

FALL/WINTER 2015 – VOLUME 24, NUMBER 2

Renewal



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Odysseus and the Fifth Grader • Teaching Human Reproduction and Sexuality
Fostering Initiative and Entrepreneurship in High Schoolers • The Planetary Soul Types

A JOURNAL FOR WALDORF EDUCATION

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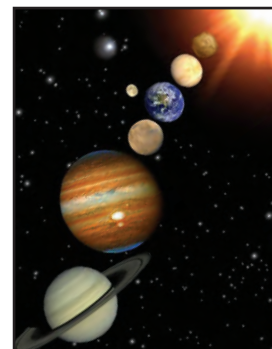


Laguna Beach, California—the real reason for the Waldorf educators’ visit?



Courtesy of YIHS

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“My planet is bigger than your planet.”

COVER PHOTO: Christi Pierce Nordoff, kindergarten teacher at the Great Barrington Rudolf Steiner School (Massachusetts), helps a child experience a mystery of nature. Photo by Eric Limon Photography

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Courtesy of Sophia's Hearth Family Center

"Anybody home?"



Learning to listen



Drawing by Philippe Holmstrom

A Greek hero, long before the debt crisis



"Without music, life would be a mistake."
—Friedrich Nietzsche

From the Association

AWSNA to Host Waldorf World Leaders

BY BEVERLY AMICO, Executive Director, Advancement

In each of the many countries in which Waldorf Education has a significant presence, there is a pedagogical section council that supports the development of Waldorf Education in that country. The International Forum for Steiner/Waldorf Education (IF), also known as the Hague Circle, is an umbrella group that includes representatives from these national section councils. Its task is to follow the development of Waldorf Education around the world. The IF meets twice each year: in Vienna in the spring and in a different international location each fall. In November 2015, about thirty representatives of the IF will visit North America for about two weeks, hosted by the Association of Waldorf Schools of North America, and will hold its annual fall meeting in California.



The Goetheanum, Dornach, Switzerland

The visitors will arrive in the United States from Belgium, the United Kingdom, France, Denmark, Germany, Japan, Argentina, the Netherlands, Hungary, Brazil, South Africa, Kenya, Sweden, Switzerland, Austria, Australia, India, Czech Republic, Finland, Israel, and New Zealand.

The group will include Florian Osswald and Klaus-Peter Röh, co-leaders of the Pedagogical Section at the Goetheanum in Dornach, Switzerland, which oversees the development of Waldorf Education worldwide on a full-time basis. All will gather in New York and will be joined by the North American representatives to the IF—James Pewtherer and Douglas Gerwin.

The group will spend a couple of days sightseeing in the Big Apple and socializing with members of the Waldorf community in the area. Then they will divide into small groups and visit member schools and institutes in New Hampshire, New York, Washington DC, Maryland, North Carolina, Georgia, Michigan, Ontario, British Columbia, Québec, Colorado, California, and Washington State.

During the International Forum visits to AWSNA member schools and institutes, IF representatives will meet with faculty, staff, parents, and students, observe classes, attend student performances, and

see exhibitions of student artwork. They will have a firsthand experience of Waldorf Education in North America and a chance to see the many diverse cultures living on this continent. Members of the Waldorf community here will have an opportunity to learn more about the international Waldorf movement.

By the third week in November, all the groups will have made their way across the continent to gather again in Orange County in Southern California. There, at the Waldorf School of Orange County in Costa Mesa, the IF representatives will hold their annual fall meeting, sharing recent impressions, experiences, and insights. They will also participate in a conference titled “The American Experience of Waldorf Education,” taking place at the school on November 20 and 21. The conference will include a keynote talk called “The American Experience” by Michael Holdrege, longtime high school science teacher at the Chicago Waldorf School; conversation circles on topics such as governance and assessment; artistic activities; a genuine American contra dance; and a stand-up comedy show with a Waldorf theme—“The Beeswax Conspiracy”—by *Renewal* editor, Ronald Koetzsch. The conference will be an opportunity for the international visitors and our continental Waldorf community to discuss key educational issues that have global significance.

The visit of the International Forum to North America reminds us that we are part of a worldwide movement, with 1000-plus schools in 60 countries, and over 2000 early childhood centers on five continents, an educational movement that is steadily growing. It is a movement of which we can be proud. In the 2007 study of Waldorf alumni (*Standing Out Without Standing Alone*), it was noted that, in addition to sharing an experience of beeswax crayons and *Faust*, “Waldorf graduates sense that they are guided by an inner moral compass that helps them navigate the trials and challenges of their professional and private lives.” ☺

Note to readers: The above column was written prior to and in anticipation of the visit of the International Forum. However, because of the publication and distribution schedule of the Fall/Winter issue of Renewal, you may be reading the column during or perhaps after the visit. Unless you hear to the contrary, you may assume that the visit went as planned.

From the Editor

Secrets of Happiness to Teach Our Children

What are the goals of education?

Mainstream educators talk of the mastery of “common core” knowledge and academic skills, the acquisition of marketable skills, and “success,” which is shorthand perhaps for a well-paid job in high tech or other growth industry. In Waldorf Education, we talk about the development of the full range of human capacities, a healthy balance of head, heart, and hands, and the ability to discover one’s destiny and create a meaningful life.

All of these stated goals may be only a subset of the unspoken, overarching goal, which is (pardon my simplicity) “happiness.” While each goal may have some value in itself, perhaps its true value is that it leads, or is assumed to lead, to human “happiness.” Happiness is ultimately what we want for our children and for ourselves, but it is seldom mentioned in educational discourse.

Depression—the absence of happiness—is increasing among children and adults, as are other indicators of a “happiness deficit,” such as drug use and addiction, Internet addiction, and alcoholism. Hence, it may be time for an “education for happiness” movement. Perhaps we could fold this into the Waldorf “brand,” as something that, along with fairy tales, wet-on-wet painting, and eurythmy, distinguishes Waldorf schools from all others.

Fortunately, happiness is currently a field of scientific study, and there is much research data and there are many “happiness experts” to help us. In a recent program on National Public Radio called “The Secrets of Happiness,” experts cited the behaviors and the habits of mind that have been shown to promote happiness. The working definition of the term was “a sense of well-being in the moment and a general, ongoing sense of joy in life.” The following are what we as parents and educators might communicate to our children through example and through instruction:

Focus on and live in the moment

Research has shown that “mind wandering,” i.e., thinking about something other than what one is

doing at the moment, directly correlates with feeling unhappy. Regardless of the activity in which one is engaged, if one is thinking about something else, one is very likely to feel unhappy.

In contrast, being focused on one’s immediate environment and being immersed in the activity at hand (even if it is unpleasant) correlates with feeling happy. As a guru of the good old days of the ’70s advised, “Be here now!”

Slow down

One researcher confessed to being so addicted to accomplishing tasks and doing things fast that he would “speed-read” bedtime stories to his five-year-old son. The machines, such as the automobile and the computer, that create our pace of life move faster than do the human body and mind. Taking time each day to slow down to a human and humane speed supports a sense of well-being.

Edit your life

Another speaker had come into a great deal of money at age thirty and had tried to buy happiness by purchasing a huge home, a fancy car, and other items that promised happiness. Instead, he found himself stressed and overwhelmed by his possessions. He decided to “edit” his life by giving away most of what he had acquired and keeping only what was essential. He designed and moved into an efficient 420-square-foot apartment that easily held everything he needed, including the space and accoutrements to host ten dinner guests. He advises divesting oneself of unnecessary, unused possessions as an important factor in happiness. People feel better in simple, uncluttered environments.

Be confident that you can transcend misfortune

One researcher interviewed three people who had had major misfortunes in their lives—a powerful politician who, because of a scandal, lost his position, power, and wealth; a man who had been in prison



The editor with Amelia, his assistant

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Waldorf Alumni Forum

Communicating Joy through Music

BY EVAN PALAZZO

Great Barrington Rudolf Steiner School '87

Green Meadow Waldorf High School '91

Evan Palazzo's musical career began in his parents' New York City apartment, when, at the age of three, he began picking out tunes by ear on the family piano. The family soon moved to Western Massachusetts, where Evan attended the Great Barrington Rudolf Steiner School. With his mother a class teacher at the school, Evan was a bona fide "faculty brat" for his eight years there. Evan graduated from Green Meadow Waldorf High School in Spring Valley, New York, in 1991 and later received a BFA in music and musical theatre from the University of the Arts in Philadelphia. In 1997 he and his wife, Jennifer Weedon Palazzo, moved to New York City, where both pursued acting careers and where they supplemented their income with investments in rental real estate.

Since high school, Evan, a self-professed lover of all music, had a special interest in "traditional jazz," i.e., jazz from the first half of the twentieth century developed by artists such as Scott Joplin, Fats Waller, and Louis Armstrong. In 2006 he started working with vocalist Elizabeth Bougerol, who shared Evan's enthusiasm for traditional jazz, and a symbiotic musical partnership that has lasted ten years began. Around then, there was almost no live traditional jazz in New York. At first, the two did a few open mic gigs in and around New York City. Then, with additional musicians, as well as a tap dancer, they became regular performers at the many underground "speakeasies" that were popping up in the city at the time. In 2011, as The Hot Sardines, they suddenly found themselves playing to an audience of 7000 at Lincoln Center's "Midsummer Night Swing."



Evan Palazzo, at the piano, performing with The Hot Sardines

Since then, the group (now with eight members) has enjoyed surprising success. The Hot Sardines have a recording contract with Decca Universal and do about 110 live shows a year in tours around North America and Europe. Booked two years in advance, they are about to release their second album through Decca in the summer of 2016. Evan now lives in Western Massachusetts with Jennifer, for whose unconditional support he is very grateful, and their two children, Henry, five years old and in the kindergarten at the Great Barrington Rudolf Steiner School, and Ava, five months old.

Evan excels at "stride piano," a style of jazz playing that developed in Harlem and other centers of African-American culture in the 1920s and 1930s. To see a music video of The Hot Sardines with Evan performing miracles on the piano, visit www.youtube.com/watch?v=Q4-XIKt-ADs

—R.E.K.

