

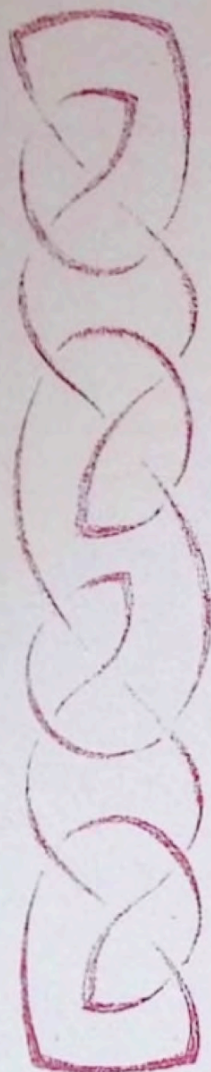
Renewal

A JOURNAL FOR WALDORF EDUCATION

Fall - Winter 1999

Volume 8, Number 2





Spiritual Science tells us that it is certainly true that the human being is placed in the stream that we may call the stream of heredity, the stream of inherited attributes. Besides that, however, something else appears in an individual, namely the innermost kernel of his being. In this are united what the individual brings with him from the spiritual world and what the father and mother, his ancestors, are able to give him. Something else is united with what flows down in the stream of the generations, something that has its origin, not in the immediate ancestors, the parents, and not in the grandparents, but what comes from one [earthly] existence to another. On the one side we may say that a man has this or that from his ancestors. But if we watch an individual develop from childhood, we see how from the center of his nature something evolves that is the fruit of foregoing lives, something he can never have inherited from his ancestors.

What we see in the individual when we penetrate to the depths of his soul we can only explain to ourselves when we know a great comprehensive law, which is really only the consequences of many natural laws. It is the law of repeated earth lives which is so inescapable at the present time. This law of reincarnation, the succession of earthly lives, is only a specific case of a general cosmic law.

Rudolf Steiner
(1861–1925)

This quote is from a lecture delivered in the winter of 1908–09 and published originally in English with the title *The Mystery of the Human Temperaments*. Later it was reissued with the title *The Four Temperaments* (Spring Valley, N.Y.: Anthroposophic Press, 1985). The passage begins on page 14 of that edition.

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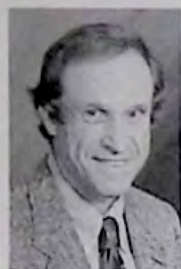
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Editor's Column

By Ronald E. Koetzsch



Last June the annual North American Waldorf Teachers Conference sponsored by AWSNA took place at the Toronto Waldorf School. One evening, the school's eurythmy troop—made up of students in the tenth, eleventh, and twelfth grades—gave a special performance of their 1999 program for the conference participants.

It was an amazing and memorable event. The group, comprised of about twenty young men and women, presented a fairy tale—*East of the Sun and West of the Moon*—as well as a number of ensemble, duet, and solo pieces performed to music and to speech. The costumes, lighting, staging, and the eurythmy itself combined to create moments of rare beauty. It was as if something had been brought from another, higher world and enacted before us. Most remarkable were the performers themselves. They were poised, graceful, totally present in body, mind, and spirit. The word *embodied* also applies.

As the audience filed out I noticed that people were radiant, smiling. There was an air almost of jubilation. I overheard comments such as, "Thank God for something like this," and "This is the real future." My own heart was full, and later when I formed my feeling of that moment into a thought it was something like this:

In spite of all the attacks upon young people by television, movies, video games, popular music, the mall culture, consumerism, by our cultural obsession with sports and surface beauty, and so on, it is possible for them to work out of their highest and truest selves and to bring something good and beautiful into the world. The human spirit—in its dignity, nobility, and creativity—will prevail.

Waldorf Education has as a central aim the fostering of the dignity, nobility, and creativity of the human being. Several writers in this issue of *Renewal* deal with adolescents and with how we as parents and teachers can help them realize their highest capacities.

Henry Barnes describes how students in rural New York State gained a deepened respect for the world about them and for their own ability to improve it by designing and building a bridge over a stream behind their school. John Wulsin explains that by having our young people observe the proper usage of language, we can help them become conscious, responsible, contributing members of society. Amos Franceschelli, in an excerpt from a book published a year before his death, asserts that the teaching of mathematics can and should bring to the adolescent an intimation of the invisible but real world of ideas and ideals. David Adams describes how the study of the history of architecture can engender in the young person a sense of being "at home" in the world. Antje Ghaznavi,

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EDITOR

Ronald E. Koetzsch, Ph.D.

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Marianne Alsop

COPY EDITOR

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Cover art: a sixth-grade geometry main lesson drawing by Alexander Bremer-Miele, a student at the Rudolf Steiner School of New York. Back cover art: also from a sixth-grade geometry main lesson, by Julia Howell, student at the Rudolf Steiner School of New York. *Renewal* thanks David Adams for the student illustrations accompanying his article; Antje Ghaznavi for the photo on page 30; the development office of the Chicago Waldorf School for the photos accompanying their article. The photo of Amos Franceschelli first appeared in the 1975 yearbook of the Rudolf Steiner School of New York. Photos credited to Alik Sapountzi are copyrighted and may not be reproduced without prior written permission of the photographer.

The Association of Waldorf Schools of
North America
3911 Bannister Road
Fair Oaks, California 95628
phone: (916) 961-0927 fax: (916) 961-0715
web site: www.awsna.org

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News From AWSNA

By David Alsop, Chairman



Sometimes, a simple new idea can be a revelation. Consider, for example, one hundred twenty enthusiastic, excited individuals entering a meeting room. Conversations are many. Friends who have not seen each other in a while are chatting, and everyone is enjoying the opportunity to talk after a long earlier session of listening. How will the meeting start on time? One person stops talking, raises his hand, and takes a seat. Others follow his lead, and within thirty seconds everyone is seated, quiet, and ready for the session!

Such a scene took place a number of times at the AWSNA Delegates Conference in Toronto this past June. We had invited Caroline Estes and Lysbeth Borie, both professional trainers of consensus decision making and meeting facilitation, to use our biannual gathering as a "live meeting" workshop. Setting aside time for instruction in consensus decision making and using our actual agenda, we learned a great deal about what works for the delegates as a decision-making group.

For example, we found that by organizing the agenda in such a way that all substantive issues are fully aired and shared on the first day, and leaving the making of decisions until the second day, we have adequate time to listen, reflect, question,

and amend. Thus we can arrive at the proposal that we all support rather than just accepting or rejecting that which was originally proposed.

Also, we discovered the benefit of having a facilitator—someone other than the chairman of the organization—take responsibility for running the meeting. This allows the chair to focus on making sure that the issues are clearly and fully presented. Faculty chairs, board chairs, and college chairs in the Waldorf schools might find this new experience very liberating, as I did, and their meetings might be more rewarding for all involved.

Consensus decision making is not an idea new in AWSNA or in Waldorf schools. We often pride ourselves that our work involves the entire group rather than just those having authority by virtue of position. We have discovered, though, that having the roles and responsibilities of the groups within the organization explicit and clear is a prerequisite to consensus decision making. This has been a major focus within AWSNA during the past two years, and in June we did reach consensus about our organizational structure.

We are looking forward to continuing to work with Caroline and Lysbeth. We will soon be announcing a series of regional weekend workshops available to Waldorf schools. Watch for them in your area!

Amos Franceschelli— 1911–1999

Amos

Amos—poet of the Word
and of its heavenly geometry—
priest of mathematics and its mystery,
you, who never left unheard
the exacting voice of conscience, but faithfully
listened to its stringent tone—
Now you have gone your strict, uncompromising
way alone
across the threshold to wake within the wonder
of your deep, devoted poet's heart
at what the gods who greet you there impart:
the music of the World-Word's spirit thunder!

Christy Barnes, poet and former teacher at the Rudolf Steiner School of New York, was a longtime friend and colleague of Amos Franceschelli.

In Memoriam

By Nicholas Franceschelli

On April 9, 1999, Amos Franceschelli died quietly at the age of eighty-seven at the Rudolf Steiner Fellowship Community in Spring Valley, New York. Amos, who taught mathematics at the Rudolf Steiner High School in New York City for over twenty years, was remarkable as a teacher and also as a mentor of teachers. He helped to train and also was an advisor to many math teachers in the Waldorf movement and thus deeply influenced how mathematics is taught in the Waldorf high schools in North America. Peter MacNair, for example, who taught at the Garden City Waldorf School in New York, always gave Amos full credit for all he was doing as a Waldorf math teacher, and had an abiding respect and gratitude for him.

Amos was born in Italy on October 23, 1911, of poor, self-educated parents who came from peasant and laborer families. He grew up in a household where everything was sacrificed to give him the best possible schooling and the opportunity for a distinguished career. Amos's father, a principled man with



business talent, was forced to move the family out of reach of the Italian Fascists. The Franceschellis ended up in Niagara Falls, New York, about the time Amos was of high school age. By then he had already learned five languages and was establishing himself as a fine student, to the lasting satisfaction of his parents. Amos did undergraduate work at the University of Toronto.

When Amos was twenty-one he went through an inner crisis. His longing for divinely inspired truth could not be satisfied by the intellectual and materialistically oriented knowledge he was acquiring. An old friend advised him to read Rudolf Steiner's *Philosophy of Freedom*. The insights Amos found in Steiner's revolutionary text on the implications of self-reflection, thought, and free will started him on a lifelong quest for scientifically grounded spiritual knowledge.

Later Amos went to Harvard and received a master's degree in math and education. For a time he studied at the University of Geneva with the noted educational theorist Jean Piaget. During World War II Amos served in the U.S. Army and then taught for some years at a small high school in the old mill town of Shelburne Falls in western Massachusetts. He courted Lisl Berlin in the early 1950s. Lisl had attended the original Waldorf School in Stuttgart, Germany, before the war, and she consented to marry Amos only after he had promised her that he would indeed become a Waldorf school teacher. Before wedding bells could ring, Amos had to go to Stuttgart to the Waldorf teacher training seminar, where the "old masters" who had taught Lisl before the war now taught him.

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Helping Children to Develop Respect and Wonder

By Henry Barnes

Respect is an attitude of honoring, of seeing the value of, even being in awe of something or someone. It expresses itself in various forms, from simple politeness and civility to deep heartfelt reverence. A child helping an old person across the street and that same old person kneeling before an altar in a church are both expressing respect.

One may argue that in our modern Western society, respect is steadily disappearing. Our material prosperity, our materialistic worldview, our obsession with egalitarianism all tend to erode our respect for the simple things of life, for nature, for other human beings, and—perhaps most insidiously and dangerously—for ourselves.

One can see this erosion among people of all ages but especially among the young. Children are trained implicitly and explicitly to take the world, its beauties and its wonders, for granted. The innate sense of respect, reverence, and wonder that people had in earlier times is hard to find today.

Yet, the current situation is also an opportunity to regain in freedom and with consciousness what we had in the past as a gift. To regain for ourselves the attitude of sincere respect and to help our children develop it is an important challenge for adults today.

Respect—in the broadest and deepest sense of the word—is fundamental to all true knowledge. We can never truly know and understand something or someone unless we respect that thing or person. Furthermore, respect is necessary to self-development. In his basic work, *Knowledge of the Higher Worlds and Its Attainment*, Rudolf Steiner writes:

If we do not develop within ourselves this deeply rooted feeling that there is something higher than ourselves, we shall never find the strength to evolve to something higher. . . . You can only acquire right knowledge when you have learned to esteem it.

Steiner then describes how important it is for a child or young person to have some person whom they deeply respect and admire. He cautions:

It must not be thought that this disposition leads to submission and slavery. What was once a childish veneration for persons becomes, later, a veneration for truth and knowledge.

And although he was writing almost one hundred years ago, Steiner then observes that *Our civilization tends more toward critical judgment and condemnation than toward devotion and selfless veneration. Our children already criticize more than they revere.*

Waldorf Education in a conscious and intended way provides the child with opportunities all through the grades to develop an attitude of respect and wonder toward the world. These are an intrinsic part of the Waldorf curriculum.

Each day, adults can share with small children gestures of respect. At mealtimes a moment can be taken—through the saying of a grace—to recognize the power of earth and air and warmth and light that have ripened the grain and provided the green grass that the cow has turned into good, sweet milk.

The young child is “all sense organ” and learns about life and the world through the senses. The child tastes, touches, hears, sees, and smells the world, experiencing it and, through the power of imitation, becoming one with it. Imitation is the child’s first and most fundamental cognitive exploration of the world into which it has recently been born. Unconscious imitation is the basis of all later knowledge. It gives us the experiential nourishment from which we build a

healthy—or impoverished—soul and spirit life as an adult.

To help the child develop respect we must provide an environment of respect. The ground from which later more conscious respect will grow is comprised of experiences of respect that we have in childhood. If a small child is privileged to imitate, to "drink in," an environment in which people meet, work, and live together in an atmosphere of respect, this will be digested and transformed into a body of attitudes and habits from which he or she will draw, more and more consciously, for the whole of life.

Each day, adults can share with small children gestures of respect. At mealtimes a moment can be taken—through the saying of a grace—to recognize the power of earth and air and warmth and light that have ripened the grain and provided the green grass that the cow has turned into good, sweet milk. At bedtime a prayer or verse can be spoken to end the day and prepare for the night's rest. The child may not at first understand the words, but will grasp intuitively and internalize the mood of reverence and respect. These and similar moments are great gifts to the child.

For the child after age seven, the gift of imitation changes into that of imagination. Stories and pictures can arouse deep feelings in the heart and soul of the child. The little child who explored the world through physical activity, through doing, now awakes as an artistic being who can recognize beauty and be deeply moved by it.

The Waldorf curriculum in its entirety aims to instill a sense of respect in the child, but there are certain moments when there is a special opportunity. In the fourth grade, for example, the children study the animal kingdom. That block in itself reveals to the child the wonderful variety of different creatures in the world. But presenting the human being in relation to the animal kingdom can do much to engender respect and wonder at one's own identity as a human being. It can help the fourth grader discover what it means to be a human being. The child's internal dialogue might go something like this:

A newborn calf can wobble onto its legs within twenty-four hours after birth. How long did it take me to stand up? Did it really take so long! What a helpless creature

I must have been. But the calf cannot stand up straight, all four legs are rooted to the ground. I was able to lift myself upright, to hold my balance, and even to take steps, in spite of the risk of falling. And my front "legs" have become arms that are free to move in the air and to make things that are useful and beautiful, but also to do things that hurt and destroy. My head is no longer a horizontal extension of my trunk, but sits quietly up there like a prince, getting fed and being carried around. It can look around the horizon, up to the stars and also down to the earth, and it can think. And within my head are teeth, hard enough to grind the different foods I eat. But I cannot gnaw with my teeth as the beaver does, cannot tear with them as the tiger can, nor grind my food over and over as the cow does. But I as a human being can imagine and make tools—an axe that will cut down a tree, a knife that will cut things small, a mill that will grind grain into flour. And I am free to choose what I will do and not do. Animals must act according to their instincts. As a human being, I am learning to think, and I have freedom to choose.

