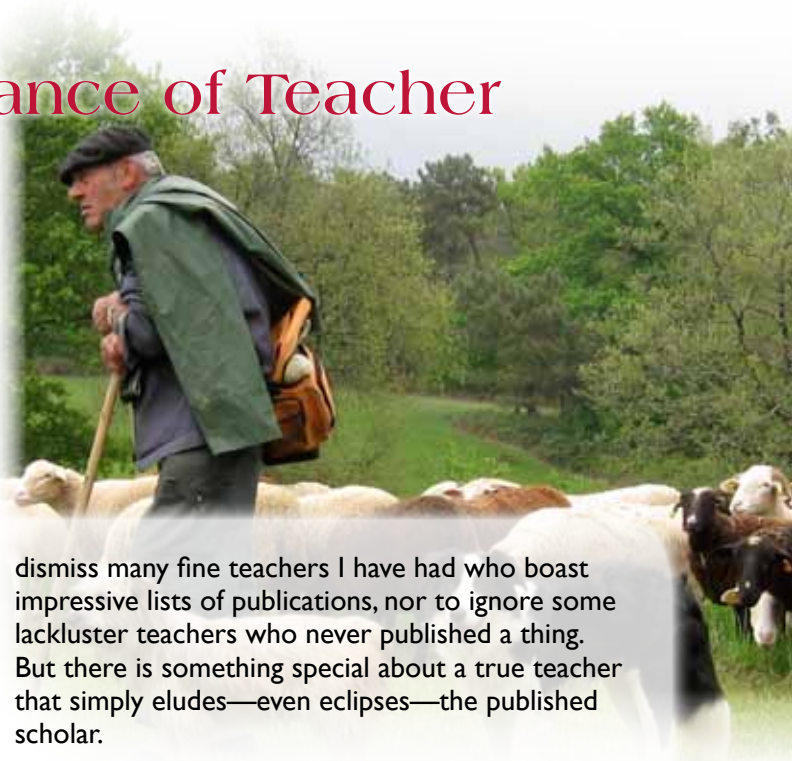
BY DOUGLAS GERWIN, PhD

In college, my favorite professor was a barrel-chested giant of a man with a rough, chiseled face, booming voice, and a voluminous nose that reminded me of Jimmy Durante's celebrated schnozzola. A professor of philosophy, this teacher usually lectured without notes, though on occasion he would reach into a faded leather satchel to pull out some classic text such as René Descartes's *Discourse on Method*, a treatise he was especially fond of dissecting.

More striking, though, than this man's facial or vocal attributes were his huge, angular hands, leathery as his worn satchel. So strong and vibrant were these hands that their gestures could give almost physical outline to the most metaphysical of concepts. Indeed, one might have expected those hands to belong more to a woodsman or farmer than to a college professor.

And indeed this professor *was* a farmer—a sheep farmer, to be precise. Though I would not have thought it at the time, looking back I will now venture that the secret to the sculptural energy and verve of his philosophical explanations had something to do with his agricultural practice.

There was another unusual feature to this man. In the course of a long academic career, he had published virtually nothing. And yet over the years he had risen through the ranks of a top-level English

A photograph of an elderly man with a dark cap and a green jacket, seen from the side, herding a group of sheep in a grassy field. He is holding a long wooden staff. The background shows a line of trees under a bright sky.

dismiss many fine teachers I have had who boast impressive lists of publications, nor to ignore some lackluster teachers who never published a thing. But there is something special about a true teacher that simply eludes—even eclipses—the published scholar.

What is this special “something”? On the one hand, it is tempting to say that a teacher is born with this “something,” rather as a musician is born with perfect pitch. And yet there is more. Whether it forms part of a freely chosen destiny or is received as an inherited gift (think of the many teachers, who like many musicians, are born into families of their eventual profession), this “something” needs to be practiced as a disciplined *art*. In other words, teaching, like any art, requires continuously to be developed and enhanced. Herein lies the crucial need that teachers, however gifted and dynamic they may be as educators, submit their talents to the discipline of training and also the ceaseless pursuit of further professional development and renewal. In that sense, art, including the art of teaching, is much more about rehearsal than about performance.

Teaching, like any art, requires continuously to be developed and enhanced.

university to become chairman of the philosophy department. Since academic advancement usually hinges on an ever-lengthening string of publications, the appointment of an essentially unpublished professor as head of department could only underscore his abilities as an extraordinarily vibrant thinker and compelling teacher.

Indeed, there may be something of a pattern here. To put it simply: some of my best teachers have been among the least published. This is not to

In a cycle of lectures given not to teachers but to a group of young people three years after the founding of the first Waldorf school in 1919, Rudolf Steiner sets out the crucial role of artistic practice in the vocation of teaching. “Every human being is a teacher, but he is sleeping and must be awakened,” he says, “and art is the awakener.” A good teacher “does not depend on the giving out of knowledge but on activating the individuality of the soul, upon the pre-earthly existence. Then it is really the child who educates himself through us.” To activate the

To be teachers, we need to be farmers too—to foster and tend, in matter, the spirit.

inner nature of the child, in other words, requires an artistic encounter. “We only educate when we behave in such a way”—that is, in an artistic way—“that through our own behavior the child can educate himself.”¹

There is something as unusual about becoming a Waldorf teacher as there is about becoming an unpublished chairman of a philosophy department. In reading the inaugural circle of twelve men and women who constituted the first Waldorf faculty in Stuttgart, Rudolf Steiner made it clear through his expectations and actions that the preparation of teachers must proceed at three levels. These can be summarized as:

- a) undertaking rigorous self-development
- b) studying the human being in its archetypal stages of development
- c) practicing “the craft of teaching”



Walter Johannes Stein (1891–1957) and Caroline von Heydebrand (1886–1938), members of the faculty of the first Waldorf school, in Stuttgart

For those early teachers, these three levels constituted a hierarchy of training. With the word *hierarchy*, I mean that there is an order of priority in which they were to be taken up. To explore briefly each level:

a) In the process of becoming a Waldorf teacher, **self-development** comes first and remains primary for the duration of one’s career. As Steiner told the teachers in Stuttgart, “The more we think of leading a right and proper life ourselves, the better will it be for the child. . . . For you can only become good teachers and educators if you pay attention not merely to what you *do*, but also to what you *are*.”²

Ultimately, the purpose of any schooling is to help each child go through a process of self-transformation. By definition, of course, “self-transformation” can be practiced only by—and on—one’s self. That said, a child needs to be guided in this process, but only by adults who themselves are continuously engaged in self-transformation. As Aristotle would put it, “All learning proceeds by *mimesis* (imitation).”

Even teenagers—who, in the end, learn only by the exercise of their own judgment—will imitate their teachers. Of course they will not imitate the teachers’ outer behavior (which may well be the object of teenage mockery)—but rather their inner striving.

b) **The study of human development** can take many forms and can involve many of Steiner’s writings and lecture cycles. Perhaps best known among the lecture cycles is the one quoted above. It is usually known in English as *Study of Man: General Education Course*. However, its German title, *Allgemeine Menschenkunde*, is more precisely translated as “General Study of the Human Being.” Steiner gave the lectures over a period of two weeks to the first Waldorf teachers shortly before the opening of the Stuttgart school. In this and in other lecture cycles and books, Steiner gives various alternative ways of understanding the human being, including as a threefold (body, soul, spirit) and a fourfold (the physical, etheric, and astral bodies, plus the Ego) being. Steiner also depicts the human being as a sevenfold as well as a twelvefold entity. He describes the human being as we were in the beginning of the cosmic creative process and as we will be in the distant future. In any case, there is material here for a lifetime of study.

c) **The craft of teaching** is developed in the context of the first two levels and only in that context. It embraces all that has to do with curriculum, teaching techniques, organization of the classroom, relations with colleagues and parents, and the role of education in the world at large. Whatever is gained at this third level will be of lasting value only to the degree it is saturated with a profound understanding of the archetypal human being and is enriched by a rigorous and disciplined program of self-development. Hence there is a clear hierarchy in these three levels.



Douglas Gerwin (back to camera) and high school teacher trainees in a seminar on Rudolf Steiner's Philosophy of Freedom at the Center for Anthroposophy in Wilton, New Hampshire, in July 2011

It is worthwhile noting here that this approach represents a direct inversion of what normally passes for teacher training in the wider circles of education. Step outside the world of Waldorf Education, and you will find that much of teacher training is devoted to the third level, the craft of teaching. This includes what to teach, how to teach it, how to manage the children, and how to keep up with the expectations of the educational institution that provides your salary. Maybe along the way some time is devoted in teacher training to level two in the form of a seminar on theories of child development—a little Piaget, perhaps a few others. In some programs, the very notion of predictable developmental stages in the unfolding of the child is held in doubt. Generally, in the halls of teacher education, as I was surprised to learn, the idea of child development as a process of transformation, as opposed simply to being a process of maturation involving no radical

metamorphosis, is still treated as an “alternative” or minority view.

As for prospective teachers being expected to undertake level one, or self-development, they may well be told, “That is a private matter and should not form part of any certified teacher training.”

Given the inversion of these three stages in Waldorf teacher training, a description of how each is attempted is appropriate. There are various possible approaches. The one I describe is used in the Waldorf teacher training program in which I teach. And yet I believe any full-dress program for prospective Waldorf teachers will share the essentials of this approach.

Self-Development

Rudolf Steiner offered all manner of exercises and indications for self-development, from the initial so-called six “basic” (sometimes called “supplementary”) exercises for any student of Anthroposophy to verses meant specifically for teachers. But perhaps some of the most powerful stimuli for personal evolution arise from a disciplined practice of the arts, especially those most closely associated with the Waldorf curriculum. These include eurythmy, speech, veil painting, sculpture, and Spatial Dynamics.[®] That is why fully fifty percent of teacher training, as we undertake it, is spent in the practice—at times painful and frustrating, at other times liberating and rejuvenating—of the arts. The primary purpose here is not to train teachers to become artists or teachers of art—though these may be necessary skills, especially for teachers in the elementary grades—but rather to tap those fonts of creative



A teacher education student using a hand lathe to shape a leg for a wooden stool.

imagination that can give rise to genuine and lasting metamorphosis of self as well as a profound encounter between teacher and student. In the artistic encounter, we discern the true individuality of the other. And discernment of one's essential individuality—in the student by the teacher; in the teacher by the student—is the foundation of true education.

The Study of Human Development

Steiner provides countless entryways into this arena, through the so-called “basic books” of Anthroposophy and many lecture cycles and practical courses. Beyond the study of these, however, prospective Waldorf teachers take up “biography work,” in which they come to a more intimate understanding of the general phases of human development by mapping the phases of their own. Here, too, a disciplined practice of the arts as a path of self-discovery can help immensely to get teachers beyond the dizzying array of their own biographical data to educe the essential—and often undiscovered—streams weaving through them.