I am a Waldorf "lifer." I attended Waldorf schools from kindergarten through twelfth grade. My mother, Virginia Flynn, is a Waldorf graduate (Rudolf Steiner School of New York) and has been active in the Waldorf movement, as a class teacher and member of the AWSNA board of trustees, for decades. My sister, Victoria, is now the sixth-grade teacher at the Great Barrington Rudolf Steiner School.

Each child attending a Waldorf school is encouraged to develop his or her unique interests, passions, and skills to their fullest potential. My path has led me to be a musician and a performer.

Growing up, I found school was a part of my life that I totally enjoyed. My teachers were all very dedicated. I felt they nurtured, guided, and loved me, in spite of the challenges I sometimes presented. I was often the classic rascal! However, I always felt they knew the real me, and though I tried at times to avoid fulfilling what they required of me, they made sure I developed the good habits that serve me today.

Deep down, the Waldorf curriculum spoke to me. Hearing the imaginative stories, experiencing the science experiments, learning to work with my

hands in crafts, starting foreign languages in the first grade, and of course playing music throughout, I took it all for granted as part of my childhood. I especially enjoyed being in the school orchestra, learning the recorder, singing, and performing our class plays. Learning and playing seemed to be the same thing to me growing up!



Evan, Jennifer, Henry, and Ava at Henry's fifth birthday party

As I travel across North America and in Europe today with my band, The Hot Sardines, I frequently meet Waldorf graduates. We have an immediate kinship. But the most moving aspect of being a Waldorf graduate is the lifelong friendships I have with many childhood classmates and teachers. This gift brings joy to me these many years later. We share an unspoken connection—a common bond from our unique childhood. We may not have been together

for a great while, but within a few moments, it feels as if no time has passed.

As a child, I could not fully appreciate this diverse educational experience called Waldorf. Yet now, in hindsight, as well as through the eyes of my five-year-old son in kindergarten, I realize how rich it is.

That we studied varied and unusual subjects in elementary school such as ancient history, Norse mythology, farming, botany, physics, astronomy, and Shakespeare, I find, in retrospect, amazing. And in high school, the study of classic literature and poetry, of *Parzival*, and of the sweep of modern world history, as well as biology classes out in nature provided me rare and useful tools to navigate the world as an adult. Over time, I have a deeper and deeper appreciation of the relevance of these subjects. I often find myself referencing them in my thought-life and also through my music.

If I could distill this whole experience, it's that Waldorf Education shaped a lifelong curiosity and a desire to always be learning.

As my “education” continues, I feel grateful and blessed that this cycle is being repeated by my children. I am happy for the many new families who are discovering this growing, vital movement in education. ☺

Editor, continued

fifty years for a crime he didn't commit; and the first drummer for the Beatles, who had been dumped for Ringo Starr. Each man proclaimed himself blessed and happy, happier than if he hadn't had the “misfortune.” The researcher concluded that human beings are “hardwired for happiness” and have an innate resilience that can transcend misfortune and “synthesize” happiness.

Cultivate gratitude

Our life is a blessing in itself, and is filled with blessings, large and small, including love, family, friends, a sense of purpose, health, security, food, shelter, rest, music, art, laughter, and pets. Being aware of these manifold blessings—many of which come to us as unearned gifts—and cultivating an inner feeling of gratitude contribute to happiness and joy in life.

Help and be kind to others

One effective way of curing depression, which was developed some decades ago, involved neither

psychotropic drugs nor protracted counseling. Instead the patient was advised to go to a railroad station (or other public place), watch for persons, especially the frail and the elderly, having difficulty carrying their baggage, and help them. This points to the benefit that all acts of unexpected, uncompensated kindness and aid create for both the helper and the helped.

Spend time in and observe nature

Almost all objects and phenomena in nature manifest a beauty, order, and harmony that can elicit in us a sense of wonder, respect, and even gratitude. A quartz crystal, a dandelion, a meadowlark and its song, a sunrise, a rainbow, and the expanse of the starry heavens all nourish and enliven the human soul through the senses.

These “secrets of happiness,” communicated by example and word, can be of immense value to our children. ☺

Helping Young Children—and Their Parents—Sleep

BY ESTER DELHOOFEN, MD



In the United States, about 30% of all young children have sleep problems. They have difficulty falling asleep at bedtime and/or at naptime, they wake up during the night and awaken their parents, and they often cannot go back to sleep. About 80% of these children spend time in bed with their parents. Sleep problems can begin soon after birth and can be a major problem through the early years, afflicting the infant, the toddler, and the kindergarten child. Of course, such patterns affect parents and their sleep and can be a major source of stress.

Good sleep is important for the young child. It provides rest and is essential to proper growth and learning. The sleeping child internalizes and integrates the experiences of the day just finished—the sights, the sounds, the smells, the social interactions, and the new things learned.

It is possible to help a child develop healthy sleep habits. A regular rhythm of sleep, predictability in the daily schedule, and a parent's consciousness about reducing external stimuli all support restful sleep.

Normal Patterns of Sleep

During the first year, the child typically needs two naps as well as a long night's sleep. After the first year, there is often an arrhythmic period. The child is too small for one nap a day and too big for two. It can take a month before a new rhythm is found. Then, after about fourteen months, the child can get by on one afternoon nap. The average age at which a child no longer needs a nap is three and a half.

The two-year-old child needs about fourteen hours of sleep a day. The kindergarten child's normal sleep is around eleven hours. In the first two years, the child can fall asleep regardless of the room being

dark or not. The child sleeps anyway. After age two, children are sensitive to light and need a darkened environment to sleep.

Much research has shown that all children wake up several times each night. A good sleeper is able to go back to sleep on his own. Parents of good sleepers seldom know that their child has woken up. Poor sleepers cannot go back to sleep and usually awaken their parents. Good sleepers typically can fall asleep at bedtime without help from parents, while poor sleepers need help.

Rhythm

A wholesome rhythm in the day's activities can prepare the child for a restful sleep. There needs to be a balance between running around and quiet, concentrated play. There needs to be a rhythm between challenge and rest, between being together and being alone, between activity and relaxation.



A visit to a supermarket or other sensory-overload venue in the late afternoon or evening will adversely affect a young child's ability to get a good night's sleep.

After concentrating on making a drawing, the child needs to be able to be physically active or to play outside. There even needs to be a rhythm between an empty and a full stomach. If the day develops in a rhythm, the rhythm of sleep will establish itself easily and naturally.

Impressions/Stimuli

A stimulus is anything that creates a sensory impression upon the child. Small children are not able to filter the sights and sounds to which they are exposed. They internalize and must process them all. The level of stimuli to which a child is exposed during the day is often too much or too overwhelming. Many of the things associated with modern technology (above all, television, but also music) quickly overstimulate a small child. A big grocery store or a social event with lots of people also creates powerful impressions on the nervous system of the child. If these stimuli are excessive, the child can have difficulty falling asleep and processing the stimuli without waking.

Predictability

Predictability through the day is very important, especially for infants and toddlers. An established, reliable schedule of activities provides the child with security and safety and reduces stress in this sometimes overwhelming world. A healthful, predictable day might go as follows: (1) sleep in the crib, (2) breakfast, (3) play inside, (4) play outside, (5) lunch inside, (6) nap in the crib, (7) drink and snack, (8) play inside, (9) play outside, (10) dinner inside.

With such a pattern, the child knows that after he awakes, he always gets something to drink and eat. Also, he knows that after he goes inside following outside play, the routine is to wash hands and sit in the high chair.

Advice for Parents on Putting a Child to Bed

The following pattern should be carried out slowly and without rushing. And it must take place in the same order every night! Father and mother can follow the same pattern or choose different ones. Each parent must be consistent, though, doing the same thing each time. With certain age-appropriate adjustments (as in the choice of bedtime and of stories), the steps apply to children through age seven and beyond.

- Choose an early bedtime so that the child does not need to be awakened in the morning. Often 7:00 p.m. is about right.

- Have dinner about two hours before bedtime so that there is time for a relaxed transition.
- Encourage quiet activities in the time before bed. Wild games and running around arouse rather than tire the child and discourage sleep.
- Help or have the child take off clothes, wash up, and put on pajamas. Do not introduce new challenges at this time, since the child is tired.



Saying a prayer can be part of a wholesome and calming bedtime ritual for children. Moral support from other supplicants increases the chances of a good night's sleep, as well as of prayers being answered.

- Give the child a cup of warm milk. Goat's milk is easier to digest than cow's milk. Milk has a calming effect because it contains tryptophan, which increases the level of serotonin. Serotonin is an antistress hormone that helps regulate the sleep/wake cycle and decreases the feeling of hunger.
- Help or have the child brush his teeth. Singing a song or telling a story while brushing teeth can bring enjoyment to this task.
- Make sure the child is warm. Because it is especially important that the child's feet are warm, a pair of thick woolen socks can be helpful.
- Once the child is in bed, make up and tell a little story. It should be simple and timeless. For a toddler, it might be just about a gnome who had the same experiences as the child that day. Such a story helps the child process the day's experiences. If you have a very shy child, tell her about the brave hare who dares to do something that you wish the child would dare. Or choose a character that can be a guide in the night. You can also pick a story from a book. If you read the same story a few

nights in a row, the repetition and recognition is often wonderfully calming to the child. For older children, a more complex but not too stimulating story is appropriate.



Reading or telling a story to a child—preferably one that is interesting but not too exciting—is probably a universal bedtime ritual.

- Or say a prayer.
- Or sing a lullaby or a favorite peaceful song.
- Or give a massage with warm oil to promote relaxation.
- Give the child a favorite doll to sleep with and say, perhaps, that the doll is already asleep.
- Make sure the room is fully dark.
- Lie next to the child for five minutes.

Do not talk or answer questions. Before the child is asleep, say to her: “Good night, sleep well. See you tomorrow.”

- Leave the room when the child is calm but not asleep. The child needs to be able to fall asleep without the help of parents. For many children, it is comforting if they sense the parent is nearby (cleaning the bathroom, folding laundry, reading a book...). Some soft noises let the child know the parent is still nearby.
- If the child, after being left alone, starts crying or calling, wait a few minutes before going back to him. Do not ask him questions. The child doesn’t know why he is crying, and any question will only make him more alert. Just put him down again, caress his hair, and tell him to go to sleep. If he continues crying, go back again as necessary but each time after a slightly longer interval.
- Some parents like to lie down next to the child until he or she is asleep. That is okay. However, once the practice is established, it has to be done every night and, if necessary, in the middle of the night.