The healthy fifth-grade child can be thought of as a "Greek," manifesting a balance between lightness and weight, inner and outer, the spiritual and the physical. The sixth-grade child, though, has become a "Roman," fully upon the earth and ready to investigate and grasp the outer physical world. Thus in a Waldorf school the study of physics is part of the sixth-grade curriculum. Rudolf Steiner suggested that acoustics be the first topic studied. This investigation can begin with an exercise in identifying sounds. Hidden behind a screen, the teacher creates sounds in various ways—striking two pieces of wood together, ringing a silver bell, crinkling paper, blowing between the lips, and so on. The students realize that sounds are revealing, indicating both substances and activities.

Later, teachers demonstrate the formative power of sound with the so-called Chladni plates. A brass or copper plate is covered with fine sand and clamped to a table so that one edge is free to vibrate. A violin bow is drawn across one edge of the plate, and each tone thus produced creates a different pattern in the sand. A tone played a second time will create the same pattern as before. This experiment invariably awakens in the children wonder at the hidden power of tone to create form. There is no need to preach respect and wonder here; it is inherent in the experience. Now, as in the fourth grade when the students

became aware of the uniqueness of the human being, the aim is to allow respect and wonder to arise as a feeling within the soul of the child.

In the adolescent, life speaks more directly to the awakened intelligence, and the experience of respect must become transparent to conscious thought. For the high school student the crucial question is: *Can I trust my thinking to open the door to reality for me?* The young person is above all hungry for real experiences. It is crucial that he or she be given confidence that thinking is a viable tool. Otherwise, the search for reality will be through other means—drugs perhaps or even violence.

Teachers can help this important process by giving the students meaningful challenges, challenges that allow them to be involved, both theoretically and practically. Recently, for example, tenth-grade students at the Hawthorne Valley School in Harlemville, New York, about to start a block on mechanics, were asked to replace a bridge over a stream behind the school. The students became enthusiastic about this task. With the help of their teachers they analyzed the problem, made measurements and calculations and started to come up with designs. Working in pairs, the students designed balsa wood models, which were then tested for carrying strength. The design that best fulfilled the criteria was chosen. Then, with the help of a local contractor and working with their teachers, the students built the bridge.

Through this process, the students gained a deep respect for the things that they studied and for their own ability to think, to learn, to do, and to create. Rudolf Steiner said, "You can only gain right knowledge when you have learned to esteem it." It is crucial for the young person then to respect and esteem the objects he strives to know as well as the process through which he comes to know them.

This appreciation of respect and wonder as important ingredients in human life is growing in unexpected quarters. According to an article in *The Christian Science Monitor* (May 27, 1998), a small but growing group of people in the academic world are becoming "suspicious of suspicion." The prevailing assumption in the academic world is that each text has a hidden bias, justifying some social injustice or perversion. Shakespeare's *Tempest*, for example, is seen as

supporting colonial exploitation, and the Gospel of John is a "sexist document with male language and symbols that make it a suspicious text."

The article continues:

Across a broad range of the humanities, a few voices are arguing for a change in the way readers study a text—one that involves a greater humility and even the occasional suspension of judgment. In the field of religion more scholars seek to enable readers to experience what Puritan theologian Jonathan Edwards called "spiritual sense," letting the text reveal hidden dimensions of meaning and light.

Ironically, the conclusion of this article shares a page with a moving photograph in color of a great bank of bouquets of flowers before which stands a bagpiper in full Scots regalia. The caption reads:

Petals and Pipes in Memoriam: William McKinnon played "Amazing Grace" on his bagpipes in front of Thurston High School in Springfield, Oregon. The school reopened May 26 after a student shot and killed two other students May 21. One of the signs along the fence reads "Let it end here."

We need to find new ways to nurture respect at every level of experience and at every step on the path leading from childhood to adulthood. This sense of respect and wonder must arise first in the human heart and then inform how we think about the world and about ourselves. Then it can move into the will and influence all our human activities. ✱

Henry Barnes, a native of New York City and a graduate of Harvard College, Class of 1933, has been involved in Waldorf Education since 1934, when he trained in Stuttgart to be a Waldorf teacher. For many years, Henry was at the Rudolf Steiner School in New York as class teacher, teacher of history in the high school, and school administrator. In 1977 Henry "retired" to upstate New York and lives now in Harlemville, just down the street from the Hawthorne Valley School. Henry was one of the principals in the founding of Renewal eight years ago and has served on the magazine's Editorial Advisory Board since then. The original, longer version of this article was delivered as a talk to the parent teacher association of the Hawthorne Valley School.

The Four Temperaments:

An Old and New Way of Understanding Human Personality

By Thomas Poplawski

One of the many surprises that parents new to Waldorf Education are likely to have comes when they hear their child referred to in some seemingly arcane terminology:

"You see, Mr. and Mrs. Smith, your daughter's problem is that she is really overly phlegmatic."

Goodness, what to make of that! The teacher is not identifying a contagious or terminal condition, only describing the child in terms of the theory of temperaments. Let us look at the history of this theory, the characteristics of each of the four temperaments—melancholic, sanguine, phlegmatic, and choleric—and how we can use this understanding of human types to help our children develop into well-balanced individuals.

The Temperaments in Premodern Thought

The notion of temperament is actually very old, dating back at least to ancient Greece. Hippocrates, in the fourth century B.C., spoke of four qualities or "humors" in the human being—cold, moisture, heat, and dryness. In the second century A.D., the physician Galen spoke of the mixing or "tempering" of these four humors to produce four temperaments. Relating these to the

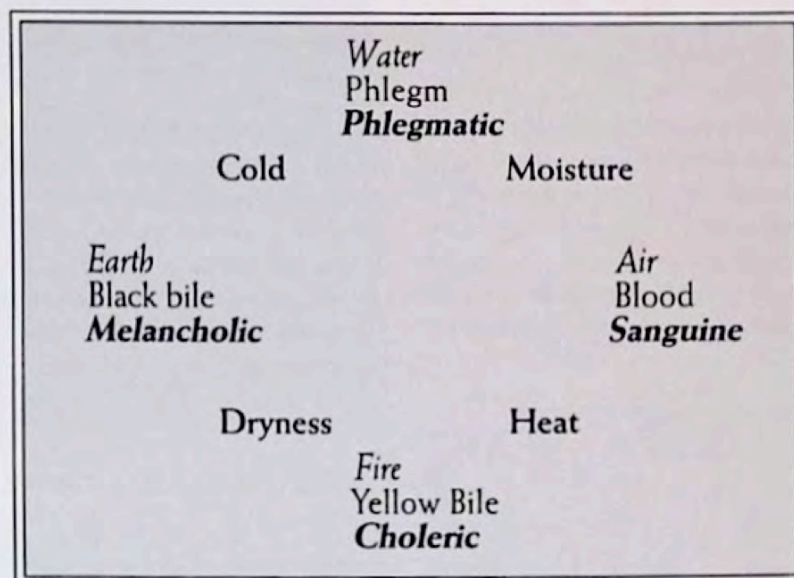
four elements of classical science yielded the fiery choleric, the airy sanguine, the watery phlegmatic, and the earthy melancholic.

In medieval times, an explanation attributable to a physical or medical factor was sought to explain the temperaments. The theory arose that the action of inner bodily fluids causes temperament. Thus, the characteristic coolness and dryness of the melancholic—which you will notice when you hold the hand of one—was due to an excess of black bile. Similarly, the warm and

moist quality of the sanguine was due to too much blood, the choleric character due to an excess of yellow bile, and the phlegmatic to too much phlegm.

Although it lost some ground during the Enlightenment, the theory of the temperaments

remained until recently an important and widely used understanding of human character and behavior. With the development of psychology as a science late in the nineteenth century, the idea that a child's upbringing is the primary determinant of personality and character became the academic orthodoxy. By the beginning of the twentieth century, the notion of temperament was "exiled" because it had become politically incorrect to speak of inborn qualities in human beings. The theory of genetic inferiority arose in America with the inflow of poor and uneducated immigrants from eastern and southern Europe and



in Germany with the Nazi writings on the superiority of the Aryan race. All this made the study of inborn or temperamental factors taboo.

Modern Science Discovers the Temperaments

In the 1950s several researchers in psychology (among them Stella Chess and Alexander Thomas) began again to explore the concept of temperament. Initially they were spurred by Carl Jung's concept of the introvert-extrovert dichotomy and the later Myers-Briggs personality types. They also were stimulated by studies that showed that well-adjusted and loving parents can and do have aggressive or excessively fearful children, and that no psychological explanation for these children can be found. Thus, researchers began to look at the fixed qualities that exist in the young child and continue into adulthood, the most prominent among these being inhibition and lack of inhibition.

In his book *Galen's Prophecy* (Basic Books, 1994), research psychologist Jerome Kagan describes how he and his colleagues found that inhibited children begin to show indications of their temperament after their first birthday, reacting to new events with caution and hesitation. These children tend to withdraw or fret when faced with the unfamiliar, and cling to their mothers in the presence of strangers. It was found that twenty percent of healthy infants are thus easily aroused by new experiences and, when aroused, become distressed. Most of these later become fearful, cautious children.

The study showed that uninhibited children in contrast are hard to frighten. They take going to school for the first time in stride. They laugh easily, are socially confident and relaxed. These children, who grow up to be bold, outgoing, and socially unflappable adults, comprise about fifteen percent of all healthy children.

Associating body type with personality is an important part of the outmoded—in the eyes of science, at least—theory of temperaments. It is interesting then that the data collected supported a connection between the two temperaments and specific body types. This correlation was initially shocking to and resisted by the researchers, because it contradicted current assumptions in the field.

Kagan and his colleagues found that inhibited children tend to have slim bodies, narrow

faces, and a proneness to allergies and constipation. A significant number had light blue eyes (which further alarmed the researchers because of possible racial implications) and greater than average heart rate activity. A slight majority were females. Among the uninhibited children, the majority were boys, and among the boldest and most active in this group, the percentage of boys was yet higher. The uninhibited children tend to be stocky and to have broad faces and dark eyes.

These physical characteristics of temperament led Kagan to wonder about differences in the brain and in levels of responsiveness in the nervous system. He found that the two types differed in the threshold of excitability of the gray mass at the base of the brain, the amygdala, and of its projections into the sympathetic nervous system. The fact that these personality characteristics seem rooted in physiology does not mean that children with inhibited or uninhibited patterns will not change. For most of the children studied, symptoms of temperament moderated with age.

Researchers have now become interested in how they might help this process of modifying temperamental extremes, although this work is still exploratory. The main import of this research for the parent and teacher is that some children have temperamental tendencies that are not due to parental upbringing or entirely linked to heredity.

Waldorf Education and the Four Temperaments

The understanding of the four temperaments used in Waldorf Education is a sophisticated and developed one. Earlier in this century, Rudolf Steiner (1861–1925) reexamined the traditional view of the temperaments and was impressed by the wisdom it contained regarding human nature. He then refined these concepts and developed practical techniques based on the temperaments. Adults can use these to understand and work on their own behavior patterns and also to help children from being trapped in the behavioral “dead

Thomas Poplawski is a psychotherapist who lives in Northampton, Massachusetts. He and his wife, Valerie—both trained eurythmists—have two young sons.

ends" or bad habits that can be related to temperament.

Modern researchers such as Kagan have identified the melancholic or inhibited child and the choleric or uninhibited child. But they have failed to identify the two other temperaments—the sanguine and the phlegmatic—and have lumped children of these dispositions into a catchall "normal group."

In Waldorf schools teachers use an understanding of temperament to help students with motivation, learning, and with behavioral and social challenges. It is an invaluable tool in helping the children to behave and to develop into responsible, well-rounded persons. Let us look at each of the four temperaments and at how we as adults can use this view of human personality in working with children.



Introverted		Extroverted	
<i>Melancholic</i>	<i>Phlegmatic</i>	<i>Sanguine</i>	<i>Choleric</i>
more	less intense		more

The Melancholic Child

Thoughtful, sensitive, precise, drooping, moody, lonely

Dylan is a tall, slim boy tending to paleness and having a transparent quality to his delicate skin. Despite his slight build, there is a heaviness about him—he drags his feet and often slumps, though he's years away from being a teenager. He is a moody and sensitive boy, is disposed to whine and moan, and is easily moved to tears. This sensitivity, however, also manifests in empathy and sincere concern for others, in kindness toward animals, and in a deep appreciation and love of nature. Dylan has excellent powers of observation, but can be obsessively self-observant to the point of paranoia, brooding, or hypochondria. This self-awareness can be extreme when he looks at his own body. He is overly cautious, and may later become fearful and even phobic. This cautious attitude makes him a slow worker and a perfectionist in all that he does. He avoids

sports and much outdoor activity—especially if it is cold! Dylan prefers a quiet dark corner to pursue the hobbies in which he gets deeply involved. He has a delicate digestion and is likely to suffer from stomachaches, constipation, and headaches.

Dylan plays the violin and does so not out of duty but out of real enjoyment. He has an acute sense of hearing, a gift for music, and an excellent memory. Because the melancholic temperament has musical aptitude and also depth of feeling, many great musicians and composers have been melancholics.

No person is a pure representative of one temperament. Each of us manifests at least two—a primary one and a secondary one, the latter happily tending to balance the former. This second temperament sometimes makes it difficult to figure out a child's main temperament. Often, though, the secondary temperament develops only with maturity. Certain combinations are more common. The melancholic-choleric is quite common. Such a child can at times be egotistical, constantly irritated, and complaining.

The melancholic child needs physical and emotional warmth. In dealing with her, the adult should be caring and sympathetic but should not get caught up in her moods, nor be manipulated into satisfying her every whim. The melancholic child needs to be lifted from gloomy introspection to focus on others. Fairy tales, stories, and biographies, by portraying other persons struggling with life, can stimulate the child to forget her own troubles.

The melancholic child can be at her best when attending to someone less fortunate. Melancholics make the best nurses and caregivers.

Adults can moderate the intensity of a child's temperament by interesting—not forcing—him into atypical behaviors. The melancholic child is fond of sweets, but lighter foods such as fruits, salads, light vegetables (not potatoes) can be helpful. Oats for breakfast are good because of their inherent fieriness (due to the high oil content) and help to energize the child. The melancholic, like his fellow introvert the phlegmatic, usually prefers to stay indoors. Thus, encouraging him to be outside and to be engaged in physical activity is important. This child also may need help in finding opportunities to be with other children. Otherwise he may get stuck in the solitude and loneliness he most fears.

The Sanguine Child

Airy, light-filled, smiling, superficial, inconsistent, flighty

Erica is the archetype of a joyful child. She is lively, even vivacious, full of excitement and wonder. She meets each new experience with enthusiasm, though she never stays with any one thing very long. Actually, every child is to some degree a sanguine. Childhood as a stage of life has an inherent sanguine quality, just as middle age has a phlegmatic cast and old age the depth as well as the heaviness of melancholia.