The Craft of Teaching

Like activity in the first two areas, practice at this level continues indefinitely, even though along the way teachers may earn a certificate that bespeaks a certain level of competence. Ultimately, though, craft means practice, and practice means regular and disciplined time in the studio, which for the teacher is the classroom. Some teacher training programs emphasize this aspect of the training more than others. Generally, I find that the longer the internship or practicum in the classroom, the greater the success of the teacher, post-training.

Ultimately, as the ancient Greeks knew long ago and as modern empirical science is demonstrating anew, the pathway to changing the workings of the body resides in changing the activities practiced by the spirit. And the route to changing the work of the spirit resides in changing the practices of the body. Recent studies in neuroscience demonstrate the degree to which our thoughts give rise to the structures of our brain—not the other way around—and how changes in diet and exercise give rise to changes in our mental and emotional states.

In other words, as Waldorf teachers, we are agents of change—first in ourselves, then in the children entrusted to our care—to the degree we work on soul and spirit to effect changes in soil and substance, and vice versa.



Student self-portraits in clay and sculptures of animals on exhibit at the Center for Anthroposophy

The implication is that to be teachers we need to be farmers, too.

*To educate youth
Is to foster and tend
In matter, the spirit;
In today, the tomorrow;
In earthly life, the spirit's existence.*

—Rudolf Steiner ☉

Notes

1. Rudolf Steiner, *The Younger Generation: Educational and Spiritual Impulses in the Twentieth Century* (Spring Valley, NY: Anthroposophic Press, 1967), pp. 144-145.

2. Rudolf Steiner, *Study of Man: General Education Course* (London: Rudolf Steiner Press, 1966), pp. 18, 23.



DOUGLAS GERWIN, PhD, is director of the Center for Anthroposophy, including chair of its Waldorf high school teacher education program, and co-director of the Research Institute for Waldorf Education. Himself a Waldorf graduate,

Douglas Gerwin has taught for more than thirty years at university and high school levels, subjects ranging from biology and history to German and music. He is editor of four books related to Waldorf Education as well as author of various articles on adolescence and the Waldorf curriculum. He currently resides in Amherst, Massachusetts, with his wife, Connie, a Waldorf high school teacher of mathematics.

Ethics, Interest, and Freedom

Educating Teachers for the Waldorf Schools

BY PATRICK WAKEFORD-EVANS, MA

In all of my years of teaching, I have been continually amazed at the wisdom that comes from students during a discussion. This has been true both with school-age children and adults. Since I now teach adults undergoing the transformative experience that is Waldorf teacher education, I will mention a profound question posed by a young woman from Brazil at the end of an introductory block on Waldorf Education given to foundation year students.

After fielding a number of questions from eager students, I noticed a young woman with a pensive look. I encouraged her and she asked, “What would a teacher education program look like that gives birth to truly ethical human beings?” I was speechless. She had, of course, gone to the heart of the matter. In fact, this question is the question for all teachers: **How do I teach children—or adults—so that, out of the educational experience, truly ethical human beings emerge?**

In *The Foundations of Human Experience*, Rudolf Steiner says, “Above all, we must be conscious of the primary pedagogical task, namely, that we must first make something of ourselves so that a living, inner spiritual relationship exists between the teacher and the children.”¹ Elsewhere he makes it clear that the character of the teacher makes a crucial difference. Children respond to who we are, whom we are becoming, not what we know. In other words, teachers have to provide an example to their students. In the lecture cycle *Waldorf Education for Adolescence*, given in Stuttgart just before the expansion of the first Waldorf high school, Steiner warned us that if we cannot find the right relationship to adolescents, there will come a time when the only way students will behave is through the presence of armed guards in the hallway of the schools.² This statement, startling and incredible a century ago, today is true of many schools in North America. Now, more than ever, there is a need for educators worthy of the task of leading young people.

Another question therefore for educators of adults as well as young people is: **How can we make**

ourselves worthy role models? In these times it is largely a matter of cultivating inner capacities that create a certain inward vital presence. Truly ethical human beings will develop out of contact with instructors who value self-development through personal transformation and ethical action. As educators of adults, we must cultivate an active inner life that inclines to action in ourselves and in our students. Inner development, ethical practice, and a view of the world based on a spiritual understanding of the human being will help us be worthy teachers of the educators of the next generation.

Teachers in training, however, do not mimic or follow their teachers in the more or less automatic manner characteristic of children in elementary school. They are adults, free human beings, who are perceptive and discerning and not easily fooled. They are impatient with approaches that only wax poetic about the spirit but do not penetrate down to the very details of life. They need to experience human beings in front of them—nay, beside them—who can embrace both the spiritual and the practical. Thus the teacher of teachers must embody the noble, and carry it into the earthly—bear it into teaching action. This can happen when spiritual ideals are embodied in the lessons. For example, the teacher of teachers would do well



Astrid Schmitt-Stegmann, director of teacher education at Rudolf Steiner College, has forty years' experience as a Waldorf teacher, mentor, and teacher of teachers. She lectures internationally and directs a teacher education master's degree program in Manila, the Philippines.



Teacher education students at RSC doing wet-on-wet watercolor painting. Art teacher Ted Mahle at rear.

to follow Steiner's lead in seeking to make lessons breathe, become musical. Balancing artistic activity with penetrating thinking is also warranted. Steiner's advice contained in the statement "Every lesson that contains neither humor nor sorrow is a lost lesson" should be followed in creating lessons for future teachers.