Waking Up in the Night

If a child falls asleep but wakes up at night and calls out or cries, wait a few minutes before going to him. Usually, children fall back asleep by themselves without the help of parents. If he cries more than a few minutes, or if his crying seems unusually desperate, you can go to him. Try to calm him down in his own bed and give him his gnome or doll or other familiar, favorite item. Do not put the light on, do not ask questions, and do not look into the child’s eyes directly. Only one parent should be busy with the child per night.

When There Are Problems

Whenever there is a problem with a child’s sleep, examine his day first. Has the day followed its usual, predictable course? Has there been a healthy rhythm of activity and rest? Did the child get enough physical activity? Were there excessive external stimuli—perhaps during a shopping visit to the mall? Have you as parents had difficulty in maintaining credible and respected boundaries around bedtime? If so, this is probably related to a more general difficulty in establishing and maintaining boundaries. Have there been recent changes in the schedule or in the process of going to bed? If so, both father and mother should be involved in carrying them out.



Helping children develop healthy sleep habits is important. And it is possible. It simply requires conscious awareness and action on the part of parents. ☺

A pair of warm woolen socks can help in getting a good night’s sleep.



ESTER DELHOOFEN, a medical doctor licensed in the Netherlands, has extensive training in anthroposophical medicine, and many years of professional experience with children 0-4 years of age. She is the founder and president of the company *FloweringChild.com*, which provides soft wool and silk undergarments and woolen sleeping sacks that support the healthy development of children.

Modeling Good Manners

An Excerpt from *Parenting with Presence*

BY SUSAN STIFFELMAN, MFT

“Me first!” “I want more!” “Those are mine!” are all the normal expressions of a child who hasn’t yet developed empathy or diplomacy. Children are naturally egocentric; if there’s only one piece of pie left, they’ll grab it. If your daughter is having fun on the swing set, she’s going to resent giving it up to another child waiting for a turn. That doesn’t mean she’s selfish; it just means she’s behaving like a child. A parent’s uncritical guidance helps young ones learn the basics of showing concern about the wishes and needs of others.

There is no better way to teach good manners than to demonstrate them day in and day out in the presence of your children. For instance, at mealtimes ensure that no one begins eating until everyone has been seated and served. If your children forget, let them know that you understand that they’re hungry, while modeling patience as others dish up their food before you pick up your fork.

Help your children learn to share and take turns when they have a friend come over to play. Explain that you know it is hard to wait for a turn on the piano or to leave the bigger piece of cake for someone else, but that in your home, guests are treated with special care.

Teach your children how to introduce people. “Ms. Norris, I would like you to meet my cousin Joey” or “Grandpa, this is my friend Elsa.” Make friendly greeting rituals part of the way you welcome guests into your home. Show your children how to make eye contact while offering a handshake to an arriving guest—or a hug, if appropriate and comfortable for your child.

Part of having good manners is acknowledging another person’s feelings. When you show your children what it looks like to be accountable for an oversight or an inconsiderate remark, they will follow your lead. If you offend someone, let your children hear you apologize, without justifying your behavior. Finally, make sure your youngsters know how to receive a compliment. “Thank you for that” is a simple, gracious way to take in someone’s kind

words and is much healthier than deflecting them.

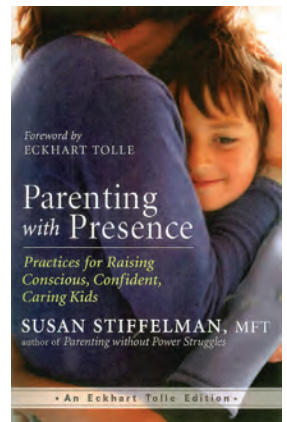
And don’t save good manners for when company is around or those times when you’re out in public. Children smell hypocrisy a mile away. Use those magic words—*please* and *thank you*—authentically when you speak with your loved ones. Peggy O’Mara, founder of *Mothering* magazine said, “Be careful how you speak to your children. One day, it will become their inner voice.”

Children develop civility, thoughtfulness, and a considerate nature when they grow up in the midst of caring and respectful behavior. Acknowledge your children when they exhibit good manners, and gently correct them when they forget. Don’t expect them to behave perfectly, and make sure to factor in their developmental stage as you set expectations for their behavior.

Avoid creating power struggles about manners, especially with your teens. Trying to force a child to apologize or be polite will only backfire. With patience and loving guidance, your children will become the kind of people who make others comfortable. Ultimately, that’s what good manners are all about.

SUSAN STIFFELMAN is the bestselling author of *Parenting with Presence* and *Parenting without Power Struggles*. She is a licensed marriage and family therapist, a credentialed teacher, and the Huffington Post’s weekly “Parent Coach” advice columnist. Visit her online at <http://www.ParentingwithPresence.com>.

Excerpted from the book *Parenting with Presence: Practices for Raising Conscious, Confident, Caring Kids* ©2015 by Susan Stiffelman. Printed with permission of New World Library. www.newworldlibrary.com



Sophia's Hearth Family Center

An Enriched Waldorf Approach to the Care of Infants and Toddlers

BY SUSAN WEBER

Today the world of the family of the very young child is quite different from what it was even a few decades ago. Infants and toddlers are no longer at home with a mother who can devote herself entirely to her family. In many families, both parents work outside the home. There are many single-parent families. It is common that young children are in care facilities for part or all of their day, even from shortly after birth. Contemporary family life is characterized more than ever before by diverse patterns of parenting and child care.

In 1999 Sophia's Hearth Family Center was born to meet and serve families in this cultural reality. Our core group of teachers, parents, and adult educators took this challenge as an opportunity. With Rudolf Steiner's insights into human development as a basis, we began to envision programs for families of the very young. The unfolding vision was to support

every family—regardless of its choice that a parent remain at home with a young child, or that each parent spend time in the work force. Sophia's Hearth hoped to become what is sometimes called a third space—a place that is

neither the workplace nor the home, but rather a place where families could gather to share their journey as young families—to be nourished, supported, and protected. Parent and child classes—"playgroups"—would be one resource for families. Full-time, year-round child care would be another resource. We would honor and serve the choices of each individual parent.

Early on, a question arose: Were there others, spiritual partners, within or outside of Waldorf Education, whose practical experience with infants and very young children could enrich our work? If so, who were they? Rudolf Steiner encourages us to seek our spiritual partners, and we began to search for them.

Emmi Pikler

I had first heard of Emmi Pikler, a pediatrician and a pioneer in the care of very young children, in 1988. Freya Jaffke, noted Waldorf early childhood educator in Germany, mentioned Pikler as a valuable resource.

In 2000 I went to Europe as the North American representative on the task force of the Worldwide Initiative for Early Childhood Care. I met European Waldorf teachers who had used Pikler's research and practical applications for children in the first three years of life. They enthusiastically shared their experiences. Der Hof, an anthroposophical center in Niederursel, Germany, for example, is a well-established, inspirational model that includes a midwifery practice, early intervention and curative education for children from birth to seven, Waldorf kindergartens, child care for infants and young children under three, and parent and child groups within one initiative. Pikler's ideas stream through all the work there with children under three.

Emmi Pikler (1902-1984) was born in Vienna of an Austrian mother and Hungarian father. The family moved to Budapest when Emmi was twelve, but she returned to Vienna in the 1920s to study medicine.



*Rudolf Steiner,
1861-1925*



*Emmi Pikler,
1902-1984*



*Sophia's Hearth Family Center,
Keene, New Hampshire*

Did Pikler perhaps frequent the same coffee shops as Rudolf Steiner had four decades earlier? Did she perhaps meet Dr. Karl König—a student of Steiner’s work—who later pioneered an anthroposophically informed way of caring for children with special needs—the Camphill Movement?



In her medical practice in Budapest in the 1930s, Pikler’s devotion to the very young child led her to support parents intimately. She made daily home visits for the first ten days after a baby’s birth and continued with weekly visits for several months. Pikler exemplified what Rudolf Steiner advised for every teacher to become: an astute observer and meticulous researcher and a documenter who applied her observations in a continuously evolving practice.

How adults perform basic caregiving tasks is very important.

Pikler’s studies led to two complementary concepts for work with young children. The first was that the relationships that infants and young children have with adults are of prime importance. The second was that the periods of self-initiated movement and exploration by the child are sacred.

Caregiving as an Invitation

Emmi Pikler observed that the newborn and infant bond with earthly life through their interactions with parents and caregivers. The capacity to form social contact with others was recognized to be of primary importance because, through this daily experience, the child experiences his own humanness. The rituals of daily caregiving in which the child is fed, bathed, diapered, and dressed enable the child to find increasing comfort in his body. When the child is met with our mindfulness and quiet presence, he extends himself into the environment as we communicate to the child over and over through our hands, our eyes, and our voices that the world is good and that his existence is secure.

Very early in life, the child may reach out her hand and arm to “help” the parent put a sleeve on her, or lift her legs to enable the diaper to be put on. This effort is more than mere sensory response; it is a deed of the child’s individuality. If we notice, respond with interest, and wait with patience, the child will initiate more moments like this and will engage in ever more active collaboration.¹

Self-Initiated Movement and Exploration

Pikler and Steiner both affirm the importance of the infant’s self-initiated learning. From Emmi Pikler:

The question is not how we can “teach” an infant to move well and correctly, using cleverly thought-up, artificially constructed, complicated measures, such as exercises and gymnastics. It is simply a matter of offering an infant the opportunity—or, more precisely, not to deprive him of this opportunity—to move according to his inherent ability. What is most important, however, is not the result, but the way to it. This learning process will play a major role in the whole later life of the human being. Through this kind of development, the infant learns his ability to do something independently, through patient and persistent effort.²

And from Rudolf Steiner:

Here again the rule holds good that we should leave everything to the child itself. Of its own accord it will raise itself to an upright position when the right time comes. Premature efforts at walking and standing or gymnastic exercises (appropriate only for a much older child) can only do damage. They may even affect the nerve-life for the whole of later life in the most disastrous way.³



Working on that rollover move!