Erica is tall, blonde, and slim but better proportioned than the lanky melancholic child. Erica is light on her feet, and her eurythmy teacher knew her temperament at once from the fact that she walks on her toes. She never wears out the heels of her shoes.

Erica can be witty and lighthearted, even bubbly, and is very popular, though her demands for constant change and diversion can become irritating. Boredom is what she fears most. With her effervescence, she is always a lot of fun. She sometimes disappoints her friends, though, because she is not dependable. She forgets her promises and commitments to others and lacks the follow-through to get things done! Erica is a child of the whirlwind. Restless and usually in motion, she loves to dance and swirl about, to swing, and to climb about on rocks and trees.



In the formal environment of school, this airiness can be a problem. Erica has difficulty with concentration and memory. Her thinking is neither systematic nor focused. Her mother complains that Erica usually manages in her unconscious way to misplace or forget her homework assignments somewhere between school and home. She has difficulty sitting all day at her desk and is liable to break into a fit of giggling or to get into mischief just for diversion.

Parents and teachers must remember that one should never directly confront a child's temperament. Rather one tries to work with and guide or coax the child in the preferred direction. Hence, a parent should not simply try to force the sometimes scatterbrained sanguine child to do homework. Instead, arousing love for the subject or task is a better approach. This will help the child learn to remain focused for longer periods of time. A rigid attitude does not work with this child. Rather the adult needs to honor the world of the sanguine and to enter it himself in order to move this child along. Television, computer games, and videos are the worst thing for the sanguine child. Though they satisfy this child's desire for constant change and diversion, they only exacerbate the child's superficiality and inability to remain engaged.

Nutritionally, one might attempt to weigh

Nutritionally, one might attempt to weigh the sanguine child down a bit. The whole-grain dumpling is a standard antidote, especially when made with a heavy grain like wheat or rye. Good luck, though, in getting this child to do more than pick at such hearty fare. For the sanguine child is quintessentially one without an anchor, living and loving life spontaneously and without regrets, taking each moment as it comes and quickly letting it go, leaving the slow and measured contemplation of life's depth and mysteries to others.

The Phlegmatic Child

Patient, even-tempered, harmonious, procrastinating, comfort-loving, lazy

Laura is an unashamedly chubby little girl. She loves food, and she loves to eat. She is often dreaming of ice cream sundaes dripping with chocolate and marshmallow sauce and covered with whipped cream. In school her reverie might feature the lunch her mother packed and the possibility that, well, she might just tuck into it at snacktime instead of waiting all the way until noon.

There is a pervasive expansiveness and wateriness about Laura. She moves slowly but with a stolid grace, reminding one of a stately ship sailing in a steady breeze. Her thinking likewise is deliberate and methodical. She gets along with others because her nature is so easygoing and she dislikes "making waves." She can be almost bovine in her placidity and imperturbability. Laura is able, though, to think deeply about things because she "chews" on them a bit before formulating an opinion. When Laura works, she is slow and steady and has perseverance and endurance. She can plod through a tedious or difficult task that other children would soon give up on.

One danger of the phlegmatic nature is the tendency to wallow in comfort and passivity, i.e., to become a couch potato. Also, phlegmatics have a hard time dealing with change. And never expect a quick answer from a reflective child like Laura. Even though she is bright, she is rarely spontaneous. The phlegmatic child can be depended on for faithfully practicing something and for memorization. She can run into trouble, though, when quickness and alertness are called for.

The phlegmatic child often needs to be spurred into action. Helping him find a goal he

sees as worthy of striving toward is one way of doing this. There are two other techniques a teacher can use. One is to have all the phlegmatic children in the class sit together. The other is to assign a phlegmatic child an exceedingly phlegmatic role in the class play. Both strategies overdose the child with his own temperament, thus coaxing him into behaviors and attitudes that are not typical for him and that help create balance. These two techniques can be used for the other temperaments as well.

Rudolf Steiner called phlegmatic children "sleeping choleric." When suitably inspired they can explode into action, as they can explode into anger when teased or tormented. After being aroused, though, the phlegmatic soon settles back into her even-tempered manner.

The Choleric Child

Dynamic, energetic, action-oriented, pushy, insensitive, impetuous

Jeremy is a bundle of irrepressible energy who gets into one kind of mischief after another. He is stocky and square-shouldered, with dark, curly hair and a thick neck. He has a hyperactive quality about him but fortunately is too bright to be considered for the all-too-common Ritalin treatment. Jeremy has a quick temper but has also a warm heart and a sociability that cause other children to admire and look up to him.

He rises early and is immediately at work on some project. He works and plays with passion and with force but often lacks preciseness and form. Red is his favorite color, and his style is likewise brash, forthright, and unsubtle. This young Napoleon is a daredevil because he does not reflect enough to know fear—or even common sense at times. He is a child who lives in doing. As he gets older, though, he will learn to channel some of his energy and become an excellent worker.

Generally speaking, an adult gets along most easily with children of his own temperament. A choleric adult thus usually gets on well with a choleric child, but for other adults this child is often a trial. It is an effort to mobilize the fiery energy needed to meet the child on her own terms and then to keep that energy under control. One easily reacts with anger, which is not a useful response.

neling his will forces through lots of outdoor activity, through projects and adventures. Behavioral management techniques may be used occasionally, but they are not in the best interests of the child. Out of fear of punishment or for a reward the choleric child may be able to repress his restless nature. But what he really needs is an adult who accepts and loves him for what he is and who, through effort and imagination, helps him channel his creative, if boisterous, energies.

The choleric child also greatly appreciates the adult who has mastered a particular skill or technique and is willing to share that with the child. The child will work hard for such an adult and in the process learn to moderate her tantrums and outbursts.

A very gifted eurythmy teacher appraised Jeremy the first day he walked—or, rather, stomped—into class. (The footprint a choleric child leaves in the sand is all heel!) She immediately made him her special child, the class pet. She gave him many kinds of helping tasks and challenged him with difficult rod exercises and with moving quickly from one thing to the next. Jeremy's other teachers could not believe how well-behaved and motivated he was in eurythmy class. Their own response was to inwardly groan with foreboding when he appeared in class, as they prepared for his inevitable antics—even though these often left them chuckling. The other children in the class were also surprised, having never thought of Jeremy as a teacher's favorite, especially in eurythmy.

Parents and teachers need the flexibility to enter into the particular temperament of a child and be that temperament for that child. They must learn to appeal to and relate to each of the temperaments. A bit of standard Waldorf wisdom is that when a teacher makes up and tells a story, she will win the attention of the choleric child by entering vigorously into the narration of the hero's battle with the seven-headed dragon. But she must include a magnificent banquet scene sensuously described to interest the phlegmatic child and a tragic scene poignantly depicted to arouse the sympathies of the melancholic. Teachers of special subjects—of mathematics, foreign language, physical education, and so on—also must be able to manifest and relate to each temperament in order to make their subjects alive for all the children.



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Despite the heredity and the environment we share, we and our children are fundamentally different, a fact belied by our attempts to form them or even just to live harmoniously with them. The concept of temperament is a valuable albeit underutilized framework for understanding our children as well as our fellow adults. It is not only Venus and Mars but also the Earth, Air, Fire, and Water that we need to consider! With the attention that modern researchers are now directing to this topic, a long overdue reevaluation of the concepts that Waldorf educators have long found useful appears imminent. ✱

FURTHER READING:

Roberto Trostli's *Rhythms of Learning* (Anthroposophic Press, 1998) has a chapter on the temperaments that provides a good introduction. *The Temperaments and the Arts: Their Relation and Function in Waldorf Pedagogy* by Magda Lissau (St. George Books, 1983) is a useful but hard-to-find book that teachers especially will find helpful.

Remedial Work and the Class Teacher:

The Story of a Small Miracle

By Patrice Maynard

In my recently graduated class there was a boy whom we shall call Stephen, who had entered first grade with a speech problem. Here was a lovely boy with fair hair and dark brown eyes. He was—and eight years later still is—a delightful imp, and had then a difficult time paying attention to work rather than to his friends. The fellow had not a particle of ill will about him. He never meant to be anything but a very good boy, and often he was. Other interesting things just got in the way sometimes. He was the third child in a big family, and he followed easily. I often wished he had more leadership qualities and that when he was good, the radiance he had would lead the others. However, it didn't. He would just shine on his own.

Stephen's kindergarten teachers had noted his speech problem. He tended to say his *R*s and sometimes his *L*s as if they were *W*s. So the sentence "The rabbit was running around the lake" would come out of Stephen like this: "The wabbit was winning around the

wake." After observing for a bit, I realized that Stephen did not perceive that he was saying things any differently from anyone else in the class. He was very conscientious in speech work. He would articulate the *W* sound with added care when asked to repeat "running."

Also, Stephen was left-side dominant. This applied to his hearing, sight, and to the use of hands and feet. I ascertained this condition in first grade and,



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and his handwriting is still among the best in our class. But to explore this clue in the picture and the related controversy around right- and left-handedness goes beyond the scope of this article.

By the grace of God, Christy Barnes lives near the school where I teach. She is a master teacher and a speech artist. Over the summer between first and second grades I spoke to Christy and asked her what to do to help Stephen.

She asked me to speak like Stephen and to be careful to notice what my mouth was doing while I spoke like him. I learned a great deal just by doing this. I realized I could make my whole being move like Stephen, and, in so doing, I learned a bit about what it was like actually to be Stephen. Christy said, "Let me think about it a while."

He has his lips doing the work his tongue should be doing." This gave me a lot to ponder.

In a few days, Christy called me and said,

"Have Stephen say many *L*s. *BL*s would be good, too, to get the tip of his tongue working

with the support of his parents, was working to train Stephen's right hand to do his writing.

This effort seems to have helped over time with his speech work and also with his capacity to concentrate. Stephen wrote like a poised and focused king in second grade,

behind his lips. *L* and *BL* are close to *R* in a way. Here's a little thing I made up that you can try with him:

*The BLack Bear Beat him
BLack and BLue.
The Lion Leapt and Laughed and
FLew.*

Practice this and say it with him and tell me what happens."

I thanked her and told her that I wished I knew all those things she knows. She dismissed the second statement and said, "It's not like that. You just have to figure it out for every child, you see. You're the one who sees him every day."

This stunned me in a way. It was a tremendously empowering thing for Christy, the "expert," to tell me that I could figure out what was needed for each child from what I knew of the child, that I might need only to consult a speech expert to assist my own research. I told Christy that I was still grateful to her for helping me to figure it out. "Oh, of course," she said in her fluid, resonant voice full of light. "That's what we are all here for! Let me know how Stephen does."

Christy called back twice with questions about certain nuances in the way that Stephen spoke. She also had suggestions about how I myself should practice so that I could model the exercises effectively for Stephen. Over the phone I could "hear" Christy thinking with her tongue. I also experienced in this attention from Christy a bit of what children must feel when grownups show a sincere interest in them. I had had no idea that the problem of one small teacher with one small boy with one small speech

impediment would command such attention. A lesson began to dawn on me that this is ALL that is interesting in teaching. Everything serves this very thing. I was empowered again to take this as the point—all the nerve-wracking content preparation is useful only as it leads to the teacher's expression of real interest in the children and how they learn. It is this interest and love that enables and inspires a child to learn.

When second grade began, I started right in with Stephen. Every day, at the end of speech work, Stephen stood and recited after me his little verse. He did it slowly and fast, loud and soft, and backward and forward. I was afraid at first that he would feel singled out in a negative way. The opposite was true. All the other children wanted to say the verse too. I insisted against this, saying, "Oh, no. This is just for Stephen." He was delighted. He was special. He lorded it over the class and triumphed each time he stood to recite. Some children came at recess to show me how they could say it as well as Stephen could. One day I forgot to do Stephen's verse with him, and the whole class went into an uproar.

Each child received a birthday verse as the year went on, and each was satisfied with that. But all through the year, even on someone else's birthday, came Stephen's verse, too.

I spoke to Christy about his progress, and she helped me to alter the verse and to add to it. It became

*The Big BRown Bear Beat him
BLack and BLue.
The Lion Leapt and RoaRed and
FLew*

and

*BRight Red BRicks
Build Buildings in TRees.*

All the children thought that these lines were very funny. After a day when Stephen's big brother in the eighth grade had come through at recess and playfully wrestled Stephen and a few others to the ground, the verse became

*The Big BRother beat him
BLack and BLue.
Stephen Leapt and RoaRed and
FLew,
And Beat his BRother CRimson,
too!*

The children, and Stephen, *RoaRed* at this, too, out of pure delight.

Also, I had Stephen say the word *TREE* while holding his lower lip between his thumb and his forefinger and with his tongue between his teeth to start, to see if, without his lips, he could say *R*. All the children tried this and thought it was great fun. They added other words to try to say in this position.

Christy asked me to see if I could catch Stephen saying an *R* the right way. One day he did say "*BRown Bear*" as clearly as you please. I stopped and quietly asked the children, "Did you all hear that? Did you all hear how beautifully Stephen said his *Rs* just then?" The whole class burst into spontaneous applause. Stephen was exceedingly pleased with himself, and I could see the realization dawning in him that this was the point of his work. He had not realized it before that moment.



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Waldorf middle school students rehearse a drama production on stage.

He took up the work with great earnestness from that day. He wanted to say his Rs correctly.

Stephen's birthday verse was designed to help him work on these sounds. We continued his daily exercises right through the third grade and into the fourth. By the end of fourth grade, these exercises were replaced by other things, because the speech difficulty was gone. No one even noticed that it was gone or that the exercises were gone.

In fifth grade, I cast Stephen as the lead in our class play—a dramatic rendering of the Perseus myth written by Henry Barnes. It was possible to give Stephen a leading part for the first time because, through his work, his speech had become quietly crystalline and beautiful, like a hand-painted Greek vase. And yet this choice involved a risk. Stephen was still not a leader. Every other boy in the class had told me that he would love to be—some, that they ought to be—Perseus, but not Stephen.

The day for the assigning of roles arrived. When I came to the part of Perseus, there was Stephen waving his hands in front of his face and shaking his head to say "No"—I can still see him doing it—while every other boy yearningly pleaded with his eyes. After learning that his role was that of Perseus, Stephen quickly recovered because the class, as if understanding the rightness of the casting, recognized him in the role with great celebration, calling him "Hero-man" and "Perseus." A few girls got an immediate crush on him. Stephen took these compliments good-naturedly without his head being turned, but they gave him courage for the part.

The play was a great success. Stephen was particularly pleased with the sword that he received in the play from the goddess Athena. It was a wooden sword, painted black on the hilt and shining silver on the blade. Each time he received it on stage, he held it high and eyed it up and down with pride

(no directing necessary)!

After the play was done, the finest review came from one of our kindergarten teachers, Andree Ward, a colleague of long experience who had had Stephen in her kindergarten. "If anybody had said to me when he was in kindergarten that Stephen would go on to have the part of Perseus in his fifth-grade play, I would have told them they were dreaming," she said with real enthusiasm. "I mean, he's always been a nice little boy, but the strength in him now, and the pride, and his SPEECH. He had such an impediment, and there's not a trace of it left anymore. How he could ever get to such a place is unbelievable!"