All ethical decisions are situational. Ethical deeds do not come from the application of moral laws but from an attitude of soul that embraces all of the aspects of life with interest and the courage to act. The word *interest* carries a large mission. In *The Philosophy of Freedom*, Steiner writes that human love is born out of interest in another, a kind of knowing that arises out of embracing the other person in our thinking.³ And in the lecture cycle *Human Values in Education*, he asserts "...but the essence of love, to give of oneself to the world of phenomena, is in any case not regarded as knowledge. Nevertheless for real life, love is the greatest power of knowledge."⁴

Here is sage advice for the adult educator: Cultivate an interest in and a love for students so that, in them as well, interest will bloom into love for all phenomena, be it a flower, an idea, or another human being. If the adult educator takes a real interest in the teachers in training and in their progress, many things are possible.

So how do we cultivate this power of interest, of love, in ourselves and in our students? It is largely through the arts. The training center that devotes significant time to the arts cannot help but realize the human capacity of interest. The arts sensitize us to the beauty and meaning in the world of color, of tone, of movement. They involve us in and awaken

and deepen our interest in the world around us. Out of this interest is born a love that is objective and true. In a center that trains Waldorf teachers, the instructors, as well as the students, should be active in the arts. Transformation through the arts is a lifelong process.

Another important ingredient in Waldorf teacher education is a classroom experience that engages and empowers the students. In *The Roots of Education*, Rudolf Steiner points out that something very important occurs in the inner space between child and teacher—a kind of weaving of the spirit between soul and soul.⁵ This interweaving is possible in adult settings as well. At Rudolf Steiner College, most of the learning in the teacher education program takes place in a seminar setting. Rather than listen passively to lectures, the students engage in dialogue with the instructor and with each other. Through this engagement, they actively internalize the information, ideas, and practical wisdom contained in the material. The seminar approach honors their maturity and freedom and encourages them to be active learners, responsible for their own education.

At the College also, students are asked to keep journals in which they record and reflect upon their learning experiences. This ongoing exercise, it is hoped, will make mindfulness and self-reflection an integral part of their personal and teaching life.

Thus the teacher of future Waldorf teachers seeks to provide the student with a worthy model of inner development and of ethical action; relates to the student out of interest and love; continues his or her own self-transformation through the arts; and promotes active, self-directed learning and



Over a three-week period, students handcraft a nine-stringed pentatonic lyre in woodworking class.

self-reflection. This is challenging work but work of paramount importance. The welfare of the next generation of teachers and children depends on it. ☺



PATRICK WAKEFORD-EVANS completed his Waldorf teacher training at Rudolf Steiner College in 1982 and then was a class teacher at the Sacramento Waldorf School for seventeen years. In 1999 he joined the faculty of the College and

later served as director of the teacher education program there. He is now academic dean. Patrick has given lectures and has mentored teachers in Mexico, Japan, England, and the United States. Prior to his Waldorf career, Patrick worked as a musician, actor, and playwright. His special interests are in science education and inner development. Patrick is enrolled in a doctoral program at California Institute of Integral Studies.

Notes

1. Rudolf Steiner, *The Foundations of Human Experience* (Hudson, NY: Anthroposophic Press, 1996), p. 44.



The Rudolf Steiner College teacher education program graduating class of 2011

2. Rudolf Steiner, *Waldorf Education for Adolescence* (Forest Row, East Sussex, UK: Kolisko Archives Publications, 1980), p. 82.

3. Rudolf Steiner, *The Philosophy of Freedom* (London: Rudolf Steiner Press, 1970), p. 12.

4. Rudolf Steiner, *Human Values in Education* (London: Rudolf Steiner Press, 1971), p. 18.

5. Rudolf Steiner, *The Roots of Education* (London: Rudolf Steiner Press, 1982), p. 28.

Waldorf Education in Practice: Exploring How Children Learn in the Lower Grades

by Else Göttgens

Outskirts Press, Denver, CO, 2011 • 130 pages • \$14.95

Else Göttgens took her first class as a Waldorf teacher in Zeist, the Netherlands, in 1941, at the age of eighteen! This little book is the distillation of almost seventy years of teaching and mentoring. It focuses on how young children learn and on how teachers most effectively can help them learn.

In chapter one, Else explains how teachers can allay parental anxiety about the delayed acquisition of academic skills. In the early years, Waldorf Education builds basic “capacities” that are the foundation for the particular “skills” to be developed later. In following chapters, Else gives practical, commonsense advice on how to teach reading, writing, spelling, math, and foreign languages and on how to form the main lesson so that the children are “willingly working and greedily learning.”

The longest chapter deals with creating plays for the children, helping them to learn to act and also to improvise. Storytelling also gets much attention. Among the bits of advice here are:

- Read and enjoy the stories for yourself in the summer before you have to tell them to the children.
- Imagine and remember the story as a sequence of pictorially imagined scenes that you are part of rather than that you observe.
- Use similes and metaphors to bring scenes alive for the children, i.e. “The prince saw two trunks . . . No, they had feet! He craned his neck and saw up in the clouds, a head. It was a giant!”

This is a delightful book, full of valuable and practical hints for Waldorf teachers.



The Waldorf Teacher

Someone You Can Steal Horses With

BY DORIT WINTER

“Teachers are born, not made” is an old saw that may have more than a grain of truth in it. In a by-gone era, the one I went to high school in, Waldorf teachers were born, not made; teacher training as such did not yet exist.

I graduated from the Rudolf Steiner School of New York in 1964 and was taught by members of what I call the “pantheon” of Waldorf educators in North America. These original high school teachers were original in more ways than one. To us youngsters they all seemed a bit odd. They were definitely not cool. Yet we respected them. We appreciated their oddity. We understood that we were learning from teachers who seemed to be outside the grasp of fads, trends, and popular culture. These were “Teachers.” They taught us. And they did it with great skill, knowledge, power, and warmth. This pantheon included, among others, Henry and Christy Barnes, Arvia and Karl Ege, Swain Pratt, and Amos Franceschelli.