In 1946 Pikler was invited by the Hungarian government to create a residential nursery home for children in the first three years of life whose mothers were not able to care for them. The seventy children at the National Methodological Institute (‘Lóczy’) were cared for by caregivers precisely trained by Pikler to implement the ideas she adapted from her family pediatric work. In the next decades, over 700 children lived at Lóczy, where their development was meticulously documented by a team that included not only caregivers, but also pediatricians and other professionals on the staff.



Crossing a bridge—exploring what one’s body can do



Getting down and dirty doing scientific mud research

Pikler's experience aligns fully with Waldorf early childhood education's recognition of the importance of the foundation senses. She perceived that the child's experience of *competence* arises from self-

initiated active motility (responses that involve muscular sensations) and from the *changes produced as a result of motility*. Pikler also recognized that the child's daily experience weakens or reinforces trust in his or her own capacities. Each experience of bodily care and relationship with a caregiver or other environmental exploration builds up the child's sense of self. The basic expressions of capable behavior are self-initiation of action, independence in performing the action, and the effectiveness of the action. This could involve reaching for a toy, playing with two objects together, rolling over, crawling, standing, and walking.

Rudolf Steiner saw that the education of the young child can serve to unlock the potential of the human will. Pikler's approach, in the context of Waldorf early childhood education and the anthroposophical picture of the human being, focuses on the activity of the will. Being able to initiate, in freedom, movements of the physical body, the will of the child is encouraged and strengthened.

Sophia's Hearth

Sophia's Hearth functions as an infant and early childhood care center, an educational and support re-

source for parents, and as a training center for Waldorf early childhood educators. In each area, elements of Emmi Pikler's approach are integrated into the underlying Waldorf orientation.

In our Waldorf early childhood education program, we offer year-round, full-time

care of children from three months to six years. Key elements in this program are the sensitive caregiving that responds to the child's cues, space for and encouragement of self-initiated movement and play, and abundant time outdoors throughout the year in settings designed for self-initiated activity. We have specialized diapering furniture directly inspired by Dr. Pikler to support the relationship between caregiver and child as well as the child's growing collaboration in caregiving. Our environments for infant and toddler play emphasize large motor exploration as the foundation for body awareness, competence and confidence, problem-solving skills, and risk taking. All the children's environments are designed to encourage



Mothers and toddlers in a parent-child class

healthy movement patterns, the integration of primitive reflexes, and the development of the bodily senses that Pikler studied very closely and that Waldorf Education fosters.

Expectant and new parents

are invited to enroll in our "Welcoming Your Baby" home-visiting program. This program provides support, responding to the questions and needs of each particular family. Parents are introduced to Pikler's insights into the importance of the daily rituals of caregiving. Parents also learn about her emphasis on the infant's crucial, complementary developmental experience of self-initiated motor movement.

Our parent and child groups begin when newborns reach four weeks of age. These groups give support to the family, when the risk of postpartum depression for both mother and father is high. The "Third Place" welcomes each new parent, encouraging a community of support with other families. Each class has a defined but simple rhythm—a dependable sequence of activities that includes children's play, singing and language games on the parents' laps, and a little snack—that strengthens bonds between parent and child.

The physical environment metamorphoses over the weeks to meet the infants' quickly unfolding capacities for movement and play. For example, there may be a sheepskin on the floor for a newborn, to which, with time, are added simple soft objects to grasp and



In the winter, the children use special wooden snowplows to make paths in the snow, developing their balance and movement skills.



An infant's hands are his first "toys."

explore. Later, a wooden box to crawl into might appear. Also, the environment from the very beginning supports Pikler's

second principle, that the baby self-initiates movement through play. At first, this "play" might be just the baby's observation of her own hands—the hands being the child's first toy. Parents are encouraged to spend quiet, single-task time to observe their children at play and to gain confidence in their children's capacity for self-initiated learning—the heart of Waldorf early childhood education!

In our Waldorf birth-to-seven early childhood teacher education program,⁴ every teacher trainee is invited into exercises that enable her to explore the experience of self-initiated activity through her senses. This may involve opening new sensory pathways by being blindfolded, recapitulating the motor development of the young child, simulating dressing and being dressed, and, with a partner, feeding another person and being fed. These and many other exercises throughout the training modules awaken the sensory life of the adult, sensitizing her to the actual noncognitive sensory world of the young child.

Some years ago, Myriam David, a French psychologist, was asked by UNESCO to serve on a research team to evaluate the efficacy of Pikler's ideas. Reporting on her work in a speech at the United Nations, David revealed for the first time that she is a Holocaust survivor. Then, with tears streaming down her cheeks, she shared her conclusion that the experience of calm, security, respect, and human dignity that Pikler's approach creates for the child at the beginning of life is the surest path to peace for all of humanity that she had ever experienced.⁵



Teacher trainees engaged in a sensory awareness exercise

In 1918 Rudolf Steiner founded the first Waldorf school in response to Emil Molt's request for an education that would help

to develop human beings who could create a peaceful world. Behind both Steiner's and Pikler's approaches is also the hope and intention that every child find his individual path in life and make the contribution to humanity that is his, and his alone, to make. ☺

Endnotes

1. Emmi Pikler, 1971. *Learning of Motor Skills on the Basis of Self-Induced Movements, Exceptional Infant*, vol. 2., ed. J. Hellmuth. New York: Bruner/Mazel, 54–89.

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2. Excerpt from "Peaceful Babies—Contented Mothers," taken from the *Sensory Awareness Foundation Bulletin* (Number 14/ Winter 1994).
3. *Understanding Young Children*, WECAN Publications, 3
4. Now a developing member institute of the Waldorf Early Childhood Association of North America (WECAN) and recognized by the International Association for Steiner Waldorf Early Childhood Education (IASWECE).
5. *Lóczy: A Place to Grow*, written and directed by Bernard Martino, Association Pikler Lóczy de France (2009).



Gardening develops a healthful relation to the earth.



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widely on early childhood education, most recently in Spring Valley, New York, and at the Goetheanum in Dornach, Switzerland. Susan is currently leading a multiyear course on the child in the first three years in Khon Kaen, Thailand, for teachers from throughout Southeast Asia. She is an editor of *Creating Connections*, a recent WECAN publication on parent and child work.

Laying the Groundwork for Learning Reading and Writing

BY CHRISTI PIERCE NORDOFF



Although Waldorf Education doesn't begin formal instruction in reading and writing until first grade, early childhood teachers lay the groundwork in preschool and kindergarten. Important in the process of learning to read are the abilities to hear and listen, to speak properly, and to "see"—to observe with care and discernment. Physical/sensory development and emotional/social maturity are also necessary. Parents can take some practical steps at home to develop these critical precursors to literacy.

Listening Skills

An infant and toddler will easily pick up the language that is spoken in her surroundings, precisely imitating its intonations. Until the eyes mature at about age eight, listening is generally a more effective mode of learning than is reading. Listening is the child's first "language art," essential to learning to read. It requires the active engagement of thinking processes, since listening, as distinct from hearing, occurs only when the child organizes and remembers what is heard.

In Waldorf preschools and kindergartens, the development of the listening ability is emphasized. The children listen daily to stories, are read rhymes and poems and learn to recite them, and learn songs and singing games by imitation.

Parents can support the development of listening skills at home. All children love to hear stories about what their parents did as little children. However mundane the subject, children will listen with delight. Parents can take their child on "listening walks," picking up shells at the seashore to "listen to the ocean" or picking out bird calls in the woods. A stringed instrument such as a lyre or a guitar or a

xylophone that has a ringing tone can be a help. The parent can pluck one string or chime one bar and ask the child to say when she can no longer hear the tone. Training a child to respond when her name is called just once, not after ten times, is important. If a child seems not to hear or listen to her name when called, the parent can silently go and take her hand. Eventually she will be able to hear her name the first time and should be congratulated.

Language Skills

Before beginning to read, a child must have reached a point of maturity with oral language. This "speech age" is determined by his use of phonemes and his ability or inability to form particular sounds. By the age of seven, most children are able to articulate all the consonants and consonant blends ninety percent of the time. This learning of "the alphabet of sound" is an important prerequisite to learning the alphabet of letters.

A child who has a rich vocabulary, who can differentiate sounds and words, is prepared to translate these sounds into symbols. On the other hand, children with speech problems often have difficulty learning to read. Teaching children to form their speech correctly before they begin to read and write helps them associate sounds with letters and words and to read out loud.

Unlike a physical object, which a child is free to pick up and examine at will, a sound or word is transitory, existing only in the moment. Therefore, the child needs many repetitions of new sounds and words before she is able to reproduce them herself. Every



The pure tones of the lyre refine the listening capacity...

day at circle time in the early childhood classroom, the children recite familiar poems and sing familiar songs. Teachers retell stories and restage puppet shows many times, so that

the children have time to become familiar with the language, imagery, and concepts. To keep the content fresh while maintaining the important element of repetition, teachers expand and add new gestures and images, introduce costumes, or turn the song or poem into a game.

At home, parents can use nursery rhymes to accompany routine activities. Pouring water into a cup could each time be an occasion for reciting the verse “Jack and Jill went up the hill to fetch a pail of water. . .” It is a simple little ritual, but a child will readily join in, and the repetition will reinforce the familiarity with the sounds, rhythms, and rhymes.

Parents (both of them) should sing to their children. Songs remembered from a parent’s own childhood are fine. For the young child, everyday activities such as putting on boots and mittens, walking in the woods, kneading dough, or sweeping the floor are special events. If parents sing a song or recite a poem to accompany such activities, their young children will happily imitate the action and the singing or speaking.



...as does experiencing the faint, distant call of the ocean.

Every day at school when the children come in for lunch after playing outdoors, I stand at the door of the classroom making an arch with my arm. When the children pass under, I often sing “London Bridge.” “Here We Go ‘Round the Mulberry Bush”

is another useful song. Verses that support various activities can be added on; for example, “This is the way we wash our hands” or “...brush our teeth,” or “...put on our boots.” Singing with a child during such activities inspires happy compliance and reinforces learning.