In the classroom, on the day after the play, Stephen was with me alone during recess and I was asking him to help me with some costume removal. Stephen asked, with great trepidation, if he could be allowed to keep the sword he used in the play. I picked up the sword and looked at it for a moment. "Do you remember how much you did NOT want to be Perseus in this play, Stephen?" I asked him. He grinned and nodded. "You thought all the other boys could do it better than you could. Didn't you?" I asked, looking straight at him now. He continued grinning and he nodded again. I stepped away from him and held the hilt in two hands and laid the sword blade flat on his left shoulder and then on his right shoulder, saying, "Take this sword, Stephen, and keep it, knowing that you can do, in your life, ANYTHING you put your heart into."

I handed him the sword and bowed as I did. He took it, a bit confounded by the ritual but mightily pleased to have the sword, and danced out of the classroom with it.

This past spring the class performed *Much Ado About Nothing* by William Shakespeare for our eighth-grade play. In one cast, Stephen played the major part of Claudio and did a remarkably fine job of it: convincing, clear, and competent.

A parent from another class asked me, "Who was that Claudio? Isn't he the little boy in second or third grade who had halting speech and a bad lisp or something? He was unbelievable—so strong and clear. You'd never think it was the same boy!"

From striving (even somewhat inept striving), from the help of colleagues, from steadfastness, and daily love—and from daily enthusiasm over small accomplishments—had come a small miracle. ✱

Patrice O'Neill Maynard, M. Ed., is married and has three children. Before her teaching career began, Patrice lived in Maine and was a restaurant manager, a children's theater manager, and fundraiser, and was on the founding board of the Merriconeag Waldorf School. She did her Waldorf teacher training at the Antioch University program based in Keene, New Hampshire. She is now a class teacher and music teacher at the Hawthorne Valley School in Ghent, New York. Last June her first class graduated, and she has just taken a new first grade.

Allergies and Waldorf Students

Children who attend Waldorf schools are less likely to have allergies than children in public schools. This was the finding of a study by the Institute for Environmental Medicine, part of the Karolinska Institute in Stockholm, which selects the Nobel Prize winners in medicine.

The idea for the study began with Dr. Jackie Swartz, an anthroposophically oriented physician in Sweden. It seemed to Dr. Swartz that, although the incidence of allergies is rising rapidly, and in some industrialized countries one of three children is hypersensitive to some substance, very few Waldorf students suffer from allergies. Dr. Swartz approached the Karolinska Institute, and a study involving also the Vidar Klinik—an anthroposophical hospital in Järna, Sweden—was carried out.

Two hundred ninety-five Waldorf students, ages five through thirteen, were compared with 380 public school students of the same age. All of the children were tested for allergies, and their previous infections and the use of antibiotics and immunizations were noted. Social circumstances, eating habits, and environmental factors were taken into consideration. The researchers called the results "surprising" and "significant": twenty-five percent of the public school children had allergies while only thirteen percent of the Waldorf students did. In other words, the incidence of allergic conditions among Waldorf students was about half that of the other group.

Risk factors such as heredity, passive smoking, and contact with furry pets were equal for the two groups. The factors that did seem to account for the difference are part of what the study called the "anthroposophical lifestyle." The Waldorf students have had markedly fewer immunizations and antibiotics, more infectious childhood diseases such as measles and mumps, and have eaten more organic food and more fermented dairy foods such as yogurt and quark. The more such factors in a child's life, the less likely he was to have allergies.

Since not all the Waldorf school children come from anthroposophical families (referred to as "Steiner units!"), researchers felt that the study results would have been even more striking had the Waldorf group included only children from such homes.

Future studies are being planned. One will look at the effect of childhood diseases on childhood development. Another will investigate the effect of lactobacilli on the intestinal flora. Such studies, requiring a large population base, will involve subjects from other European countries.

R.E.K.

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Good, Their, and Me:

Consciousness, Child Development, and the Misuse of Words

Part Two

By John Wulsin

Our Spring '99 issue contained part one of John Wulsin's article on the use and misuse of language and the effect on human development and consciousness. In that article John wrote about the correct and incorrect uses of like, of which, that, and who, and of whatever. Part two treats several other current linguistic trends involving good and well; each and their; I and me. John's full original piece—which includes material not contained in *Renewal*—is being published by AWSNA Publications under the title *Laws of the Living Language*.

Good/well

During the last fifteen years or so, sports announcers and athletes have been largely responsible for turning *good* into an adverb.

"Well, how'd the team play today?"

"Good, good."

"How do you think you'll do against Holy Cross tomorrow?"

"I think we'll do good. We're ready."

This usage is becoming more common outside the sports world, and of course our young people have adopted it. Is this one of those evolutionary shifts of language to which we might as well surrender? Perhaps. First, though, let's consider some underlying issues.

How important is it to distinguish between an adjective and an adverb? Are these parts of speech on the way to merging, to becoming an adverb? If so, should we support this trend, or oppose it by maintaining the distinction? What difference does it make, anyway?

The dominance in our society of the mass media and large institutions, of statistics as a means of understanding life, and of a materialistic worldview can cause the individual to experience herself as an inconsequential member of the masses, without importance or true reality.

An adjective, by definition, modifies a noun or pronoun. A noun is a person, place, thing, or idea. A place, a person, and a thing have something in common: they all exist in space. An idea exists in inner space. All four have a stationary quality, a quality of being at rest.

An adverb modifies a verb, another adverb, or an adjective. Whereas the adjective is usually directly connected to the noun, the adverb allows our consciousness to roam a bit, but without losing touch with the task at hand. "The red team

played, all things considered, and especially in spite of its injuries, quite well." The adverb *well* modifies the verb *played*. The adverb's connection to the verb is quite flexible, elastic; it can be placed almost anywhere in the sentence.

The distinction between adjective and adverb is linked to the distinction between noun and verb. That distinction is an important one. The essential unit with which we communicate our thoughts—the sentence—absolutely depends on the distinction between noun and verb. The quintessential sentence, "I am," consists of a pronoun and a form of the verb "to be." In Roman times a "sentence" expressed a feeling: *sentire*. In our times a sentence expresses a thought. Absolutely essential, for a thought to have a dynamic, is that there be a subject and a predicate, a noun and a verb. Without the verb the noun remains at rest, inert. Without the subject—the noun—the verb remains undirected, unfocused. Without either, the thought has no dynamic, no life. Thus, if we give up the distinction between adjective and adverb, we take a large step toward blurring or losing the distinction between noun and verb—the fundamental polarity that underlies our ability to form and express dynamic thoughts.

Good is usually an adjective. It can also be a noun. In the phrase "to do good," it is a noun, not an adverb. A good Samaritan does good through doing selfless deeds. Most dictionaries do list *good* thirdly as an adverb. But, generally, helping our children to distinguish appropriately between *good* as an adjective and *well* as an adverb will help them to distinguish more consciously between relationship to noun and relationship to verb. This will make their thinking more accurate and more dynamic.

It is not surprising that the sports world—a world of motion, of doing—would turn adjectives into adverbs. But our young people today, living in a world of continuous action, need the noun's characteristics of existing objectively in space and of stability. They need to grow out of being continuous verbs into becoming clear subjects. A clear distinction between adjective and adverb will help that process. For the adult, how we speak reflects how we think. For the child and the adolescent, how she or he speaks affects a later ability to think.

Their/each one

In the late twentieth century, a new consciousness about gender has been struggling to be embodied in the language. Yet the common solution, the easy solution, creates another dangerous consciousness—a confusion about number.

Traditionally we have used sentences such as "Everyone should put his coat on the hook" or "Each student should finish his lunch before going

outside." *Everyone* is singular, as are *everybody*, *anyone*, and *anybody*. In such sentences it has been simple and convenient to use the masculine possessive pronoun as the possessive pronoun, as in "his coat" or "his lunch," unless only girls or women are being referred to. But, traditionally, *his* has been understood to include members of both sexes.

As we have become more conscious of and sensitive to the implications of the use of gender in language, sentences such as "Everyone should put away his or her coat" have become common. While accurate and grammatically correct, such sentences can seem strained and cumbersome, especially if used

A high school student who uses me as a subject in a sentence is manifesting the consciousness of a two- or three-year-old child, an egocentric taker in the world, not a creative giver and doer.

often. Unfortunately, and more out of a confused consciousness regarding number than out of raised consciousness about gender, a too frequent statement is, "Everyone should hang up their coats." Initially, this sounds like a simpler, also inclusive, solution. But it is not.

To say, "Everyone must put away their coats," means that each individual should be putting away the other students' coats, the plurally possessed coats. That's confusing. The teacher means one thing and is

saying another. Also, he is confusing oneness and plurality. The young child is acutely sensitive to clues about the laws of life and of the universe. The experience of being a "one" is a unique and powerful experience, the seed of the gradually emerging individuality. And the word *each* reinforces that singularity, as in "Each student should put away his or her coat."

This confusion between singular and plural is not a light matter, because individuality is seriously threatened in our time. The dominance in our society of the mass media and large institutions, of statistics as a means of understanding life, and of a materialistic worldview can cause the individual to experience herself as an inconsequential member of the masses, without importance or true reality. At the same time, the fast pace of life and the loss of the traditional supports of family and community life make an integrated soul life very difficult. Schizophrenia and multiple personality disorders are symptoms of the challenges we and our children face today.

It has a profound effect on a young, impressionable, developing child when a parent or teacher, meaning "one," says "many," and meaning singular expresses plural. Ralph Waldo Emerson wrote in his journal, in

John Wulsin is a graduate of Harvard College and a former instructor at the Hurricane Island Outward Bound School. He trained as a Waldorf teacher at Emerson College in England and has been teaching English at the Green Meadow Waldorf School in Spring Valley, New York, for twenty years.

1837, "A believer in Unity, a seer of Unity, I yet behold two. Cannot I behold the Universe without a contradiction?" Emerson learned to embrace contradictions. We want our students to be able to embrace contradictions. However, we want our students to be able to hear, to see, to think "one," when one is meant. The spoken confusion between singular and plural splits the child's growing consciousness of, and confidence in, the integrity of one, and hence in the clarity and actuality of both individuality and of unity. The corollary is that accuracy and clarity in relation to singular and plural will strengthen the child's growing consciousness of, and confidence in, the integrity of one, and hence in the clarity and reality of his or her growing individuality.

What is the best solution, at this point in the evolution of our language and of our consciousness? As parents and teachers, we owe it to our children to distinguish clearly between singular and plural. We have two choices. The most accurate option—"Each student must finish his or her lunch"—can feel strained and awkward.

For the time being, the better solution is to be accurate in terms of number and to be flexible and inclusive in terms of gender. We can give *her* the generic, inclusive status which *his* has always had, and alternate the use of *his* with the use of *her*. Or to avoid too much changing back and forth, we can use the masculine form as inclusive in all instances in one paragraph. Then the next time such a usage is necessary we can use the feminine in all instances in *that* paragraph, and so on. Students

will develop the sense that both *her* and *his* can be used inclusively and can refer to each individual in a coeducational group. This is not a perfect solution, but it does offer an aesthetic compromise and clarifies consciousness.

Me/myself/ I

Perhaps the most crucial and dangerous grammatical confusion in our children's speech these days emerged only during the heyday of the "me" generation in the 1970s. It is the use of *me* rather than *I* as the subject of a sentence. I often

Our children may experience our attention to proper usage as pedantry and hectoring, but it is part of our role as caring and loving parents and teachers.

hear a high school student say something like, "Me and Sarah played basketball yesterday," or "Me, Jack, and Josh drove through the snow yesterday." We expect five- and six-year-olds to speak this way—but not high school students well on the way toward becoming adults.

The implications of these misuses for consciousness in the young person are great. From the time of birth, the child's relationship to the external world goes through several stages. The infant probably has little or no consciousness of itself as a separate individuality. Its consciousness is outside

itself, everywhere in the surroundings, in every sight, smell, and sound. As a toddler the child begins to speak and to name the things of the world, including herself. But she refers to herself as "Sarah" or "Mary" as if regarding herself from outside.

A bit later, the child starts to experience the differentiation between himself and the rest of the world. Instead of his own name, he uses the word *me*: *me*—the receptive center of the universe; *me*—the focus of everyone's attention; *me*—the object. *Me*. They hold *me*. They feed *me*. They sing to *me*. And, most importantly, they love *me*. The young child may say, "Me want to eat" or "Me and Mommy go home."

Perhaps during the child's third year, she will first utter that most mysterious name, *I*, the name of each one of us, the name we all share, yet the name which no one else can call any one of us. *I* can be the subject of no one else's activity. The moment the child first utters the word *I*, the long journey has begun, from sucking-center of the world to source-center of the world, from passive receiver of life to active giver of life, from object to subject.

This process of course continues throughout life. One's relationship to the world is always changing and developing. One important culmination, though, takes place in the late teens or early twenties when the sense of individuality achieves a new clarity and strength. The teenager is only approaching this watershed. But by the time the young person is in high school and certainly by the twelfth grade, he should

be well along in becoming an *I*, an active, creative, responsible source of life in the community, a subject actively influencing the world. A high school student who uses *me* as a subject in a sentence is manifesting the consciousness of a two- or three-year-old child, an egocentric taker in the world, not a creative giver and doer. This is also the consciousness of a being who is controlled and worked upon by the world, not a being who makes conscious and free choices. To allow our young people to persist in this linguistic habit is to let them wallow in the consciousness of a toddler and avoid becoming a full human being.

The other member of the trinity of first-person words also must be used correctly. *Myself* is reflexive. It cannot exist without *I*, it must always follow *I*. It can be used appositively, as in "I, myself, will go," or as the object of the subject *I* in "I trust myself to . . ."

The Scottish reveler, having long lost his *I*, can make his toast, "*'ere's ta me, maself, 'n na' forgettin' ma wife's 'usban'!*" But we, presumably not normally inebriated, should not take the same liberty.

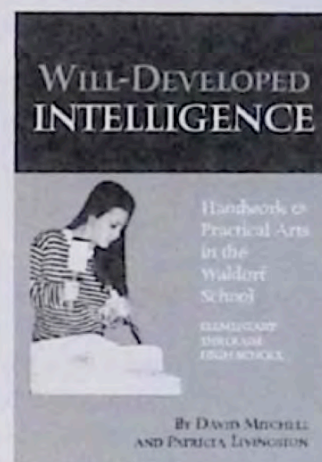
Today *myself* is too often used as the subject of a sentence. But Sarah and myself can not go to an important conference, be on an influential committee, or join a power breakfast. *Myself* can do absolutely nothing. Only *I* can do, can be. Just as *I* is the name only the individual can call herself, so only can *I* refer to myself, can transform myself. To say that "Josh, Sarah, and myself are on the committee" reflects subtle,

unconscious self-absorption, a grammatical, reflexive equivalent of self-fascination, of mirror-gazing. Josh, Sarah, and (simply) *I* are on the committee.