I met some of them again in my late twenties when I started teaching at that same school. And later still, many were my colleagues at Waldorf conferences and other events. I was amazed at their grip, their steadfastness, their unwavering humanity. Most of them were born teachers; several had studied Anthroposophy in Europe; at least one of them had attended a teacher training in Germany. But for most teachers at that time, Waldorf teacher training or Waldorf teacher education was unavailable. Instead, they learned on the job, through the job, and through their own education and development.

Now, after twenty-one years of preparing people to become Waldorf teachers, I know from experience that Waldorf teachers—with rare exceptions—are no longer born. Some of them are born teachers; still, the Waldorf part has to be learned. And what is that Waldorf part? Ah, yes, the airplane conversation test:

“I’m a computer programmer,” says your neighbor on a cross-country flight. “You?”
“I’m a . . . uh . . . I teach.”
“Teach what?”

“Teach teachers how to teach.”

“Oh?”

Sigh. “I teach teachers how to be Waldorf teachers.”

“Oh, yeah, Waldorf, I’ve heard of that. That’s for . . .

[Pick one or more]:

- a) kids with dyslexia b) kids with musical abilities
- c) little kids d) kids who need art e) rich kids

And now I have to explain Waldorf Education to a well-intentioned inquirer, unacquainted with its assumptions, methods, and goals. How can I do this? And how do I then explain what it is to train a Waldorf teacher? This is a moment on which much depends.

I have to give the same explanations—of Waldorf Education itself and of the essence of a Waldorf teacher training—to my own adult students. Many of them, at the outset at least, are also only well-intentioned inquirers. What I say has to be almost individual and has to evolve, because it depends on the inquirer. The more nuanced the capacity for discernment in the inquirer, the more nuanced the answer can be. Even after the more or less 1140 hours of class time in our teacher training, the students and I are still working with the questions **What is Waldorf?** and **What exactly are we doing in a Waldorf teacher training?**



Dorit Winter convincing her students that they too can become persons with whom one can steal horses



Waldorf class teachers help bring main lesson topics to life with colored chalk blackboard drawings. Here aspiring teachers practice the art.

In a lecture to the first Waldorf teachers, Rudolf Steiner said: “We must find our way more and more toward our task, which is to make human beings truly human.”[☆] It sounds simple. But grand and complex questions are raised by this statement. What exactly is “truly human”? Herein lies the key to preparing Waldorf teachers. Their humanity is what has to be developed. That’s all.

What we try to do in the teacher training is what we try to do in the education of the children: develop healthy capacities for thinking, feeling, and doing. It’s not a matter of the aspiring teachers being or becoming smart, especially not as measured by the conventional academic yardstick of a good memory and verbal and mathematical skills. It is not a matter of their becoming artists, especially not as gauged by the conventional, institutional paradigm of artistic skills. And it is not a matter of their being totally dedicated. The Waldorf class teacher works on behalf of the “truly human” adults the children will become. The teacher of future Waldorf teachers works with adults bound by a lifetime of habits, burdened by a hard-won identity that often requires adjustment, and eager to enter the classroom with a notebook of Waldorf techniques.

Alas, there are no Waldorf techniques! First one has to learn how to think, and it is not an easy matter. Steiner uses the phrase “morphological thinking,” meaning a type of thinking that can illuminate our own confusions, can cut through the appearance of things to their source. Logic is only a part of this sort of thinking. It is not a cold, abstract, formulaic thinking. Yet it is not formless and chaotic, either. It is the kind of thinking that actually solves life’s problems. Steiner began to develop his own capacity for this kind of thinking when, at age nine,

he encountered geometry and discovered a world in which lawful thinking could be “seen.”

The teacher training program I direct is a three-year program involving weekends and summer weeks. Usually it isn’t until the second year that the students can cope with the idea that feeling can be developed and refined so that it is a means of cognition, able to perceive and understand things without sentimentality. The idea that feeling can be objective sounds like a contradiction in terms. But it is this capacity for an objective feeling life that allows one to be a Waldorf class teacher.

A Waldorf teacher should love his or her students, but not in the way a parent loves a child. The goal of the Waldorf teacher is to allow the child to grow into him- or herself. The teacher must not stand in the way of the child’s development. The teacher must not create a little replica of herself. The teacher must not like one aspect of the child and neglect everything else.

It’s interesting that psychoanalysis focuses on parents, not on teachers. That may be because teachers are not hardwired to identify with the children. Even so, teachers need to learn to see the children for what the children are, not what they seem to be through the teacher’s biographically tinted glasses. A teacher cannot use the classroom to come to terms with her own stories. A teacher cannot use the children at all. The teacher must have a truly free relationship to them. This means: love the children, but never depend on them for one’s own well-being. Thus it is important that the Waldorf teacher-to-be acquire self-knowledge and emotional independence.



For adults as for children, eurythmy helps develop poise, grace, and a sense of one’s body in space.



Beneath William Blake's famous God Creating the Universe, BACWTT students learn how to cut lengths of glass tubing for chemistry experiments.

Art classes contribute to our adult students' growing self-knowledge. When you see that the clay is what you made it, that the painting is what you made it, that you are what you are in a eurythmy class, that you seem to have the same issues in every class, then it is harder to avoid the realization that you are less balanced than you thought you were. As one student wrote in a self-evaluation after a summer intensive session: "I was sick of running into myself everywhere I went." This same student also wrote: "I've made some personal breakthroughs."