Visual Skills

The eye becomes structurally complete at about eight years of age. Before that time, the eyes are still in a process of development. The unnatural hand and eye movements required for writing and reading must be learned. In writing, the hand must be able to move across the page from left to right in a

controlled manner. In reading, the eyes must be able to make this same movement, over and over. In daily life, one would rarely if ever move one’s eyes in such a way for any length of time. Instead, the eyes would be constantly moving back and forth, up and down, near and far, in a very different, much more free and random pattern. Emerald Dechant, author of *Improving the Teaching of Reading*, asserts that the child of six is usually too farsighted to see objects as small as a printed word on a page clearly and with ease. Some authorities have even suggested that children are made myopic (nearsighted) through premature attempts to adapt to the demand of close vision.



“Jack and Jill went up the hill....”
Singing a nursery rhyme can enliven simple, daily activities.

During those years of development, teachers and parents can help children develop their capacity for “seeing,” for observation. At mealtimes with the children at school, I often share something interesting I have noticed in nature on my way to school—a cardinal flying across the road, or a bunny hopping into the bushes. I have stories about my cat, Kippy, which the children love. (“Tell us about Kippy!”) Once I have shared an observation or story, the children quite naturally take turns telling what they have seen. In these mealtime conversations, the children can practice their language and memory skills.

At cleanup time, I ask the children, one at a time, to use their “eagle eyes” and find anything that is out of place. They love to run over to a toy or cloth that is misplaced and tuck it back into its “home.” Parents can do the same thing at home and at the end of the day make a game out of tidying up.



Breadbaking day with the fun kneading of the dough and the rich aroma of the baked loaf is always a highlight of the kindergarten week.

Physical and Sensory Development

Einstein once said, “Learning is experience. Everything else is just information.” Young children especially learn through their senses. The more hands-on learning, the more learning through observation and experience that children have, the better they will be prepared for intellectual and abstract learning.

Children often ask, “What are you doing?” or “What are we going to do now?” Often we adults feel obliged to explain what we are doing—fixing a flat bicycle tire, transplanting a bush . . . Another strategy is to say, “Watch and you will see,” and carry on with the work. When the child understands that no explanation is forthcoming, she starts to pay attention, and her interest shifts to a whole new level.

It is very satisfying for a child when she figures out, through her own observation, what is going on. Sometimes a child asks, “What are we having for

snack?” I say, “What do you smell?” or “What did we chop together this morning?” When adults immediately provide detailed and complete answers to all a child’s questions, they are training the child to be passive and look to someone else, rather than to investigate and to find their own answers. Of course, there are “teachable moments” when a child’s curiosity about how something

works can be satisfied with an explanation. But the explanation should be simple and pictorial rather than detailed and abstract. It should leave the child something to mull over, something to discover.

Children need physical movement for healthy development, and children today may not get to move as much as children did in the past. Parents should go for walks with their children as often as possible. Walks over varied terrain—through the woods, along a beach or seashore, or across snowy fields—are excellent for their physical and sensory development. Crawling games are also very helpful, especially if a child hurried through the crawling phase of development or skipped it altogether. Parents can pretend to be Papa Bear and have the child be Baby Bear, or Mama Turtle and Baby Turtle.

These three games help sensory development:



1. Place three familiar objects under a cloth. Ask the child to reach under the cloth and identify the objects by touch alone. (This is a great game to play when you are waiting in a doctor’s office, or a restaurant, or an airport.)
2. Have the child close his eyes. Then play different instruments, such as a flute, bell, or drum, and ask the child to identify each instrument.
3. Place three pungent substances (for example, lemon, ginger, cinnamon) in three containers and have the child (with eyes closed) identify each by smell and/or taste.

Children love repetition, so these games can be played over and over. When the child has become confident in making the identification, new objects, instruments, and substances can be introduced. The mood should always be light and playful rather than “instructional.”

Social and Emotional Intelligence

Studies indicate that it is possible to teach children age five and under to read. The process is slow, however, and can lead to negative social behavior, especially among boys. In fact, starting children in a reading program before they are ready often causes later reading disability. This is because emotional and social maturity are also crucial in learning to read. A child being taught to read too early and having difficulty reading may lose self-esteem and feel stigmatized in the class. This emotional and social maladjustment in turn makes it harder to learn to read. A vicious cycle is created, in which difficulty reading and emotional/social problems exacerbate



Identifying a hidden object by touch...



...and a mystery fruit by smell alone...

each other. Furthermore, a child who has entered school with emotional problems or social handicaps will very likely have difficulty learning, including in writing and reading.

Research has shown that the optimal mental age for beginning reading is six and a half years. To teach reading earlier is to risk pushing children beyond their level of emotional and social maturity.

In her book *Is Your Child in the Wrong Grade?*, Louise Bates Ames of the Gesell Institute of Child Development makes the point that a large percentage of schoolchildren are forced to perform at levels beyond their ability. This daunting challenge results in behavioral problems and antipathy toward school and learning.



...and a spice or food—here, lemon, ginger, and cinnamon—by taste all school the senses of the developing child and prepare for later academic work.

Ames asserts that a high IQ can suggest that a child is ready for more advanced work at a higher grade level, when, in fact, the child's level of emotional and social behavior is not able to support that level of learning. A child's emotional and social behavior should be considered in deciding when to begin writing and

reading. Activities that foster the process of maturation will benefit the child's reading capabilities.

Free, imaginative play is essential for the social and emotional health of the young child. Young children learn constantly through play. They learn a great deal when they play on their own, when they have a chance to work through and digest many sense impressions and emotions and to reflect on their experiences. Children also learn an enormous amount when they play with others. They learn how to interact with other children, how to share, how to stand up for themselves, and how to be compassionate. They learn the give-and-take that is a constant in human relationships.

At home, parents should provide opportunities for both solitary, creative play and creative play with others. They should avoid overscheduling their child with afterschool structured activities and playdates. After a long day in class, children need time to digest

their school experiences. A child having social difficulties can be helped by an occasional playdate with one other child.

This is an opportunity to develop social skills in a relatively quiet, focused way in a familiar and secure setting.



Free, imaginative play, as with these kindergarten girls "playing house," is a necessary precursor for academic capacities.

Basic social skills for kindergartners include:

1. Learning to say "No, thank you" to someone who is bothering them—who is pushing, taking a toy, speaking rudely ...
2. Learning how to enter into other children's play—for example, knocking at the door of their "house" and saying "Knock, knock, knock, may I come in?" And, conversely, children should learn to invite friends who want to "come in and play."
3. Learning to resolve conflicts by apology and reconciliation. If two children have been fighting, it is better to bring them together than to separate them. If one has hurt the other, that child can get a tissue and cup of water for his friend. Then the two can hold hands and say "Sorry, friend," and perhaps do a chore together.

As parents and teachers, we can cooperate to give the young children in our care a firm base for all their later learning. By helping our children develop strong preliteracy skills during early childhood, we are laying a healthy foundation for the reading and writing that is to come in their elementary years. ☺

CHRISTI PIERCE NORDOFF has been an early childhood teacher since 1987. She was one of the founding teachers of Prairie Hill Waldorf School in Wisconsin and currently teaches kindergarten at the Great Barrington Rudolf Steiner School in Massachusetts. A Waldorf alumna, Christi trained as a Waldorf teacher at Emerson College, England, and has a BA from Friends World College in New York. She is also a trained therapeutic eurythmist. In her spare time, Christi uses eurythmy movement therapy to help children with developmental challenges.

The Myth of the Play/Learning Dualism

Reflections of a Social Scientist and Waldorf Parent

BY NAZNEEN KANE, PhD

Between 2009 and early 2011, while I was finishing my graduate studies in Washington DC, I visited a number of early childhood centers—nurseries, pre-kindergartens, and kindergartens. I did so as a social scientist but also as a mother, who needed quality care for my four-year-old daughter, care that would not leave me feeling anxious after morning drop-offs.

I was usually disappointed. Even those early childhood schools that were accredited and parent-approved seemed out of harmony with my understanding of child development and my personal philosophy regarding early childhood education. Almost all of the preschools I visited made unnecessary distinctions between play and learning and, in making those distinctions, almost always devalued play and overemphasized sedentary, formal learning. I observed a play/learning dualism—a separation of play and learning based on an underlying assumption

that play and learning are mutually exclusive activities.

In 2011, I moved to Cincinnati, Ohio, to take a full-time teaching position at Mount St. Joseph University. In May of that year, I visited the Cincinnati Waldorf School, and I stepped for the first time into a Waldorf kindergarten classroom. Colleen St. John, an extraordinarily talented and experienced early childhood educator, was the lead teacher. Her classroom far exceeded the hopes I had for my daughter's first educational experience. I felt an immense sense of comfort and relief after my initial observation of her warm and nourishing classroom—which, in addition to everything else, was filled with the aroma of freshly baked bread! Above all, I appreciated the ways in which work, learning, and play seamlessly intertwined throughout the half-day rhythm.

As I learned more about Waldorf early childhood education, my first positive impression developed into a deep appreciation for the way in which it nourishes and respects the imaginative, complex, and multidimensional capacities of the growing child. It seemed that, while other early childhood programs were ramping up their educational and technological orientation, Waldorf kindergartens were guiding childhood play with a conscious understanding that play and cognitive development are co-emergent capacities.

My ongoing research into this issue corroborated my observations about mainstream early childhood education. A study published in the journal *Pediatrics* in 2012 reported that children in American preschools spend most of their time sitting down doing academic work. Another study found that this pattern pertained even in schools with access to large indoor and outdoor play spaces (Sugiyama et al., 2012).

Within the broader context of declining play among U.S. preschoolers, I found this reality to be both



Wearing elfin caps, kindergartners at the Cincinnati Waldorf School act out the story as teacher Colleen St. John tells the Grimm Brothers' fairy tale, "The Elves and the Shoemaker."

disturbing and perplexing. I was curious as to how other parents were navigating this culture of academics within preschool settings. I decided to conduct a study of my own on parental perceptions regarding play in early childhood education. I wanted to examine the extent to which time in unstructured play factored into parental decision-making regarding early childhood education. A grant

were either playing or learning. In addition, while they generally thought unstructured play was important, their responses indicated that early numeracy and literacy skills were weighted far more heavily.

In other words, while parents thought play was important, academics trumped play. For example, in response to the open-ended question “When

Waldorf kindergartens guide childhood play with a conscious understanding that play and cognitive development are co-emergent capacities.

from the Greater Cincinnati Foundation helped me carry out the study.