What can we parents and teachers do to help our children develop patterns of speech that will help them grow and evolve into free, conscious, and responsible human beings?

We need to be aware of and to improve our own speech. Also, when we hear our child say something like "Me and Billy played good," we need to take the time and energy to point out that there is another, correct way to express that thought. Then we should speak the correct form, slowly and carefully. Children—younger and older—learn by imitation. And even if the child persists in her pattern, she will have a model to draw upon in the future. Our children may experience our attention to proper usage as pedantry and hectoring, but it is part of our role as caring and loving parents and teachers. ✱

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Mathematics in the Classroom:

Mine Shaft and Skylight

By Amos Franceschelli

The following is an abridged version of an essay that appears in Mathematics in the Classroom: Mine Shaft and Skylight by Amos Franceschelli (pages 29-34). The book was published in 1998 by Mercury Press in Chestnut Ridge, New York.

Toward the end of the first of eight lectures given in March 1921 to an audience consisting in large part of university students, Rudolf Steiner describes three stages of human knowledge. The first is the ordinary or empirical observation and acceptance of the real world around us. The second is the penetration of the physical phenomena of the surrounding world with the help of mathematics. The third is the conscious, thought-clear experience of spirit at work in the world. Expressed in brief, they are:

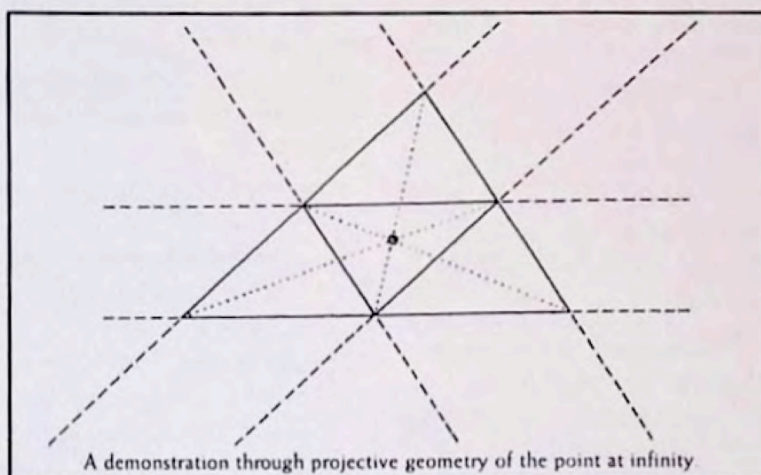
1. empirical study of nature
2. mathematical science and insight
3. science of spiritual reality

In the same context Rudolf Steiner recalls Plato's inscription over the entrance to his Academy in Athens: "Let no one ignorant of geometry pass through this door"—and reminds us that this injunction was not meant for prospective mathematicians or natural scientists. It was rather for anyone seeking schooling toward the experience of the eternal ideas of which our physical world, [as depicted] in Plato's parable of the cave, is but a shadowy image.

If this be so—if mathematics is indeed a gateway to supersensible experience—we are confronted by a disturbing paradox. For never has the river of mathematics flowed with such impetus and acclaim as it has from the seventeenth century to this day, and never, at the same time, have earthbound rationalism, materialism, reductionism acquired such dominion over the

minds of men. Can we say that those who are especially trained in mathematics today are especially prepared to appreciate and understand knowledge of higher worlds? The opposite is more likely to be true. Why?

This question, particularly for the teacher of mathematics, is of more than academic importance. Surely one of the essentials of teaching is sincerity. To teach that which we teach without at least some nascent, own, inner perception of its truth or validity would be hypocritical or worse. I would be a sorry professor of psychology if I sensed no inkling of a soul reality in me, and yet taught that "the soul exists." In short, one prerequisite of teaching is to experience, at least incipiently, that which we would communicate to or evoke in the student.



The efficacy of the teaching of mathematics, in our present context, depends then, in the first place, on *how we ourselves experience* it. It will depend, no less, on *how we teach* it. It is evident, to begin with, that mathematics in our time is generally experienced as a world of rational abstractions—abstractions, it is true, powerful enough to split the atom or take us to the moon—but experienced, nevertheless, as shadows in our mind. This is part of the more general experience of

modern man, the experience of thought as void of substantiality and primitive reality, void of weight and being. The experience of thought is certainly not to be compared in intensity to an encounter with rocks and fire.

Yet at the threshold of a new age groaning to be born lies Rudolf Steiner's affirmation that our thinking can and must be awakened and strengthened toward a conscious, daylight experience of its Atlas role in approaching the universe. And part of this experience is the rightly intuited idea. To awaken, in ourselves, and in the student, a first experience of ideal reality—united with clarity of thought—is a very proper and pervasive task of the mathematics teacher [though certainly not his only task].

I stand in front of a class of ninth graders. With a piece of chalk and with a smooth, controlled movement of the hand, I draw "a straight line." (I joke with the class and ask them to imagine that I have drawn it "perfectly straight.") "But is this really a straight line?" I ask the class. "How long is a straight line?" [Soon the answer emerges:] It never ends, in either direction. It is infinitely long. What I have on the board, then, is at best a piece, a very small piece, of a line—a segment.

But [I continue to question], "How thick is a real line?" It takes a little time, perhaps, to face the fact that a real, a true, straight line has no thickness at all. The chalk line on the board, however, has a palpable thickness—a measurable width and some height, too. It is really a mountain of chalk, and an army of amoebas marching down upon it would find itself blocked by an insurmountable range or ridge of rocks. The real straight line is an ideal line, an idea!

"What more can we say about it? Remember how the chalk 'line' got onto the board. Let me show it again." (I draw another chalk segment.) Yes—it is the idea of a straight line that works in me and guides me when, through an act of will, I

move the muscle which moves the hand which moves the chalk which leaves a track, a trace, a sort of fossil on the board. The ideal straight line is itself invisible, colorless, weightless. It puts on a jacket of chalk, as it were, or of ink or of graphite, to make itself visible, to make itself manifest in the sense world. . . . All elements, all figures and forms in the world of geometry are, in reality, ideal elements, ideal forms.

Such a [demonstration] in class is auxiliary and passing, and must not be overdone. But whether an underlying sense of this world of ideal forms is at least alive in the consciousness of the teacher, or not, will affect all teaching.

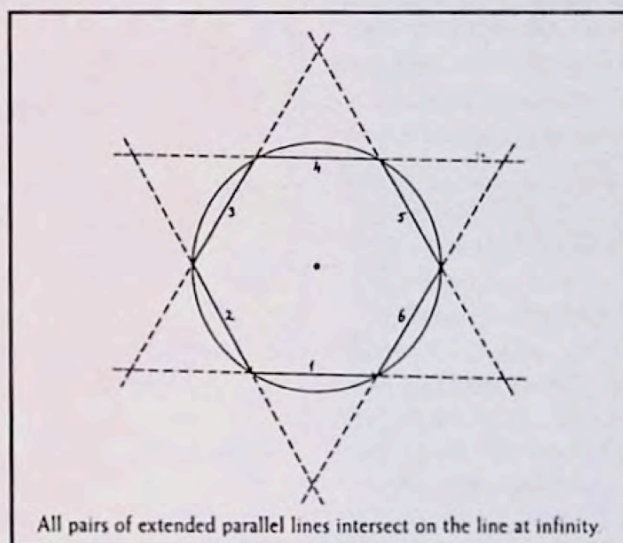
There are many occasions in class to implement, directly or indirectly, some awareness of [the invisible reality behind mathematics]. But that branch of mathematics known as projective geometry, which forms part of the curriculum in

Waldorf schools (often as a main lesson block in the eleventh grade), offers a special opportunity for it in various ways.

Consider, as an illustration, the introduction of the so-called "elements at infinity." We begin with the "ordinary" straight line of Euclid which extends indefinitely in two directions.

Through a series of historical and geometric considerations we "add" a new point to it: the point at infinity on the line. [We can in various ways demonstrate the existence of this point. But it is a point that we cannot see with our senses; we cannot visualize it; we can only think it. Here we are utilizing pure thought to know an invisible reality.]

At this time we can ask again: What is the reality of the point at infinity, now apprehended in "pure thought"? The answer cannot be given dogmatically. But we can, as teachers, point to the mathematical fruitfulness of this concept, which will appear in the further development of the subject and suggest—again undogmatically—



two paths that open up to us in answer to this question, one of which leads to the possibility of higher stages of reality.

Let us note explicitly, to avoid misunderstanding, that our teaching of mathematics must do justice to many aspects of the subject. It will include, in a Waldorf school, the content and substance of the standard math courses, presented at various points perhaps in a new light or with new emphases, and supplemented by other units of significant mathematical and math-related work. It will strive to be versatile and comprehensive,

- seeking to cultivate the clear, controlled power of logical reasoning;
- exhibiting the presence of mathematics everywhere in the world of nature and in the human being;
- awakening an awareness of the beauty and ordering power of mathematics—as seen in a chambered nautilus, a snowflake, the rose window of Chartres Cathedral, and so on; and
- drawing from history a sense of the development of mathematics and of the human being.

Our teaching of mathematics must, of course, develop skills and techniques in the student that are needed in everyday life today and tomorrow and give a proper appreciation of the practical power of the subject in our time in technology, statistics, computers, and so on. In much of this we shall see mathematics as a shaft reaching deep into the mines of our earth existence, to bring out the many treasures just described. At the same time, we should recognize in it also a skylight opening up to a light that shines from above, as described in the first part of this article.

We must be careful. All that we have said and implied in the first part of this essay is not content to be imparted to the mathematics student. It is a pointing to the ideal reality which resides in mathematics and the experience of which cannot be commandeered into existence. But this ideal realm cannot be overlooked, neglected, or denied. How it may be made real—with sincerity and without dogma—must depend on the experience and the pedagogical tact of the individual teacher. ✱

Amos Franceschelli taught mathematics in the high school of the Rudolf Steiner School of New York for over twenty years. He died earlier this year. A memorial to him appears on page 4 of this issue of Renewal.

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March, 2000

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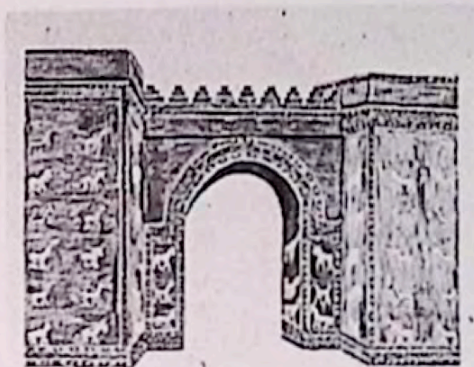
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Giving the Adolescent a Bridge to the World: Exploring the History of Architecture in the Twelfth Grade

By David Adams



Ishtar Gate, ancient Mesopotamia.

The middle phase of adolescence (usually culminating during grade eleven) is—or should be—characterized by a budding ethical idealism, romantic longings and questions concerned with love and relationships, the dawning of a newly inward sense of self, and a potential for the refinement and deepening of the feeling life. This last should include an aesthetic appreciation of beauty in both the natural and artistic worlds. While today this “ideal adolescence” is often compromised by the realities and influences of contemporary life, Waldorf Education attempts to nourish the potential that is present during these years.

As the young person passes into late adolescence (starting usually in the twelfth grade), this phase of romantic longing and idealistic awakening tries to realize itself in outer life. This can take the form of a beginning search for a suitable lifework or vocation, thoughts about a future marriage or family, a testing of the moral worth and trustworthiness of the surrounding world, or by other efforts to find a way into the daily life of the contemporary world, preferably as quickly as possible. These teenage explorations are often perceived by adults as a heedless rush to grow up too fast and to act like an adult by trying out whatever the world has to offer. This period also

can have a shadow side of loneliness, depression, or alienated self-absorption if the young person finds the contemporary world to be morally wanting, unfriendly, or otherwise closed to their earnest attempts to enter it.

Because adolescents at this age lack the security and confidence of a firmly developed sense of self, they are prone to imitating self-chosen heroes, cultural icons, or popular “stars” from the surrounding world. While teenagers want to find guides worthy of their ideals—people who practice what they preach—they often end up emulating their models in a most superficial way. Rudolf Steiner suggested that this longing for a trustworthy older guide who can help to strengthen the young person’s developing awareness of independent selfhood can reflect a real need as late as age seventeen, eighteen, or even nineteen.¹

Eventually most teenagers make a reasonable adjustment to outer daily life during this period, and their whole inner life grows steadier, more assured, and more self-reliant. This frequently leads to an extraordinary readiness to learn and understand how the world of adult society really works and how things relate to each other. Often with mixed feelings, the adolescent begins to wish to be engaged with the real world through direct experience. As Waldorf educator Francis Edmunds once remarked, at this age the students’ legs finish their physical growth and begin to walk off into the world.

At the same time, a new mental maturity can lead to much discussion, analysis, and critical scrutiny of current affairs and the underlying

David Adams, Ph.D., teaches history of art at Sierra College in Grass Valley, California. He previously taught at several state universities and art schools as well as several Waldorf schools. David is also Director of the Center for Architectural & Design Research in Penn Valley, California.

issues relating to them. Older adolescents typically are concerned with forming a personally tailored code of morals, with freeing themselves of any lingering dependence on external authorities, and with trying to integrate their growing sense of individual independence within human society. This is not an easy task in modern civilization, which has no exact criterion by which to determine the end of adolescence—and which in itself is increasingly adolescent in character. Some years ago General Hershey, the Director of the U.S. Selective Service, observed that a boy becomes a man "three years before his parents think he does and about two years after he thinks he does." The Waldorf school curriculum for the senior year tries to help with this approaching transition from school to the surrounding world.

One of the subtler preparations Waldorf Education offers its students for entry into the modern world is the history of architecture block of study. This three- or four-week block is offered in the twelfth grade, usually during the second half of the year.

We don't often think of it, but our physical environment is part of our biography. Architecture—that part of our environment built by human beings—is perhaps the most powerful art form that we experience. Architecture is experienced by everyone on a daily basis, yet its strong influence on our moods, thoughts, imaginations, and deeds (and those of our children) occurs more or less beneath the level of consciousness. For example, boxy buildings designed and erected purely for industrial or commercial purposes and with a close eye on the bottom line do little to enhance human development. It can be argued—and was, by Rudolf Steiner—that such architecture inclines people toward a materialistic, consumerist view of life and exerts a morally disintegrating influence. The more actively and

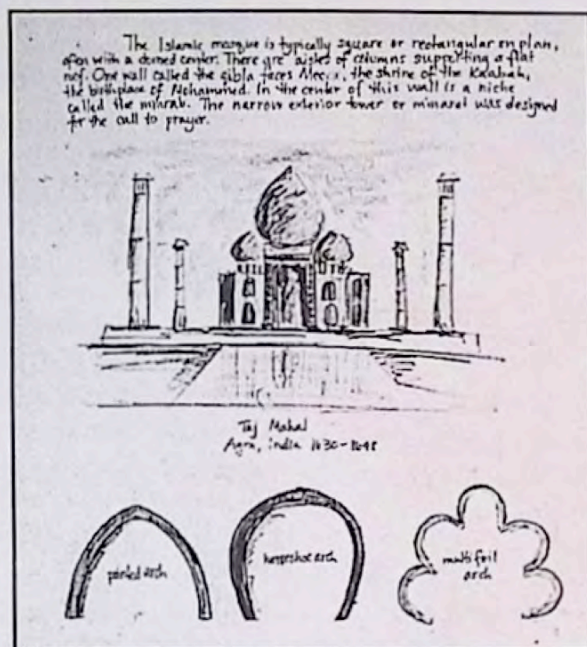
consciously students can experience the built forms around them, the less unconscious influence these forms will have upon them, the more understanding the young people will feel for their environment, and the more they will value the kinds of architecture that exert a healthy, nourishing influence on human life.