The necessary degree of independence requires inner work, and it is this inner work that Waldorf teacher training can provide, first and foremost. This continual inner growth is the essential ingredient of the Waldorf teacher paradigm, and it is what distinguishes us.

Many people start the teacher training with great hesitation. They've been told that they aren't very talented, aren't very smart. That's the message their own education has given them. Slowly, as their study

of Steiner's works progresses, they find that they do have the capacity to think and to trust themselves; they discover that the feelings that brought them into the teacher training are reliable; and their sense of who they are and what they can accomplish changes.

Quite often the people with the least academic proficiency are the least damaged in their will forces, in their ability to take initiative and to act in the world. They never had the patience to learn about the world at one or two or three removes, but they were in the world as mechanics, social workers, nannies, forest rangers, firefighters, and the like. Such people often have the most potential to become wonderful teachers. Children know when they are looking at people who can manage in the world. Children know who's reliable, who's savvy, if a teacher is "a person you can steal horses with," as the old German epithet has it. If teacher training students have a bit of rascal in themselves, they have mustered the first prerequisite for Waldorf teaching: not to be a pedant.

So a Waldorf teacher training is a cauldron for self-development. In Waldorf Education, the most important ingredient is the teacher. The teacher should exemplify the humanity that is the goal for each child. Enabling the teacher to make that goal a lifelong path of learning is the goal of Waldorf teacher training. ☺

Note

☆ Rudolf Steiner, *Renewal of Education through the Science of the Spirit*, Collected Works 301 (Forest Row, UK: Steiner Schools Fellowship Publications, 1981), end of lecture 4, April 23, 1920.



DORIT WINTER is the director of the Bay Area Center for Waldorf Teacher Training. Her Waldorf career began in 1973 and includes both elementary (German, class teaching) and high school (humanities). She has an MA in comparative literature and is a writer, translator, painter, and flutist. Her articles have appeared in numerous publications; she has written three books. Dorit represents the US at the International Forum of Waldorf/Steiner Schools (Hague Circle) and is a member of the Teacher Education Network.

The Waldorf Teacher Education Network Colloquium

A Report

BY DORIT WINTER

There are in North America sixteen developing and full-member institutes of the Association of Waldorf Schools of North America (AWSNA). Their aim is to train teachers for the Waldorf schools. Representatives from most of these



Teacher educators walk with smiles through the garden at Rudolf Steiner College during the January 2011 colloquium.

gathered at Rudolf Steiner College in Fair Oaks, California, in January 2011. This was the first such gathering and the fruit of nearly two years' planning. About forty educators of future Waldorf teachers met to address vital questions. They represented training programs in Toronto, Honolulu, Seattle, New York, the San Francisco Bay Area,

Vancouver Island, Los Angeles, Eugene, Chicago, Sacramento, and Keene, New Hampshire.

The three-day meeting was hosted and guided by the Teacher Education Network (TEN), a committee of the Association. TEN has been meeting for years to develop and encourage collaborative work among the North American Waldorf teacher education programs. This was a colloquium, during which conversation on issues of concern to all who wish to see the Waldorf schools continue to prosper and grow was guided by members of the Teacher Education Network. The meeting was based on the assumption that the work of Waldorf teacher education needs constant nurturing and self-study in order to thrive.

Waldorf teacher training institutes often concern themselves with issues and questions unique to Waldorf Education. One set of in-depth

conversations centered on the teaching of Rudolf Steiner's key pedagogical lecture series, *Study of Man*. Steiner gave these lectures in 1919 in Stuttgart, Germany, to the teachers of the first Waldorf school just before the opening of the school. Our focus question was: How do we take up this book in a vital and living manner so that Waldorf teachers are moved to regard it as being crucial to their lifelong research?

We worked in small groups to study lectures twelve and thirteen in the cycle. Prior to the study, we engaged in a half hour of eurythmy, led with humor and keen insight by Alice Stamm. As additional preparation for study, Douglas Gerwin led us in a visioning exercise, in which we were guided to create mental images and then inwardly to move and change them. The *Study of Man* lectures are very challenging, and Virginia McWilliam provided direction to our efforts. Even veteran teachers, who have worked with these lectures for years, said how wonderful it was to study them together.

We all realized how much we do not know. The lectures contain material that is, to some extent, not knowable. It is the activity of working with it that brings insight. Together we grappled with ideas and struggled to say concisely what Steiner is getting at in his lectures. And we had moments of the light turning on, "ah-ha" moments of knowing. It is just enough light to see beyond what is in front of us, into the future.

Following our study, in a plenum discussion moderated by Dorit Winter, teachers from each training center spoke about how they work with the *Study of Man* lectures in their programs. As we listened to each other, our morning study shone through and illuminated something significant: to work with these lectures is a lifelong endeavor. Many of us come from the "I-read-and-then-I-know" culture, but we must overcome the idea that to read the *Study of Man* is to know it. As products of this same

culture, students in teacher training programs may expect that they will read this book and then they will know it. It is not a matter of knowing, however, but of a continuing, sustained process of studying the lectures, relating them to our personal experience, and applying their insights in our life and teaching.

After lunch we were revived by clay modeling, led by Warren Cohen. Our task was to experience the transformation of form of which Steiner speaks in *Study of Man*. Modeling first the sphere of the head, we shaped this into the elongated form of the bone, and then back into the sphere.