Play as a Foundation

In my early investigations, I discovered a large body of research finding that early childhood play is an essential foundation for later academic success (Harvard’s National Scientific Council on the Developing Child provides an overview of this scholarship). Of course, Waldorf faculty and parents are already well schooled in the long-term and multifaceted benefits of childhood play.

But, as a materialist and social scientist, I found it illuminating to know that several studies have found that children who attend play-based preschool programs have higher academic performance at older ages. For example, a longitudinal study followed children from different preschool programs and found that children enrolled in play-based, child-initiated programs performed better academically when assessed in the fourth grade (Marcon, 2002). The HighScope Perry longitudinal study similarly found academic advantages for children enrolled in nonacademic preschools (HighScope, 2005). These studies done in the United States echoed the findings of earlier studies conducted in European nations in the 1960s and 1970s, in which higher mathematical and literacy skills were present in children who attended preschool and kindergarten programs in which play was central (see Miller & Almon, 2009). With such a wealth of evidence-based research demonstrating the vital interconnection between play and learning, it was perplexing to find that the parents in my study generally adopted a perspective on education in which play and learning are viewed as two distinct, unconnected activities.

The Play/Learning Dualism

In general, the parents I surveyed described play and learning as mutually exclusive activities—children

selecting an early childhood program for your child, what elements would you like to see incorporated into the curriculum?” one parent commented,

The important programs like literacy and numeracy, of course, but programs like music and science are also important to us. . . . The focus for us should be those learning tools needed to further his schooling. . . .

Another parent responded,

I want the curriculum to be age-appropriate but still challenging. I want to know that my child will come away from the program with early reading and math skills preparing him for kindergarten.



These kindergarten children, dressed in dark blue uniform sweaters and sitting in an accelerated reading class at a parochial school in Ohio, are having an experience much different from... (please turn page)



...these girls in the kindergarten at the Cincinnati Waldorf School. They are sailing boats that they sanded, painted, and equipped with sails. The girl in the yellow dress is Imani, the writer's daughter.

This was the general sentiment of most of the parents who participated in the study. Furthermore, the responses often indicated that play and learning were not viewed as interrelated and mutually supportive. Some parents viewed free play as important, but only after the more serious work of literacy is accomplished. Entirely absent from the parent responses that I collected was an expression of the belief that play is, in itself, a vital pathway toward the development of learning skills.

The Culture of Parenting in Insecure Times

I can relate to the anxiety these parents feel about their children's early childhood education, given our insecure economic times and the challenges our public educational institutions are currently experiencing. What parent doesn't want his or her child to be academically prepared in a time of increasing economic inequality, risk, high-stakes testing, and fierce competition? Yet, such fears propel the shifting of preschool classrooms from play-based to academic-based. Corporations often exploit these parental fears, using false advertising to sell an array of "educational" products and services that promise to develop children's intellectual abilities. Unfortunately, much research demonstrates that these products, as well as formalized education at an early age, undermine the very academic skills and learning that we all so desperately want for our children. In such a culture, I am deeply grateful for the abundance of social science research that demonstrates outcomes contrary to the mainstream assumptions and that anchors my own confidence in the Waldorf approach.

My daughter had the privilege of spending two years in Colleen St. John's kindergarten classroom at the Cincinnati Waldorf School. As I watched my daughter's social, emotional, and cognitive capacities unfold throughout her kindergarten years, I developed a deep appreciation for the artful way in which unstructured play wove into the rhythm of the day. My daughter is now in third grade at the Cincinnati Waldorf School. I am thankful for the early play experiences that provided an enriching foundation for her grade school years. ☺

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Speech teacher Debra Spitulnik presenting a poem that begins “Bob-o-link, Bob-o-link...”

Creative Speech

A Pilot Program in the Early Grades

BY LAURA COX

Rudolf Steiner (1861-1925) brought new impulses in education (Waldorf Education), agriculture (biodynamic farming), medicine (anthroposophically extended medicine), and other practical fields. He was also an innovator in the arts. Late in the first decade of the twentieth century, Steiner, working with actress Marie von Sivers (later his wife), developed the movement art of eurythmy. During this time, Steiner was writing a series of spiritually oriented “mystery dramas.” He also created, again in collaboration with Marie von Sivers, a type of dramatic speech that he called *Sprachgestaltung* (“formative speech” or “speech formation”) to be used in the dramas. In formative speech, which arises out of the inner gestures of the sounds and is often accompanied by gestures of the arms and hands, there is a consciousness of the distinct, intrinsic qualities of the various sounds, along with an emphasis on articulation, clarity, and projection, and a rhythmic phrasing in harmony with the breath.

After the founding of the first Waldorf school in 1919, formative speech became a resource for teachers in the school. Steiner emphasized the importance of the speech of the teacher, maintaining that it affected even the physiological development of the children. Formative speech became a standard part of the training of Waldorf teachers. Also, since class plays and the recitation of poems and verses by the children is an essential part of Waldorf Education, creative speech formation became (ideally, at least) part of the Waldorf curriculum. Even today, however, almost a century later, rigorous speech programs in Waldorf schools in North America are rare. There are a number of capable speech teachers who have gone through the lengthy speech training. However, many schools do not seem to recognize or appreciate the importance of speech for teachers and students or be willing to allocate the funds to employ speech teachers.

Last year, the Washington Waldorf School had a pilot project that brought “formative speech” (referred to in this article as “creative speech”) to children in the first and second grades. This year, Debra Spitulnik no longer does double duty as a class teacher and speech teacher, but now focuses primarily on speech. She has scheduled lessons with the grades one through three and works also, as needed, with the other classes through high school and with their teachers.

—R. E. K.

A Speech Class for Grade One

It’s 11:20 on Tuesday morning at the Washington Waldorf School. The first grade’s “Child of the Day” goes to the door and admits Debra Spitulnik, the fourth-grade class teacher. Mrs. Spitulnik is also a certified speech teacher. We all wait breathlessly to see how she will enter the room today. Will she walk right up to me as I wait to greet her with a handshake? Will she meander, stooped over, in and out of aisles and desks with an impish, mysterious half smile, half grin on her face? Will she sit in the rocking chair before our handshake? Or will

she reach into her ever-present basket of surprises and toss beanbags to introduce new words? The anticipation in the class is palpable.

The children are all standing. Mrs. Spitulnik chooses



Marie Steiner von Sivers (1867-1948), Berlin, 1910



Introducing Anansi, an African folktale character, who often takes the form of a spider



"There once was a little gnome, who lived in a little home..."

one at random, taps the child playfully on the head and says, "Follow me high" (on tiptoes), "Follow me low" (crouching down), tap, "Follow me wherever," tap, tap, tap, "I may go." She repeats this until all the children are tapped and a beautiful circle is formed in the back of the room. The children lean in, eyes fixed on Mrs. Spitulnik, watching, listening, and waiting for what she will say. Crouching lower, she begins, "There once was a little gnome..." The children immediately imitate her in gesture and word. There is a collective outbreath of relief. We know this one. We love this one. Mrs. Spitulnik continues, "...who lived in a little home," and the children gesture the H sound with their hands as they watch and copy. What will happen in the story today? The lesson unfolds.

The children's gestures, rather than depicting the meaning of a word in a representational way, express the inner gesture of the sounds making up the word. A typical, expected rendering of the word "home" might be the fingers together pointing upwards, indicating a roof. Here, though, the gesture for "home" has both hands rounded, with a downward movement landing softly on the M sound. The movements are related to but distinct from the eurythmic gestures for

the various sounds, since both artistic speech and eurythmy seek to express the intrinsic quality of the sounds.



"...tiptoe...tiptoe..."

Speaking the words and gesturing some, but not all, of the sounds, the children live fully into the story. They make the circle smaller and smaller, getting closer to their teacher, eyes glued on her while they recite and move. Even those who struggle, or cry because they are not standing next to Mrs. Spitulnik today, or fuss because they are placed

next to her, get drawn into the world created through speech.

In these speech lessons with Mrs. Spitulnik, the stories progress slowly. Often, only a few lines of a verse or story are spoken. The emphasis is on the sounds themselves, carried on the stream of the breath—the grounding and formative consonants and the interspersed vowels riding like passengers in a car. There is a subtle quality in both the gestures and words that the children pick up unconsciously and imitate well.

For me, as an observer who is equally engaged, the difference between the way I had understood how to tell a story and the way the story is told in these precious twenty minutes is clear. I had been trained to pantomime the words and their meaning. Here, the archetypal gesture, as well as an inner experience and image of the sounds and words, envelop the child.



This year's second grade on the first day of school: "OOHOOO" said the Wind

Mrs. Spitulnik moves the tight, little circle out. She begins to recite a verse, and when she comes to a word that the children are to speak with her, she makes an accompanying gesture. The children imitate her, and when they speak of the stars sparkling overhead, their arms and hands express the sounds of the S, T and L. The king, wearing his (rrrr)red (rrrr)robe, is present today. The rolling of the initial R expresses the inner movement that manifests finally in the sound R. Students who can roll the R do so and thus experience that inner movement. The children's cheeks become flushed from the inner and (subtle) outer effort, though they are barely moving.

These are images that bear repeating. In main lesson, when I introduce the king, who represents the letter K, he is wearing his (rrrr)red (rrrr)robe. When the "Star Money" story is told, the sparkling stars are recognizable. My own speech as a class teacher is improving. The pictorial imaginations I can create are



This year's third grade speaking the Creation story in Genesis 1: Vayomer Elohim, Yehi or—vayehi or—"And God said, 'Let there be light,' and there was light."

more alive and help the children breathe, learn, and grow.

Origin of the Speech Program

In the summer before I returned to first grade to take this class, Mrs. Spitulnik and I, consulting with colleagues and receiving the blessing of the faculty chair, decided to create a pilot speech program. We did so out of a desire to meet what we perceived as the changing needs of our children.

Our youngest students have never lived in a world without smart phones. Everything one needs is available in the palm of one's hand with the touch of a button—everything! More children come from homes where both parents work, where their days at school are long, and where outdoor time is special rather than the norm.