For this reason I begin my twelfth-grade architecture block with a discussion of how architectural forms affect us and what we can actively notice about them. The design of our environ-

ment shapes our "visual mood," which is made up of impressions of color, visual texture, scale, formed spaces, qualities of light, and the nature of meetings between things. I suggest to students that it is possible to find a more objective basis for evaluating these architectural qualities. For example, a red environment can be shown to speed up our metabolism and heart rate, while a blue environment will slow these down. Surveys have shown that most people prefer textures that are soft and approachable, such as wood or cloth, rather than steel or con-

crete. Prolonged exposure to artificial or inadequate light has been shown to cause illness in certain persons.

From such thoughts students can begin to cultivate an awareness of the emotional or aesthetic qualities of various sensory impressions associated with architecture. We ask and discuss various questions. Are particular kinds of interior spaces experienced as welcoming or tense or relaxing or oppressive? What are the differences between wall textures that "breathe" and have life to them and those that seem cold and hard? How is group process affected when people meet around a circular table rather than a rectangular one or in a round room rather than a square one? A sharpened awareness of the subtle but potent effects of architecture can lead to an appreciation of the social responsibilities of the architect.



Main lesson book illustration of Islamic architecture.

It is likewise useful to begin this block with an overview of the elements and materials the architect has available to solve particular problems of design. We look at the classic materials of wood, stone, and brick and at modern building materials of steel, reinforced concrete, and glass, and study the special characteristics and potentials of each. We also try to understand the structural and functional aspects of design.

Architecture can be called the art of relating the human being to space, both as an inner and outer experience. Architects struggle to orchestrate the various possibilities of weight, levity, stress, and balance within three-dimensional space. In this process they work with the fundamental spatial experiences of human existence: the box, the dome, the arch, the threshold or portal, the alley, the upright column or tower, the closed shell, and the spiraling involution. A careful examination of these archetypal spatial experiences can help the students to make a more conscious adjustment to life among the architecturally designed spaces of the everyday environment in which they live, and soon will experience more broadly.

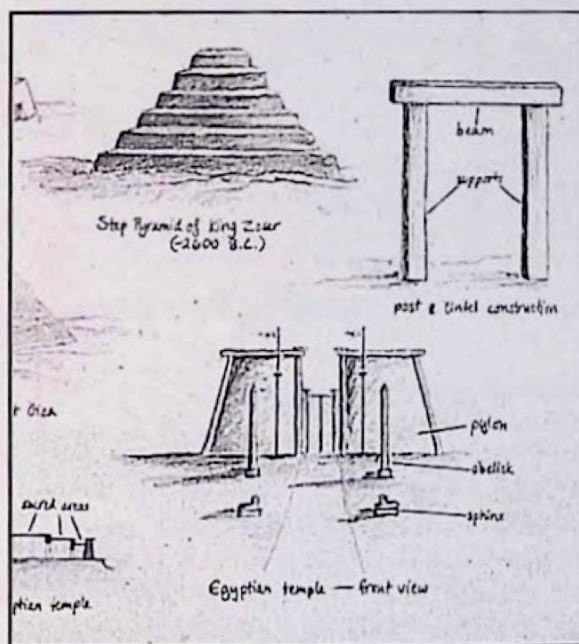
Using their own bodies and wooden staves to form architectural spaces, the students can reconstruct, with the teacher's guidance, the different patterns of stress and statics and the varying qualities of interior spaces of typical architectural forms—as well as their metamorphosis through history. For example, one exercise loosely demonstrating the structure of a Gothic cathedral involves two rows of three people facing each other. These are "columns." Behind each of the columns is a person pushing on his or her back and acting as a buttress. The six column persons hold in the air one person who represents the cathedral's vaulted roof and spire.

Through a variety of such exercises and visual demonstrations, a teacher can help each student experience with his or her whole body the spaces, tensions, and proportions of historic forms of architecture. From this a student can get a strong feeling for architecture's relationship to the human being and the experience that to live within a human body is to live within a kind of house or even temple.

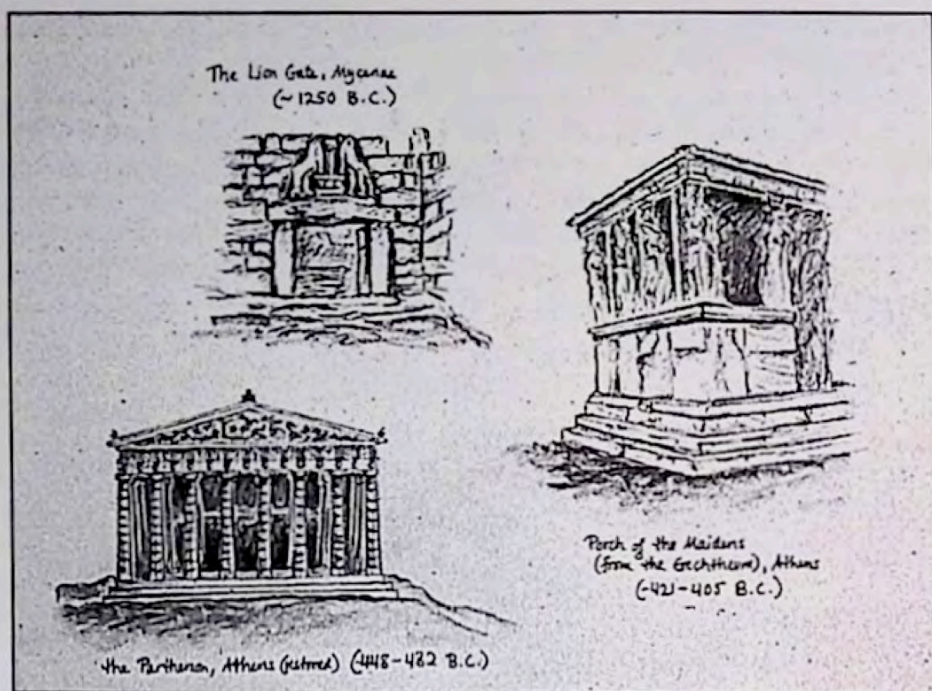
In the third grade Waldorf students learn about house building. In the twelfth grade the teacher can build on that experience and give the students a practical understanding and appreciation of the many people who must work successfully together to produce a building: architects, engineers, construction workers, miners, loggers, sawmill workers, electricians, plumbers, roofers, carpenters, landscape designers, lawyers, lenders, investors, building inspectors, members of planning commissions and zoning boards, and others. The work of each acquires more meaning as part of the

whole. Both through this cooperative creative process and through the psychological effects of buildings on human beings, architecture brings an artistic activity into everyday life. Buildings are useful social forms that are—or should be—the concern of the entire society.

This understanding of the interaction of varied elements of society in the creation of a new building can give students the confidence and security of grasping the total picture in this field, at least in its broad outlines. Classroom presentations by practicing local architects or other building professionals make this contemporary social process more real for the students. Also, such presentations introduce them in practical detail to careers they may not have previously considered.



A twelfth grader's sketches of Egyptian architecture.



Student renderings of the Parthenon and other buildings of ancient Greece.

The main content of this block is a survey of the major periods and styles in the history of Western architecture from the Stone Age to the twentieth century. This chronological study of the development of forms in which human beings live, work, and worship reinforces in a new way the picture of the changing course of human consciousness presented in prior years in study blocks in the arts and history. Our study is not an exhaustive history of architecture, but rather takes what Steiner called a "symptomatic" approach. It emphasizes works of architectural art that represent key turning points and important phenomena in the development of human consciousness as well as in the development of architecture itself. As with all such historical studies in the Waldorf school, suitable reflections of the adolescent's own development can arise at certain points in this progression. These can help provide an objective, external image of developmental transitions previously experienced only internally.

There is one significant difference between tracing the four-thousand-year development of Western architectural styles and studying the history of the other visual arts, which Waldorf students begin in the ninth grade. Unlike past styles of sculpture and painting, nearly all the architectural forms of the past are still in use today, either in their original form or, more often,

as imitative revivals from later periods. The study of these forms during the senior year has a special relevance for the young person's understanding of life in today's world and of some of the forces that have shaped that world.

The survey begins with the awesome megalithic monuments such as Stonehenge and proceeds to the equally intriguing and mysterious ziggurats, pyramids, sphinx alleys, and pylon temples of the

ancient Near East. These enclosed and riddle-like edifices contrast sharply with the gracefully balanced, rhythmically open temples of Greece as well as with the solid, stately Roman triumphal arches, theaters, and basilicas. In the conversion of the Roman basilica and triumphal arch forms into the axial, apse-directed plan of the Christian church, the forms of the Greek temple were turned inside out. The early Christian churches in turn contrast with the more static, protective Byzantine churches that emphasize central domed spaces richly decorated with mosaics and mural paintings. The heavy rounded arches and vaults of Romanesque churches eventually lift upward to express the devotional striving of the later Gothic arches and ribbed groin vaults, supported in enormous cathedrals by flying buttresses and walls pierced with glowing stained glass windows.

The class then contemplates how Renaissance architects employed newly conceptualized laws of perspective and ideals of rational order to use the rediscovered forms of ancient classical architecture in ingenious new patterns. Decorative, picturesque, and sculpturally muscular elements entered architecture with the spatially experimental Baroque and Rococo styles that followed. Succeeding revivals of earlier styles in the eighteenth and nineteenth centuries pointed

ever more urgently to the need for radically new architectural forms. This call was answered by the twentieth century's use of new building techniques and materials to develop both freeform "expressionist" and "organic" styles of architecture as well as the more common grid-like blocks of high-rise skyscrapers and unornamented, flat-roofed residences associated with the "International Style."²

My students record this progression of styles, buildings, civilizations, and architects in a main lesson book, writing summaries of the major styles and illustrating key buildings in black and white or colored pencil drawings. Visits to local buildings in historical styles help make more spatially real the projected images from slides used in the classroom. I sometimes ask students to sketch or photograph local buildings and to write a description or appreciation.

To further enliven these large, static structures the class is observing, I also use clay modeling exercises, explore the musical qualities of architecture—Plato called architecture "frozen music"—and find relationships between architectural designs and geometric drawing and mathematical proportions such as the Golden Mean.

The nearest and dearest experience of architecture to most teenagers is of their own room at home. To make our study of architectural history more personal, I ask that each student redesign his or her own room and document both the "before" and "after" stages. Redesigning can mean anything from dividing the space with hanging cloths or more substantial walls, to draping the ceiling with bedspreads or aluminum foil, to rearranging the furniture, to painting the room a different color. I encourage documentation to be multidimensional, and it can include ground plans, photographs, drawings, paintings, poetry, a journal, or other writings recounting how students' experiences of their rooms—and of themselves—changed.

Student responses have included a boy hanging a parachute from his ceiling, a girl painting and thoroughly redecorating her room with a sunflower theme, and another girl constructing a raised platform in a newly painted closet and starting to sleep on it. While such design projects are small in comparison to the great monuments studied in class, they provide a meaningful experience for the students and help bring architectural thinking into their own lives.

In addition, we begin our daily main lesson by reciting architectural poetry. Architectural poetry? Yes, there are examples of this limited genre. One example is from Ralph Waldo Emerson's "Thoughts on Art," written in 1841:

*We feel, in seeing a noble building,
which rhymes well,
as we do in hearing a perfect song,
that it is spiritually organic,
that is, had a necessity in nature, for being,
was one of the possible forms in the Divine
mind,
and is now only discovered and executed by the
artist,
not arbitrarily composed . . .*

*And so every genuine work of art
has as much reason for being
as the earth and the sun. **

ENDNOTES

1. Rudolf Steiner, *The Younger Generation* (Spring Valley, N.Y.: Anthroposophic Press, 1967), 135-36.
2. Some helpful resources for a teacher preparing for this block are: Spiro Kostof, *A History of Architecture: Settings and Rituals*; the architecture sections of H. W. Janson and Anthony F. Janson, *History of Art*; Gottfried Richter, *Art and Human Consciousness*; Nikolaus Pevsner, *Pioneers of Modern Design*; and William J. R. Curtis, *Modern Architecture since 1900*.

Eurythmy at the Toronto Waldorf High School

By Antje Ghaznavi

For the last seven years, students of the Toronto Waldorf High School have produced a full-fledged eurythmy program each spring. With the help of their teacher, they create and rehearse this program and then give a number of public performances. Last year, for example, the group performed at their own school, at Toronto's Alan Howard Waldorf School, at a nearby Camphill village, and at the Waldorf schools in Baltimore and Washington, D.C. They did so, not only to promote eurythmy, but also to be ambassadors for Waldorf high school education.

At the Toronto Waldorf School, eurythmy is an elective course for students in the ninth through twelfth grades. Each student must choose between eurythmy and choir, which is otherwise mandatory. Other elective offerings in music include guitar, drumming, orchestra, chamber choir, and two recorder ensembles. About forty percent of the students take one of the two eurythmy courses that are offered: the introductory course, in which every student in grades nine through twelve is welcome; and the advanced eurythmy course, which is for selected students from grades ten to twelve.

Students who apply to the advanced course must have done eurythmy before, though there is always room for exceptions. Also, they must be willing not only to perform but sometimes to give considerable time at recess and after school

to rehearse. Once a student joins, he or she probably will stay for the remaining years, so that there is always a core group of veterans who know the ropes. This is especially helpful on tour.

One can argue that eurythmy should be an integral subject for every student in every Waldorf school, and should not be an elective even for high school students. However, if students are given a choice, and gather to do eurythmy out of a free decision, a "safe space" is created where they can truly express themselves. For high



school students who generally lack the self-confidence to be able to share what lives within the soul, this can be very important. Increasingly, boys choose to do eurythmy. I think this has to do with a sensitivity of soul that they do not dare to show in a normal classroom setting. In eurythmy, they can, in their gesture and involvement, express that which is of a spiritual nature.

Over the past eight years my aim has not been to admit only the most gifted students into the advanced class. I look for other qualities:

- an openness toward eurythmy and an interest in working together with others in this realm;
- a wish to gain a deeper understanding of the many different elements in the material we work with—mainly classical music and poetry; and
- a desire to explore the inner images that have to be transformed into eurythmical movement.