During the first afternoon's conversation, led by Douglas Gerwin, all agreed that the practicum or student teaching experience is an essential element of Waldorf teacher preparation. We considered some of the practical problems, including



A convivial and creative chaos seems to reign during the clay modeling session.

too few “master teachers”; not enough recognition of “supervising” or “lead” teachers who accept practicum students into their classrooms; timing of practicums; and evaluation. It became evident that all institutes have challenges in the practicum realm.

On the second day, after again enjoying eurythmy and our small group studies of *Study of Man*, we devoted a conversation, moderated by Dorit Winter, to the question of “inner work.” This is the meditation practice that Rudolf Steiner considered essential for the Waldorf teacher. Each institute described how it presents and works with the five basic meditation exercises given by Steiner. The conversation broadened into the various ways that institutes

convey to the students that the study of Anthroposophy is the essential element in the preparation and sustenance of a Waldorf teacher.

We were dismayed to learn that in some places Rudolf Steiner's prose is considered the greatest impediment to an understanding of Rudolf Steiner. We acknowledged that we are in agreement that Anthroposophy is the foundation of Waldorf teacher preparation. We worked with the questions:

- How can we lead teacher education students to the realization that their own inner engagement with the goals of anthroposophical striving is essential to their career as Waldorf teachers?
- How can we enable students to understand and begin to develop “living thinking”? Living thinking is the imagination- and affect-rich, flexible way of thinking that Steiner said is crucial for the Waldorf teacher.

All forty participants were in agreement that Anthroposophy, as a worldview and path of personal development, could be more openly acknowledged in the schools.

The second afternoon session turned to the question of: Who are the students coming to us now? Betty Staley described the baby boomer, generation-X, and millennial generations and the particular characteristics of each, characteristics that can sometimes make working together challenging.

Other key questions arose: Where is the next generation of leadership in the institutes coming from? How are the Waldorf schools experiencing the shifts in values in the younger teachers? How ought teacher education address the needs of the younger people? A lively discussion followed, moderated by John Brousseau.

The following ambitious list of goals was generated during the colloquium:

- We want to better support the transition of teacher trainees from teacher education programs into Waldorf schools.
- We want to share resources and collaborate.
- We want healthy, truthful self-assessment for teacher education programs.
- We want living thinking to be a stronger part of teacher education curricula.
- We want to inspire more people to choose to become teachers in Waldorf schools.
- We want to see each other as colleagues,

- regardless of program affiliation, perhaps as adjunct faculty in a single organism or organization.
- We want to work to eliminate competition among teacher education programs.
 - We want teacher education to be a common task, shared among all Waldorf schools, and financed in part by a school-supported fund.

The participants in the colloquium felt it was a success. It generated dialogue, enthusiasm, and interest. The general response was: “Let’s do this again!” ☺

Waldorf Teacher Training Centers Affiliated with AWSNA

West Coast Institute for Studies in
Anthroposophy
Sechelt, British Columbia
604.740.0539
info@westcoastinstitute.org

Rudolf Steiner Centre Toronto
Thornhill, Ontario • 905-764-7570

Bay Area Center for Waldorf Teacher
Training
Sausalito, California • 415-332-2133
info@bacwtt.org

Rudolf Steiner College
Fair Oaks, California • 916-961-8727
rsc@steinercollege.edu

RSC – San Francisco Campus
800-515-8203 • rsc@steinercollege.edu

Waldorf Institute of Southern California
Northridge, CA • 877-394-1444
office@waldorfteaching.org

WISC – San Diego Campus
760-451-2139 • office@waldorfteaching.org

Kula Makua – Adult Waldorf Education
Honolulu, Hawai’i • 808-259-5407
kulamakua@juno.com

Arcturus Rudolf Steiner Education
Program
Chicago, Illinois • 773-761-3026
arcturus23@hotmail.com

Waldorf Institute of Southeastern Michigan
Ann Arbor, Michigan • 734-846-2095
info@waldorfsemi.org

Center for Anthroposophy
Wilton, New Hampshire • 603-654-2566
info@centerforanthroposophy.org

CFA – Antioch New England Campus
Keene, New Hampshire • 603-282-2311
swilson@antiochne.edu

Alkion Center
Ghent, New York
518-672-7500 ext. 105
rachel@hawthornevalleyfarm.org

Sunbridge Institute
Spring Valley, New York • 845-425-0055
info@Sunbridge.edu

Micha-el Institute
Portland, Oregon • 503-774-4946
johncmiles@usa.net

Waldorf Teacher Education Eugene
Eugene, Oregon • 541-686-9112
office@wtee.org

Sound Circle Center
Seattle, Washington • 206-925-9199

Great Lakes Teacher Training Program
Pewaukee, Wisconsin • 262-524-2124
mimes17@hotmail.com

environment, I learned that there is an inexhaustible well of potential in people. This became most apparent at the very end of my high school years.

Our senior year was partially dedicated to a senior project, a year-long endeavor taken on by each student, culminating in a presentation of the finished project. My peers picked the most unlikely areas of activity, I thought, considering their personalities. Suddenly there were writers and mechanics and pilots in our class, and the fact that each person accomplished what he or she set out to do was incredible to me. It was not incredible to our teachers, however. Having watched and helped us evolve into young adults, our teachers knew what we were capable of, and some of them knew how to bring it out in us. Watching and experiencing teachers learn to understand each student individually over eight years is extremely valuable.

Although in college I fell into my old pattern of judging and then having to reassess someone, I managed to refrain from writing anyone off, including myself, for good. I kept my faith that we are all capable of

change for the better and was not disappointed. Forgiving and being forgiven is what has helped enrich my old friendships and spark new relationships. Withholding judgment can be painfully difficult, but it's only fair. It's almost necessary to do so in our

world, where disagreements can turn ugly too fast and where minor mistakes and misunderstandings can end in monumental loss. To pause and assess a situation or a personality from a new angle, factoring in the possibility that we cannot correctly identify or interpret every action we see, is key.