Because of these factors, many children coming into first grade appear to be more individuated, displaying many unique, dreamy, and even delayed aspects of their development, coupled with aspects that are quite conscious and awake. Also, they are technically savvy but can have their ability to integrate sensory input compromised, and their social skills are often undeveloped. This polarization in the individual children is clearer with each year.

The polarization is evident also in the class as a whole. Some children are very dreamy and delayed in their development, a bit asleep and not reaching fully into their extremities. Other children are quite physical, perhaps even too much incarnated into their bodies. Although we have always experienced these polarities in our classrooms, today they are more pronounced.

In short, the world in which children live today and the children who are shaped by that world are much different than they were in Europe a century

ago when Rudolf Steiner founded the first Waldorf school, despite wholesome, nurturing home lives and wonderful families. The impact of today's high-speed, technology-filled lifestyle on children is significant, especially in our school's region, which encompasses the nation's capital. Helping each child to develop in a healthy, balanced way and forming a balanced and harmonious class today presents greater challenges than perhaps ever before.

In our school, the lyre program was important in helping the children develop listening skills and also in forming the disparate group of children into a healthy class. With the retirement of our lyre teacher, we needed something new.

We know that one of our main tasks as Waldorf teachers is to teach the children "to breathe." According to Rudolf Steiner,

... we can say that children cannot yet of themselves breathe properly and the education must consist of teaching proper breathing. . . . At first, we direct all teaching toward a very high ground, toward teaching proper breathing and the proper rhythm between sleeping and waking.

(The Foundations of Human Experience, lecture I)

We support proper breathing through rhythm in many ways in our Waldorf schools. We create healthy rhythms that enable children to experience expansion and contraction in their day and week, and even within a single class lesson. We recognize these rhythms in the cycles of the year and in nature. We slow our pace to ensure that awe, wonder, and the sanctity of a moment can be experienced, despite the hectic pace of our world.

We know that proper speech also can strengthen the ability to breathe. Steiner is reported to have said,



Vechoshech al-penay tehom—"and darkness was upon the face of the deep."

“For in the human being, right breathing depends on right speaking.” Hence the idea arose of using speech in our early grades to help create healthy students in a healthy class. So we began a modest pilot program with Debra Spitulnik, a class teacher and also a trained speech teacher. She was able to use her knowledge of the curriculum and her expertise



Last year's first-grade play "The White Snake," based on an ancient Chinese folktale about immortality

in speech to work with the children on a regular, rhythmic basis.

In the first year of the program, Mrs. Spitulnik split one forty-five-minute period between the first and

second grades. The children were very attentive and responsive. The class teachers remained with their class during the speech sessions. This had an unexpected, beneficial result—we learned along with the children. Images that had come alive for us all in the speech session could appear again in main lesson or in our opening exercises. Practice in articulating, and in enlivening speech with vivid images, was beneficial work for adults and children alike.

The Class Play

Another unexpected benefit was that Mrs. Spitulnik introduced images from our class play in speech first. Thus the children experienced them initially in a beautiful way. Our play was the Grimm Brothers' fairy tale, "The White Snake." In our speech session story of the little gnome, (ssss)snakes slithered, while fish flashed by and swam; ravens flitted, flapped, and flew; and ants busily gathered.

However, two days before the scheduled "performance," there was no play. The children knew all the words, when to say them, and where to go in the

beautiful stage of our classroom. The problem was that the play was to begin with all the children standing in a semicircle and reciting together, and that was beyond them. The children fidgeted and chatted nervously, wiggled, and twirled and just could not manage to stand calmly and recite the preamble to the story.

Mrs. Spitulnik and I made some changes. So the play began with the children in their places for the later scenes rather than with the gathered choral recitation. Hiding behind the tree was one of our shyest fidgeters, now still. Sitting next to the duck pond helped orient others, and the royals sat nobly and straight upon their thrones. Then from the basket of surprises, a magic wand—a plain, wooden stick—appeared, enabling me to conduct the movement. The silks in the room already set the stage, the ravens had a nest in which to rest, and the scenes came alive in a new way under the direction of the magic wand. A xylophone chimed, creating space for breathing and mood changes. All the direct and indirect work of the previous months came together, creating a truly magnificent play. The speech work helped in ways beyond my expectations and left the children feeling good about their accomplishment.

In the 2015-2016 school year, we have an expanded speech program. The first graders have speech weekly for a longer period than last year. The second grade has double the length of class time per week, and Mrs. Spitulnik is also working with the third grade this year. As the speech program expands, we will continue to evaluate its effect on children and teachers. Bringing creative speech to the Washington Waldorf School has been a successful attempt to meet the changing needs of children today. ☺



In "The White Snake," the children use hand gestures to accompany and enliven the spoken text.



LAURA COX has been teaching at the Washington Waldorf School (WWS) for ten years, seven as a class teacher. Having taken one class from grades one through five, she is now in the second grade with her second class. Laura lives in

Washington DC on a boat on the Potomac River, along with husband, John, the WWS facilities manager, and their two daughters, Galena and Raya—respectively a junior and a freshman in the WWS high school. Both daughters have attended WWS since the Children's Garden. Two cats and a dog complete the floating family.

Odysseus and the Fifth Grader

BY THESA CALLINICOS



The fifth-grade year, when the children are eleven years old and turning twelve, can be considered a “golden year.” The stresses and challenges of the nine-year change, when the child first experiences a separation from the world, are in the past. The tumultuous years of adolescence are yet to come. The students have matured physically beyond their childlike roundness and plumpness. They are typically well proportioned and well coordinated and can run and jump with grace and ease. This balance and harmony can manifest also in their emotional and social life. They are less likely to become upset and can learn to settle disputes through compromise, apologies, and forgiveness. They are able and willing to take part in cleaning and other classroom chores. Accustomed to viewing the world as a separate self looking out, the fifth grader is capable of observation, evaluation, and objective reflection.

The fifth-grade Waldorf curriculum supports and celebrates this state of the child’s development. Scientific observation and thinking is introduced in the study of botany and the fascinating world of plants. In mathematics the children study fractions, decimals, and percentages. They are also introduced to geometry, primarily through freehand geometric drawing. This drawing of circles, triangles, and squares without the help of a ruler or compass allows them to express and to develop their inner balance and harmony. The writing of reports begins, and the children learn the importance of proper grammar, usage, and correct spelling.

Central to the fifth-grade curriculum is the study of ancient cultures through stories and myths. The path leads from ancient India through Persia, Mesopotamia, and Egypt and culminates in ancient Greece. The children study the Greek myths and the Iliad and the Odyssey in depth, and usually the annual class play is based on a story from one of the Homeric epics. Typically, Waldorf fifth graders also experience the athletic events of ancient Greece and participate in an end-of-year Olympiad festival with other nearby Waldorf schools.

In the following article, Thesa Callinicos, a longtime Waldorf class teacher, points out the parallels between the journey of Odysseus and that of the fifth-grade child.

—R.E.K.



Program for a fifth-grade play based on the Odyssey

Homer’s *Iliad* is a panoramic story of many individuals, their struggles and destinies. The *Odyssey* is the saga of one archetypal human being, Odysseus, and his long and difficult journey from Troy back home to the island of Ithaca and to his wife, Penelope.

After ten years of siege, the Greeks had defeated the Trojans using Odysseus’ idea of the “Trojan horse.” Poseidon, god of the sea, who favored the Trojans in the war, is angry at Odysseus and the Greeks for their trickery. As Odysseus embarks on his homeward journey, Poseidon curses him and vows to harass and oppose him at every stage.

My fifth-grade play, *The Adventures of Odysseus*,



Poseidon, god of the sea, vows to punish Odysseus despite the entreaties of the chorus.

begins with the chorus asking for safe passage home for Odysseus and his fleet of ships. Poseidon retorts:

Oh listen to them begging and scraping,
Odysseus to bless; most likely NOT!
My favor lies not with the Greeks,
Who with wooden horse and treachery have the conquest

...

Let them do to one another as they please,
They have not sense enough to know when gods they offend,
So let me receive their bones and my fish on their flesh feed.

That will be their punishment! ...

They will soon experience

The wrath and power of mighty Poseidon!

Thus begins the story of Odysseus' journey home. What is central is not the reaching of the destination, but the development that occurs during the voyage along the way. In overcoming the many dangers and challenges that confront him, Odysseus must develop and use certain capacities and strengths. Through his adventures, he becomes an exemplary human being and an inspiring role model for the fifth grader.

In the land of the Lotus-Eaters, Odysseus and his



Student drawing of the giant Cyclops Polyphemus, who intended to devour Odysseus and his men

men are tempted by withdrawal into a blissful, narcotic state. Odysseus must focus on his true goal and path and not be tempted by a false ecstasy that will end in oblivion. In today's world, rife with drugs and addiction, virtually every young person will face the same challenge.

Another key encounter is with the Cyclops Polyphemus, who represents old and dreamlike intuition or atavistic clairvoyance. Trapped with his men in a cave and destined to be devoured by the cannibal giant, Odysseus must use his sharp, focused wit and his ability to take courageous action. While the Cyclops is outside, Odysseus hardens a wood staff in the fire. When Polyphemus returns, Odysseus drives the staff into the monster's only eye, blinding him, and then escapes with his men disguised as sheep.

On the island of Aeaea, the powerful sorceress Circe presents Odysseus with another challenge and another opportunity. After she has turned some of his crew into pigs, Odysseus, with the aid of the god Hermes, reverses the spell. Odysseus stays with Circe for a year, receiving from her deep insights and a vision of the further tests he will encounter and the growth that he will experience. These tests include the descent into the underworld, where he "... sees the sun at midnight"—a picture of his initiation in understanding the Spirit.

Circe has warned Odysseus of the deadly temptresses, the Sirens, who lure men to their death with their singing. Here again, Odysseus shows his ingenuity as well as an ability to objectively assess himself. Longing to hear the song but understanding the danger, he puts wax in the ears of the men (but not his own). He has them tie him to the mast and orders them not to release him when they pass the Sirens.

Later, Odysseus is entranced by the nymph Calypso, who understands the forces of life and wishes to make him her immortal husband. He spends seven years with her but all the while resists her offer of immortality. Eventually, Odysseus reawakens to his



Hermes, the messenger of the gods, aids Odysseus in his encounter with the sorceress Circe.