It is wonderful to see how over time the students develop a growing awareness of the etheric forces with which they are working. These forces are inherently different from those they use in sports. Many students are very good athletes and appreciate the agility and spatial awareness they develop in eurythmy.

For the students to bring the program to a performance level and to grow beyond themselves is the focus of their work and of my own with them. It is hard work but very rewarding for them and for me. Their artistic and personal growth is my pedagogical aim.

Each year we have performed as the core piece of the program a good, archetypal fairy tale. Not only does this piece involve the whole group—usually between eighteen and twenty-two students—but also it is a delight for the younger children in our audiences. *The Six Swans, The Crystal Sphere, Rumpelstiltskin, The Town Musicians of Bremen, East of the Sun and West of the Moon* are among those we have done. The program includes other ensemble pieces, smaller and larger, and duets and solos—mainly for the grade-twelve students—and thus gives each student an exposure that is in accordance with the curriculum.

But there are additional learning experiences for the students in such an undertaking. They design and sew the costumes and do the stage management and lighting. They become very adaptable because of the different performance

settings we find in the schools we visit—from wonderful sophisticated stages to bare gymnasiums. At one small school, the audience sat on a tiny stage, pressed together, while we—because we have some very large group pieces—performed in the rest of the space. These situations can be challenging. But here the ingenuity of Waldorf students comes out. They make do and create very lovely, artistic settings out of what is there.

An additional challenge for me is the overall organization of a tour. I must find the cheapest transportation and accommodation, taking into account the fact that many of the schools to which we are invited do not have a budget for this kind of activity. In the end, the active support of my colleagues in the schools we visit makes the whole adventure possible.

The work and play that go into creating the program and bringing it on tour, as well as the time spent exploring together the cities they visit, comprise a strong bonding experience for the students. They learn to tolerate and to respect each other. Another bonus is that often friendships start with students at the other Waldorf schools, which continue beyond the tour.

But what actually stands behind the experience is an archetypal coming-of-age. Each student meets himself or herself, goes through the eye of the needle, and is a different person at the end of the process. Thus, eurythmy has provided a stepping-stone into the future. ✱

Antje Ghaznavi is a native of Germany but has lived in Canada for almost thirty years and considers herself a Canadian. She trained to be a eurythmist in the late 1950s in Dornach, Switzerland, and has since been involved in various aspects of her art. She has been a stage performer and has worked as a curative eurythmist with both children and adults. She has taught eurythmy to children in every grade from kindergarten through high school. Antje has been at the Toronto Waldorf School for nineteen years and in recent years has worked mainly with the high school students there. She officially retired from the school in June 1999. Antje is chair of the Pedagogical Section Council of the Anthroposophical Society of North America and will continue to work with teacher development and to teach occasionally at various teacher training colleges. She has various other interests and responsibilities and looks ahead to an active "retirement."

Charles Darwin, Rudolf Steiner, and the Question of Evolution

By James P. Henderson

This article is a shortened and somewhat simplified version of a piece that appeared in the "Pedagogical Research Bulletin" of the Waldorf Education Research Institute. Readers interested in a more detailed treatment of some of the issues, especially those concerning the relation of embryonic development to evolution, can obtain a copy of the original by calling Sunbridge College at (914) 425-0055.

One hundred and thirty-eight years ago, Charles Darwin first presented the idea that the diversity in the plant and animal world can be explained by "descent with modification." The issue of evolution still arouses passionate debate. Recently, in Tennessee—the state where in 1923 John Scopes was prosecuted for teaching the theory of evolution—the legislature considered a law that would require biology teachers to teach "Creation Science" as a legitimate alternative to the Darwinian theory. The contention is that both are legitimate theories explaining the origins of animals and, more importantly, of the human being.

Giving equal value to one particular interpretation of Biblical texts and to modern science as sources of knowledge is simplistic. But the concern that lies behind religious objections to the theory of evolution can evoke our sympathy. The traditional scientific view of the human being is one of an animal with no spiritual component or, at best, a spiritual component that has to be tucked away and cannot be considered in any scientific theory. It is a view that profoundly alienates us from the world, our fellow human beings, and, not the least, from ourselves. It is no wonder that there is rebellion against such a view. How can we as human beings form a moral framework for life if a human being is merely a complex organic structure—the chance accumulation of random events—deluded into the view that it is somehow a free, moral being? Darwin's theory was on the wane until the rediscovery of

Mendel's research on genetics at the turn of the century. There followed within a few decades monumental work by Fischer, Sewall-Wright, and Meyer that developed the neo-Darwinian theory of natural selection. This theory is based on the statistical treatment of small, slightly advantageous traits and of the process by which these could become established in a population over long stretches of time and thus give rise to morphological and behavioral change—evolution.

Even with this powerful mathematical treatment there are still those who look at the many bizarre and complex forms and behaviors of animals and wonder how these could have evolved stepwise, even over very long periods of time. Most evolutionists do not regard such objections as serious, but rather as challenges to be answered in terms of the theoretical framework. They hypothesize scenarios to explain, for instance, the panda's thumb or the cuckoo's parasitic nesting behavior. In turn, other scientists criticize such scenarios as little more than science fiction. These scenarios are too often *ad hoc* rationalizations that change as soon as contrary evidence appears. The modus operandi of "storytelling" is never given up. In any event, a mere listing of strange and wonderful forms and behaviors will never seriously challenge the theory. It has proven too powerful and beguiling an explanatory tool to be discarded because of conundrums of morphology or behavior.

James Henderson has been teaching biology at the Green Meadow Waldorf School in Spring Valley, New York, for over twenty years. He received his Bachelor of Arts in philosophy and psychology from the University of Missouri, Kansas City, and his Master of Science in biology from Eastern Michigan University. Besides being a high school teacher, Mr. Henderson is an active member of the Green Party of New York. He is married and has two children—girls, ages 17 and 19. His older daughter is a graduate of the Green Meadow Waldorf School.

The theory of evolution will persist in spite also of philosopher Karl Popper's critique. According to Popper, an instance that contradicts a theory, strictly speaking, renders that theory invalid and should lead to its replacement. What actually happens is that contradictions spawn *ad hoc* "exceptions to the rule." A theory is only overthrown when a demonstrably better one is offered or—as observes paleontologist Stephen J. Gould—it becomes culturally unfashionable.

There are certain facts in the fossil record that remain difficult to explain within the framework of evolutionary theory. One of the most troubling is the change from one group of animals to another. If we look at the fossil forms of the amphibians, we find them too specialized to have given rise to the reptiles, which appear next in the fossil record. The same difficulty pertains in the change from reptiles to mammals. How do we envision the change from a specialized, highly evolved amphibian, for example, to the fundamentally different and also specialized forms of the first reptiles? These questions of "macroevolution" are at the heart of evolution theory. Can we imagine these changes occurring in small incremental steps, or is some other process active?

Darwin was greatly troubled by the gaps in the fossil record and hoped that time and vigorous exploration would eventually close the gaps with the many slightly changed forms as required by his theory. Alas, this has not happened. Stephen Gould and fellow paleontologist Niles Eldridge finally told us that the emperor had no clothes, with their theory of "punctuated equilibria." They declared that we cannot continue to hold our heads under the sand and refuse to recognize what the fossil record unequivocally tells us: there are long stretches of time during which there is virtually no change in a species, and suddenly a new form appears, a new species or even a new class—reptiles, where before there were only fish and amphibians, for example.

The fossil evidence can be understood as depicting—at each punctuation—a new stage of

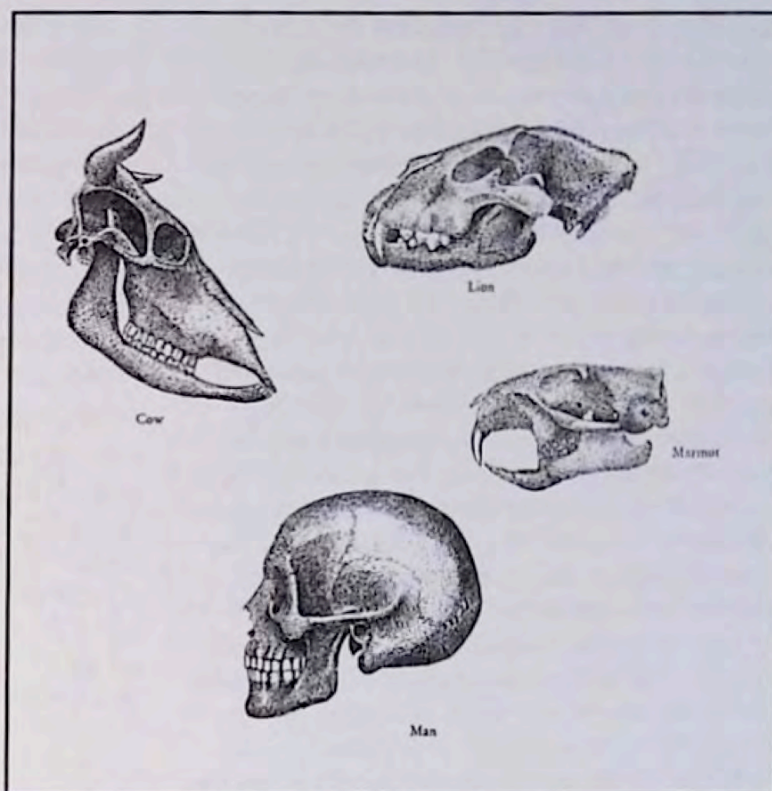


Illustration of dentition and skull formation from *Man and Mammals* by Wolfgang Schad.

liberation from the environment. Thus, the amphibian, by developing the lung, has liberated itself from total dependence on an aquatic environment. The reptile continues this process by developing the hard-shelled egg. The bird and mammal, by internalizing warmth production, are less dependent on external sources of warmth. The theory of natural selection provides the framework for understanding adaptation but lacks a framework for understanding this progressive emancipation from the environment. Hence, traditional evolutionists ignore emancipation or attempt to explain it in terms of natural selection. They maintain that the new forms are adaptations to new conditions or changes facilitated by random alterations in the genetic code. These proved to be advantageous to the species, and those members who possessed them were better able to survive and to procreate.

The Austrian philosopher Rudolf Steiner, founder of Anthroposophy and Waldorf Education, brings to these issues a new epistemology and a different view of the cosmos and the human being. Steiner's epistemology—true to the original intent of science—seeks to understand the world on the basis of the strict observation of

phenomena without recourse to abstract models or imagined scenarios. This "spiritual-scientific" method of research involves close observation, not only of the visible dimensions of reality but also of the invisible dimensions, and asserts that each human being can develop the capacity to "see" what is not visible to the human eye. Also, Steiner's approach does not preclude a priori a spiritual dimension either to the cosmos or to the human being. On the basis of his own research, Steiner affirms the existence of a vast and variegated spiritual reality that stands behind the physical world, what might be called a cosmic Spirit or Ego. He holds also that each individual human being has an undying spiritual essence or ego that is an expression of the cosmic Ego. In order for human beings to incarnate into the physical world to pursue their evolution as free beings, there had to be an appropriate physical vehicle. For Steiner, the purpose of the evolution of life was the development of a physical form—that of the human being—which could be a vehicle for the incarnation in individual form of the cosmic Ego or Spirit.

Steiner considered the formulation of Darwin's theory of evolution as one of the most significant and positive developments in the history of thought. But he drew different conclusions from the fossil record . . .

Steiner considered the formulation of Darwin's theory of evolution as one of the most significant and positive developments in the history of thought. But he drew different conclusions from the fossil record, from the increasing specialization that occurs, and from the new directions that appear suddenly. Steiner holds that the fossil record is evidence of a single continuous line of development from which at certain points in time there is a branching off. From a single embryonic line, groups—such as the amphibians and reptiles—branched off, specialized, and became more susceptible to environmental restraints and the rigors of natural selection. Meanwhile the embryonic line continued to develop a form more and more emancipated from the environment until finally a form suitable for the human spirit was developed.

But this hypothetical line, in order to remain unspecialized, had to be free from the environmental pressures that lead to specialization. Accompanying each branching off, then, was a step in the embryonic line's increasing emancipation from the environment. Ultimately a form arose that could harbor the human individuality, whose uniqueness is the possibility of becoming a free human being. This form had to have developed so that it is maximally emancipated from environmental constraints.

This liberation is the source of our alienation from nature, our "conquest" of nature, and the root of the environmental problem. Emancipation means our relation to nature—at least as modern human beings—must come from a thinking relationship—the struggle to find "right living" with nature. This problem will only be solved by the active striving of free human beings and not by reversion to an animal-like condition, alien to the nature and destiny of the human being. Human beings must now participate in their own evolution.

Steiner's view helps explain the phenomenon of the embryonic recapitulation of evolution expressed in the principle that "ontogeny [the history of an embryo] recapitulates phylogeny [the history of the species]." It also illuminates the fact that while the embryo of the reptile will resemble the embryo of the fish it does not ever resemble the adult fish. The line of descent is embryonic only, and at certain points a species branches out and establishes its separate existence. The adult forms are offshoots, much like the leaves on the stalk of an annual herbaceous plant stalk, each one slightly different from its predecessor yet united by the plant as a whole. The unity behind the fossil forms in the vertebrate record is the descending, incarnating cosmic Ego working to mold a physical form suitable to hold the spiritual essence of the human being.

To become an appropriate vehicle for the human ego the human body has to remain "embryonic" in form. Examples of this include the human being's unspecialized hands and teeth, which are distinct from the specialized forms generally found in mammals—for example, the claws of cats, the hooves of horses, and the grinding molars of cows. (The book *Man and Mammals* by Wolfgang Schad gives many other examples of this.*) In addition, the uniquely upright

posture of the human being that frees the upper limbs; the sinking of the larynx into the throat, making speech possible; and the expansion of the cerebral hemisphere are all interconnected phenomena associated with the unique capacities that mark us as "human."

How can we begin to understand how such a process might work? Modern evolutionary theory incorporates two explanatory mechanisms in its attempt to deal with changes in form over time. These are genetics, which is the source of variation, and the environment, which is the filter for selecting those variations that are advantageous for the animal's survival, variations that contribute to its ability to produce viable, sexually reproducing offspring. Rudolf Steiner's view completes the explanation by introducing the spiritual reality of the cosmic Ego and of the individual human ego. According to Steiner's spiritual science, the cosmic Ego, in order to create an appropriate vehicle for the human spirit, stood behind the process of evolution and with intent and wisdom directed it to the intended conclusion. In a similar manner, the individual ego of each human being when it incarnates oversees and directs the recapitulation *in utero* of the process of evolution.

Science in general and evolutionary theory in particular deny a spiritual component in the human being. Based on a materialistic view of the world, evolutionary theory sees the human being as nothing more than an animal and the process of evolution as a series of chance happenings. Steiner, combining the evidence of traditional science with the results of his own researches, concludes that the process of evolution is one that is directed by cosmic wisdom and intent. Behind evolution are not chance or luck, but the will of the cosmic Spirit.