At Waldorf school I acquired the ability to begin building this kind of faith in people. Although academics are important, forming healthy relationships and

respecting our fellow human beings is a survival skill. I am satisfied with my Waldorf education because of what I was taught socially as well as artistically and academically. Waldorf school is perhaps not for everyone, but it certainly benefited me. I hope I have answered to some extent the question about what happens when Waldorf kids grow up. A fuller answer can be found in the lives of graduates before and after me. ☺



Tissue paper collage, eleventh grade

The Dragon, the Blade, and the Thread **Book Three of the Star Trilogy**

by Donald Samson

Donald Samson, a writer but also a former class teacher at Shining Mountain Waldorf School, has written a three-volume adventure fantasy novel for young people between the ages of nine and ninety. The trilogy has been awarded the Moonbeam Children's Book and Mom's Choice awards.

The Dragon, the Blade, and the Thread is the third and concluding volume. It continues the story of the boy we know as Straw in the first book, and as knight Michael in the second. The third book focuses on his son, Prince Corin, heir to the throne of Nogardia. Though expected by his father to take over the kingdom and be a strong leader, Corin is attracted to the gentler arts, including sewing! His cousin Elinor, however, has the eagerness for skills at arms that Corin lacks. She uncovers a plot to overthrow the crown. Meanwhile, Corin and Elinor befriend a marketplace magician whom the Queen suspects is a master of the black arts and the cause of the Luck Dragon's baffling illness. When Corin and Elinor's lives are at stake and the fate of the kingdom hangs in the balance, the young prince must choose either to trust the mysterious old man or heed the warnings of his parents. The book is a tale of the struggle between freedom and faithfulness that will keep the reader, child or adult, riveted. It is an equal companion to the previous two books, and although the story is round and satisfying and the trilogy feels complete, it leaves its fans hoping that there will be more in this series in the future.



Book Review

Different Learners: Identifying, Preventing, and Treating Your Child's Learning Problems

BY JANE M. HEALY, PhD

REVIEWED BY RONALD KOETZSCH

There is currently an epidemic of learning difficulties among children in North America. Millions of youngsters are afflicted with attention deficit hyperactivity disorder (ADHD), dyslexia, dyscalculia (inability to work with numbers), motivational problems, nonverbal learning issues, and Asperger's syndrome. Over 2.5 million are taking medication for ADHD. The epidemic affects children in every socioeconomic class, and a child born in the United States today has a 30 percent chance of being diagnosed with a learning problem.

Jane Healy is a veteran teacher and educational psychologist. According to Healy, the epidemic of learning and behavior problems is no accident. It is the result of a variety of factors, genetic, neurological, educational, and environmental.

One of these factors is beyond our control as parents and teachers—the child's inherited neurological system, which determines how the brain is naturally inclined to process information and to learn. Healy points out, though, that this inborn tendency to function in a certain way is not a problem, *per se*. That a child is a slow learner, or a late bloomer, or needs to physically experience something to learn it, or to experience it aesthetically, is not an obstacle to learning or to becoming a well-adjusted adult. It only indicates that the child learns in a way that doesn't mesh with mainstream education, which emphasizes the early, rapid acquisition of cognitive, verbal, and mathematical skills. And mainstream educational practices can turn what is simply an alternative way of learning into a learning problem, which then of course must be treated—good news for the drug companies!

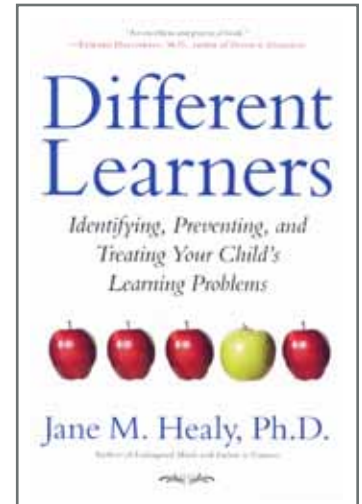
The broader cultural and social environment today is also a factor in the learning disability epidemic. Healy says that the overwhelming role that television, video games, computers, and cell phones play in the lives of children is changing the very structure, chemistry, and functioning of their brains. She also

cites poor diet—junk foods, sugared drinks, and the like—as well as environmental toxins in the air, water, and food. That the daily lives of families are increasingly frantic, atomized, and unstructured, that parents spend little time with their children, that children are not getting the amount of good, restful sleep that they need, all also play a negative role in child development. For Healy, the problems children have in school are only a manifestation of problems in the wider society. Our children are the canaries in the coal mine.

Fortunately, Healy not only diagnoses the crisis, she also offers solutions to it. She is confident that parents and teachers can prevent learning disabilities from developing and help children already afflicted.

In the chapters called “Brain Cleaning 101” and “Brain Cleaning 102,” Healy gives much practical advice on how to banish “brain disruptors” (which affect adults as well as children), reduce stress, and eliminate the lifestyle factors that can cause neurological problems in children. She includes a list of toxic chemicals often found in home and school environments. Healy recommends that parents provide a diet of organic foods and observe their children for allergic reactions to certain foods.

Jane Healy discovered Waldorf Education about a decade ago, after the publication of her book *Endangered Minds*. Since then, she has become a friend and supporter. Jane Healy has written here an optimistic, practical, and inspiring book that is entirely resonant with Waldorf ideals, aims, and practices.



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