Steiner describes this human story as one in which the human being is on the road toward becoming a free being. Thus emancipation from the environment is needed. In fact, the human being has very likely passed beyond the limitations imposed by nature—at least in a significant sense. We cannot, of course, ignore the environment and pretend that it doesn't influence us. But our relation to it comes out of understanding and not out of an instinctual boundedness. And we have become conscious of our past evolution—a truly unique event in the history of the earth.

As noted by many authors, human evolution occurs in the cultural realm, and change is passed on through education. If the course of evolution is cultural, and possibly directed by the conscious acts of human beings, then an obvious corollary is that our conceptions of the world—or, even more fundamentally, our conceptions of the human being—will influence the course of future development. It seems that we will develop according to what we think we are or can be. If we believe that the human being is merely highly organized matter, organized by chance into a form which manifests self-consciousness as an epiphenomenon of matter, then we will develop one kind of culture. But if we human beings view ourselves as spiritual beings evolving in the context of other spiritual beings in a cosmos in which matter is a manifestation of spirit, then we will develop another culture. Another destiny will unfold. ✱

* Wolfgang Schad, *Man and Mammals: Toward a Biology of Form*, trans. Carroll Scherer (Garden City, N. Y.: Waldorf Press, 1977).

The Chicago Waldorf School:

Twenty-five Years of an Urban Waldorf School

By Pamela Bradley

**This is our school.
Let peace dwell here.
Let the room be full of contentment.**

**Let love abide here—
Love of one another,
Love of mankind,
Love of life itself,
And love of God.**

**Let us remember that,
As many hands build a house,
So many hearts make a school.**

I am a parent in the Chicago Waldorf School and have always loved this verse. When my daughter's class recited it at the end of each school day, I'd take the time to arrive a few minutes early to stand in the hallway outside Mrs. Chauncey's classroom and listen to the children saying these words in unison. There was such confidence, such ownership, such pride in their voices. I never tired of hearing them recite.

When I began to compile this portrait of the Chicago Waldorf School, I remembered this verse about "our school." As I listened again to interviews I conducted recently, interviews with the voices of our school—its founders, fund-raisers, board members, teachers, parents, doctors, bookkeepers, and administrators, the feelings I once had standing outside the classroom door came flooding back. So many hearts did make the Chicago Waldorf School! Here, through the thoughts and words of many kind hearts, is the story of the founding of the Chicago Waldorf School and of its first twenty-five years.

"This is our school"

The Chicago Waldorf School is an urban school located near the "El" stop at Loyola University, near the shores of Lake Michigan, in the Potawatomi "land of the wild onion" (*Checaugou*). It is in the middle of the city's most ethnically

diverse neighborhood, Rogers Park. The school is housed in a former parochial school building, next door to Saint Ignatius Roman Catholic Church. The five-year lease on this building will expire in the year 2000.

There are 350 children from 239 families in our school, from prekindergarten through grade twelve. The children are from diverse backgrounds and living in many of Chicago's neighborhoods and suburban areas. Thirty-one full-time teachers, eight part-time teachers, and five administrative staff work in the school. We are the largest Waldorf school in the country without a permanent home of its own. We have never had a financial angel. We are a grassroots school, struggling to make ends meet each year. We live by our city's motto, "I Will."

"Let peace dwell here"

The Chicago Waldorf School really began more than a decade before the first Waldorf kindergarten opened here in 1974. Groundwork began around 1959 with the early Christmas fairs run by Mrs. Irmgard Reinhardt, a member of the Chicago branch of the Anthroposophical Society. The branch at first sent the proceeds of its fairs to the Rudolf Steiner School in New York. But then an impulse for a Waldorf school in Chicago began to grow. Guest speakers such as Francis Edmunds of Emerson College in England, René Querido, and Werner Glas fostered the idea that Chicago is a city of spiritual activity, a truly American city, and an important place to have a Waldorf school.

Traute Page, M.D., a member of the Anthroposophical Society, wanted to establish summer programs for her own four children as well as for other families interested in Waldorf Education. At her home in Evanston, Illinois, from 1965-1969 she ran a Waldorf summer school program sponsored by the Society. Traute recalls:

My friend Betty Weeks, who taught at National College in Evanston, helped me. We found Waldorf teachers for the children for five weeks in summer. We ran weekly meetings about Waldorf Education for the parents.

Dr. Page later became the Director of the Esperanza School, a special school founded in 1969 with the help of the Anthroposophical Society to meet the needs of severely disabled children in one of Chicago's Hispanic neighborhoods. Many of the Chicago Waldorf School's first teachers received their early classroom training at Esperanza. They were exposed to curative education before embarking on the task of opening the Chicago school.

Frances Vig, a native of England and now a class teacher at the Waldorf School, remembers her arrival in Chicago in 1972:

I arrived at 11:30 at night at the Greyhound Bus station downtown. I felt there was an electricity in the very movement of the people on the streets. This was so powerful a feeling! Here in Chicago anything could happen at any time. Later, as I stood on the corner by the Esperanza School in the humid, gritty summer air, I just knew this was where I belonged!

The enthusiastic young Frances was supported in many ways that year by her fellow teachers at Esperanza. She recalls being given a room to live in, the loan of a winter coat, and ten dollars a week spending money.



Students at the Chicago Waldorf School participate in a Thanksgiving "food chain."

"Let the room be full of contentment"

As our idealistic founding teachers were getting their training in curative education at the Esperanza School, a group of five families had decided in 1974 that it was time to open a Waldorf kindergarten. Joyce Brayman Amici, who later became the school's first teacher, recalls that parent Martha Petrou in particular had a strong desire to have a school in Chicago, and that *those parents did lots of exploring that year for available space and for a teacher, feeling that the time was right.* Dr. Leo Heirmann drove in from Northern Illinois University every Friday night to lecture on Steiner education and advise us about our new school.

Joyce remembers the school's opening in a space rented from the Church of the Three Crosses in the Lincoln Park area of Chicago:

Part of our rental agreement with this new church was that we would lay the tile on the ground floor space we were to use. There we were, the night before school started, laying the tile from the center out. Since that day, the Chicago school has had a history of rising to the occasion at the last minute!

The school remained at this location until it outgrew the space in 1981. By this time, Jim Starzynski, trained at the Waldorf Institute in Detroit, had taken the first class up to fourth grade. Margaret McGuire,

an educational support teacher at the school, recalls:

We were next housed in a flaky building, fallen into disrepair and owned by De Paul University, on Kenmore Avenue. Every time we moved it was a weakening experience for the school.



Teacher Ron Richardson with one of his fifth-grade students in 1985. This year Ron has begun his third eight-year cycle as a class teacher.

Connie Starzynski, formerly a teacher and now our administrator, feels that the school's biography has been around buildings. That is what it has been about—space. I was always looking for space. Kenmore was a horrible space, but that is what was available. It felt like things weren't stable till we moved out of there in 1985.

Even after we moved out of that building, there was a summer when we didn't even have a school office and didn't know where we were going for the fall! That move impacted us for years, and was still reflected in the twelfth-grade class of 1998. They were the smallest kindergarten class we ever had, due to the moving chaos.

Bookkeeper Linda Bogan remembers that when she worked part-time at the Kenmore location, there wasn't always money to pay the teachers. Some of them moved home with their parents. If one of them got really desperate, I'd write a check to cover the immediate need.

There were three more moves after Kenmore. We moved first to a building which

had once housed St. Bonaventure's Catholic School, that school having moved into a newer building across the street. For the first time, we needed to use all eight classrooms. Then when St. Bonaventure's closed, we took over the newer building as well and started our high school. In 1995 we moved to our present location in Rogers Park.

Today the school rents storefront spaces across the street from its main building on Loyola Avenue. These provide a space for parent-toddler classes, a commons area for parent gatherings, and some faculty and staff outposts.

The Arcturus Rudolf Steiner Education Program is administered from an office in a nearby apartment. Established in 1995, the program provides a three-year training in Waldorf teaching. Classes are held in the school building Fridays and Saturdays through the year, most of them taught by teachers from the school. There is also an intensive summer session. Currently forty students are enrolled in the training program, and nine graduates are already working in the school. Magda Lissau runs the program.

Teacher and mentor Ron Richardson has said,

We need a training for urban Waldorf teachers so they will understand our setting and won't get too discouraged when their carefully planned morning lessons and the city garbage trucks outside the window start at the same time.

Frances Vig elaborates on how an urban setting is special and why teaching in one is so rewarding:

A mentor once told me that Genesis starts in a garden but Revelation ends in the city. He told me not to forget that the city places you in the midst of all the gifts and problems of the century. City children come to Waldorf Education to meet those problems head-on. The city is strengthening. Our city children grow up living in their own times! The children from the Chicago Waldorf School will be able to go anywhere in the world and make their way.

"Let love abide here"

Between 1985 and 1995 there was a tremendous deepening of parental support and involvement in the school. Connie Starzynski reflects:

Despite all our moves and lack of a permanent home, we became a strong school. We had properly trained teachers from the beginning, as well as a harmonious staff. Maybe the lack of space, the lack of beautiful playgrounds,

has forced us to work together as parents and teachers to make things happen.

And things are happening at the Chicago Waldorf School:

- The twelve graduates of our third high school class have been accepted into colleges of their choice.
- This year's silent- and live-auction raised \$54,000.
- Our tenth-anniversary Chicago Waldorf School Calendar has won first place in a national calendar competition and netted the school \$23,000.
- Our newly formed "Branch Out" program of adult classes is reaching the larger community with affordable teacher- and parent-taught classes that deal with a range of topics and activities, from health matters to flower arrangement.
- Our Parent Teacher Organization is providing a place for parents to be heard and has sponsored conversation opportunities and coffees with the school's administration and faculty.
- Various events throughout the 1999-2000 academic year will celebrate the school's twenty-fifth anniversary.

One particularly exciting development is the realization of the long-held dream of a garden for the school. The Sophia Community Garden was born at Michaelmas in 1998 out of the will of the Chicago Waldorf School and St. Ignatius Parish to cooperate in growing fresh food for the clients of the church's food pantry. Loyola University made available a 5000-square-foot grassy vacant lot a hundred yards east of the school. Beginning in April 1999, workers from the City's Green-corps Program, students from the school, and community volunteers worked together to landscape the lot, prepare the garden area, and plant trees and shrubs. By midsummer, volunteers from the school and church communities were harvesting the first vegetables.

"As many hands build a house"

Two in-house advisors to the school—Tim Bogan, who recently retired as treasurer after fourteen years, and Trustee Tom McGuire—have said that it is a balancing act to realize Waldorf ideals in the face of financial realities.

Tim explains:

We try to see that teachers are paid a reasonable salary, that the school remains financially viable, that we



Chicago Waldorf School students admire the community garden they helped to create.

keep tuition as low as possible. But you can see the possibility for conflict here. How can we keep tuition low and afford a permanent home? How can we take every child who feels he or she belongs here without considering the ability of the family to pay the tuition? How can we find enough money for all our goals?

Tom adds:

We should be aiding the evolution of humankind at our school. But we now have a sizable tuition. It is difficult for families to meet the yearly increase in tuition even after they have been given a tuition reduction. We really need larger financial gifts to help our school become more financially secure and racially balanced.

Regarding a permanent home, Tim Bogan says,

Maybe we'll have a permanent home if the right people are working on it. There have been a few close calls in the past.

"So many hearts make a school"

As I again picture Mrs. Chauncey's class reciting their end-of-the-day verse, I remember that particular classroom where I'd stand and listen. It was a classroom in one of our past locations, in the building of St. Bonaventure's. At the time, those children were in love with their new

teacher, with house building and with Hebrew lessons. I suspect they understood their verse in a way I didn't. They had been preschoolers in yet another building, and after their wonderful third-grade year the school would move to Rogers Park.

The pride, the ownership, they were feeling that year was much bigger than the old building that housed them. I believe they already understood that in Chicago the hearts and not the building make the Waldorf School. I hope that never changes. ✱

Pamela Bradley is the mother of two Chicago Waldorf School students. She is also the author and editor of *The Home Court Advantage*, *A Midwife Reflects* and of numerous other publications about the safety and advisability of home birth. With coauthor Barbara Peterson, she recently completed a book about the first seven years of life from the perspective of a Waldorf teacher. *Beyond the Rainbow Bridge* was published this summer by Michaelmas Press. Pamela has a Master of Arts degree from New York University's York, England, campus where she studied English Education. She is a published poet and repeat student of the University of Iowa Summer Writing Festival.



The last day of school, June 1995, in a former location. Pictured are Chicago Waldorf students, high school teacher Michael Holdrege, and class teacher Ron Richardson.

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director of the Toronto high school eurythmy troop, describes what we all saw that night in her school's great, round, central auditorium—that an artistic project can bring out the creative, positive, and noble aspects of young people.

And James Henderson, while not addressing in particular the issue of adolescence, writes of something no doubt relevant to the questing adolescent mind. Henderson presents a view of the human being and of human evolution that, suggesting a spiritual element both in the cosmos and in the human being, is inspiring rather than enervating.

In a time when we are transfixed again and again by tragedies involving young people, these articles are timely indeed.

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Amos was a handsome, lean, and agile man with wavy black hair, and wore thick glasses that rested on a prominent nose. Always conservatively dressed, Amos was a gentleman through and through, a gentleman of the old school. Amos spoke articulately in a deep, ringing voice. Throughout his Waldorf career he took training in the art of speech whenever he could. Yet for all his scholarship, brilliance, and chivalry, Amos was a modest and self-effacing man of a melancholic temperament, well acquainted with illness, struggle, and sorrow. There was also an air of refinement about him, of love of beauty, along with an undercurrent of fiery Latin temper.

By the time Amos joined the faculty of the Rudolf Steiner School in New York, he was eminently well prepared by his life experiences and studies for his life's task. He had for years, in addition to studying math, pursued deep interests in poetry, drama, literature, and language. Amos taught with enormous energy, thoroughness, and dedication. His lessons were carefully prepared. They always struck a balance between the rigorous "head-oriented" discipline of learning mathematics and artistic (heart-oriented) and will (limb-oriented) activities. Thus, a class might include poetry recitation, the presentation of intriguing puzzles, rehearsal of lively mathematical skits, as well as reflective pauses that allowed students to savor the profound mysteries of mathematical language in nature and in the cosmos. "Amos made two plus two equals four . . . EXALTED!" wrote a former student.

Amos strove, through his own love and enthusiasm for learning, to awaken the same in his students. For him mathematics was a tool to make students aware of the orderly and lawful universe around them. The strict language of mathematics was a means to inspire in students a reverence for truth. Projective geometry, his favorite branch of mathematics—by revealing the boundless possibilities contained in the point, line, and plane—was a way to make infinity an immediate reality.

One former student of Amos said:

He leaves many, many former students as beneficiaries of his inspirational teaching, purity of purpose, and clarity of mind and speech. ✱

Nicholas Franceschelli, son of Amos Franceschelli, attended the Rudolf Steiner School of New York from grades one through twelve. He now works for the Hawthorne Valley Farm Visiting Students Program in Ghent, New York.