Meanwhile, back in Ithaca, Odysseus' faithful wife fends off her suitors, saying she must finish weaving a funeral shroud for Laërtes, her husband's father.

true goal—to return to his wife and his son. Again we are reminded of the importance of having a clear image of one's destiny and being true to it.

On his journey, Odysseus has to undergo twelve trials before he has the maturity to reunite with his soulmate, Penelope. Finally, Odysseus arrives back on his island home of Ithaca dressed as a beggar. Ten years of war and ten years of travel have brought him personal power and clarity of spirit. He is much changed, even ennobled. His son, Telemachus, cannot believe that Odysseus is in fact his returned father and says, "Thou art now like the gods, who dwell in heaven." When Odysseus insists that he is his father, Telemachus says, "...for no mortal man is able to perform all that out of his own self." Only Odysseus' faithful dog, Argus, decrepit and near death, wagging his tale, recognizes his master through the beggarly disguise.

During his ten-year journey, there are times when Odysseus believes all is well and takes a rest from being vigilant. It is in just these moments that disaster strikes and he has his greatest setbacks. Indeed, at these moments Odysseus can be reduced to a "nobody"—as we see in the way he introduces himself to the Cyclops—who must rise to become a "somebody." This challenge recurs when Odysseus returns home as a stranger and a beggar who must regain his rightful place.

Every time, however, that he speaks his true name and acknowledges his true identity—"I am Odysseus, son of Laërtes, known among men for my mind: my fame reaches heaven"—he further

awakens, and takes another step on the path toward understanding of his higher Self.

Odysseus is an inspiring hero and role model, particularly for an eleven- or twelve-year-old on the threshold of adolescence. A young person of this age is embarking on the journey of becoming a true human being, of facing the challenges and dangers of the world and finding his or her true destiny in life. ☺



Athena, goddess of wisdom, courage, and justice, holds her spear aloft as Odysseus—the blurred figure with the sword—dispatches the rapacious suitors in the final scene.



THESA CALLINICOS was born and raised in South Africa, but the birthplace and ancestral home of her parents was Ithaca, Greece. Thesa attended Johannesburg Teachers Training College before graduating from Emerson College in Sussex,

England, in 1969. Thesa taught in independent Waldorf schools in the western United States for thirty-three years, taking four classes through the elementary grades. Since "retiring" in 2011, Thesa has been mentoring and evaluating teachers in various Waldorf-inspired charter schools and is currently helping to form the North Fork School of Integrated Studies, a school within the one public elementary school in Paonia, Colorado.

Book Review

Trailing Clouds of Glory *Essays on Human Sexuality and the Education* *of Youth in Waldorf Schools*

DOUGLAS GERWIN, PhD, Editor

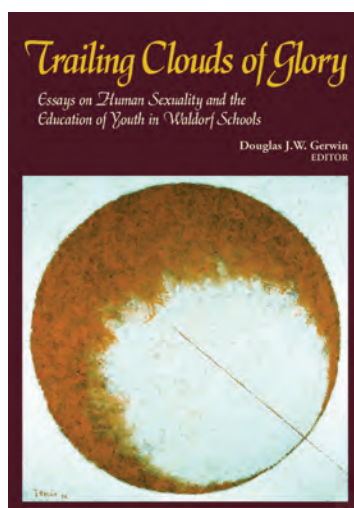
Reviewed by Meg Gorman

How do parents and teachers guide young people toward a healthy relationship with human sexuality? How do we help them navigate in the sexually conscious world in which we live, where pornographic websites are readily available, where intercourse is often confused with love, and where the casual, so-called “hookup” seems to have become a social norm among many of the young.

For the Waldorf teacher and the Waldorf parent, the challenge is especially complicated and gives rise to such questions as:

- How do we teach about human sexuality within the context of Waldorf Education and a spiritual understanding of the human being?
- What is the spiritual significance of human sexuality?
- What does Rudolf Steiner say about sex and sex education?
- How do LGBT (lesbian, gay, bisexual, and transgender) issues fit into our understanding of sexuality and into Waldorf Education and Waldorf communities?
- Is teaching about sexuality the domain of the teacher or the parent?

All of these questions and many others are addressed in a fine, new compilation: *Trailing Clouds of Glory: Essays on Human Sexuality and the Education of Youth in Waldorf Schools*, edited by



Douglas Gerwin. Using contributions from writers from North America and abroad, the book covers a variety of issues. The articles are grouped in seven sections according to topic.

In section one, “General Topics,” the contributors address the spiritual aspects of human sexuality. The article titles alone are inspiring and include:

- “Sexual Union and Spiritual Communion” by Michaela Glöckler, MD
- “Human Sexuality: A Modern Path of Initiation” by Michael Zech
- “Sensing Trouble with the Body: The Crisis of Puberty” by Henning Köhler
- “Rudolf Steiner on the Relationship Between Sex and Love” by Cat Russell

The last essay in the first section, “Human Conception: How to Overcome Reproduction” by Jaap van der Wal, is an exquisite wedding of the latest medical understanding of fertilization and the artistic mystery of the “mating dance” of the egg and sperm. It even includes a section on in vitro fertilization and its relationship to this “dance.” It is an extraordinary piece of writing.

The second section, “Curriculum Questions K-12,” addressing the changing levels of sexual understanding in children as they grow, is a wonderful guide for teachers and parents. Douglas Gerwin’s article, “Ten Pylons: Foundations of a Waldorf Approach to Teaching Human Sexuality,” outlines basic principles and sets the tone for the other essays.

Particularly helpful is the essay “Three Orbs: Approaching Human Sexuality through Artistic Practice (K-12)” by Christian Breme. This presents an outline of sexual development and understanding from kindergarten through grade eleven that is grounded

in biology and is also spiritually based. The chapter is founded on the wisdom of the cosmic form of the human being. Using artistic exercises, examples, and practical lesson plans, Breme ends his article with a description of how he has used clay modeling to reveal the embryonic stages of development. The article includes many drawings and artistic examples.

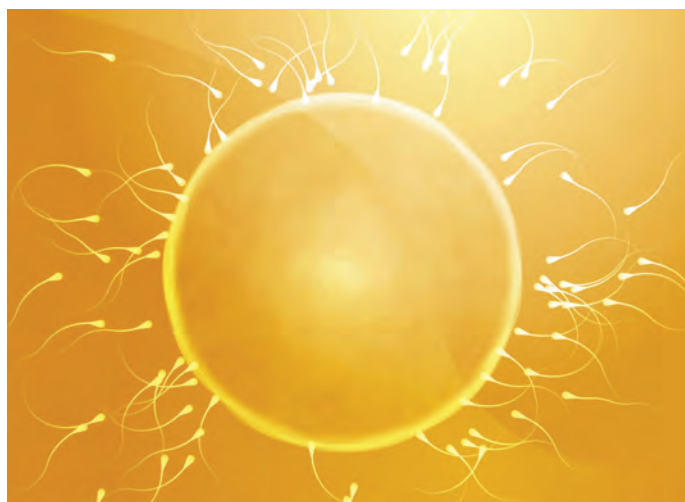
The third section, “Education on Human Sexuality in Lower School,” continues this examination of the curriculum, focusing on kindergarten and grade school. Both teachers and parents will find here practical ways of introducing elements of sexuality through the first eight grades. This section includes detailed ways for working with children around issues of human sexuality and includes everything from the study of the senses to how to address biological specifics in grade seven.

Section four, “Education on Human Sexuality in High School,” presents topics for working with adolescents as they deal with their new sexual identity. The essays range from the nature of human sexuality in teenagers to practical ways of bringing issues to high school students. A very interesting piece is “Sex and Destiny: Guideposts on the Paths of Homosexuality and Heterosexuality” by Michaela Glöckler. Michael Holdrege, a longtime high school teacher of life science, has a beautifully illustrated description of the anatomy and physiology of sexuality in “A New ‘Land Ethic’ for Teaching Embryology in Grade 10.” This is followed by fine contributions that include specific ways of working with young people around the qualitative aspects of relationships.

In the next section, “Contraception and Sexual Pathology,” there are very thoughtful essays that range from topics such as abortion and sexual abuse to sexually transmitted diseases and AIDS. Again there are many practical suggestions for addressing these issues, but they are presented within a spiritual context that is very needed and helpful.

“On Sexuality and Love” is the last but, in importance, not the least theme in the book. In the two final essays, John Gardner (“The Opportunity of Adolescence”) and Arthur Zajonc (“Love and Knowledge: Recovering the Heart of Learning through Contemplation”) round out this extraordinary compilation with positive thoughts for the future, thoughts filled with idealism, love, and the possibility of transformation.

In compiling this collection of articles, Douglas Gerwin has created a resource filled with expertise



An artistic rendering of the moment of conception

and wisdom. The articles are all well researched and well documented. The arrangement of the material makes the various topics easy to access and augments the subject matter well. Here we find many creative approaches—some very different from others—to presenting human sexuality in a healthy way.

Thank heavens for this fine, long-needed book. I wish it had been available during my parenting and teaching years! This collection answers many questions about the mystique surrounding sexuality. Told with down-to-earth reverence, these essays address the drama of intimate human interactions in a wonderful way. It is a book for all seasons.

Chatham, NY: Waldorf Books, 2015 • 436 pages • \$30.00



MEG GORMAN, now in her forty-eighth year of teaching, has spent the last thirty-plus years educating high school students in Waldorf schools on both the East and the West Coasts of America. She has taught in the teacher education programs at Rudolf Steiner College and the Bay Area Center for Teacher Training, both in California, and at the Center for Anthroposophy in New Hampshire, and has lectured in many other countries. Meg’s three children are all Waldorf “lifers.” She has written many articles on Anthroposophy and Waldorf Education as well as the Waldorf classic, *Confessions of a Waldorf Parent*. A published poet, she holds a master’s degree from Georgetown University.

Teaching About Human Reproduction and Sexuality in Seventh Grade

BY MEGAN SULLIVAN

*This article is a condensed version of an essay contained in the book *Trailing Clouds of Glory: Essays on Human Sexuality and the Education of Youth in Waldorf Schools*. Please see the book review on page 28.*

—R. E. K.

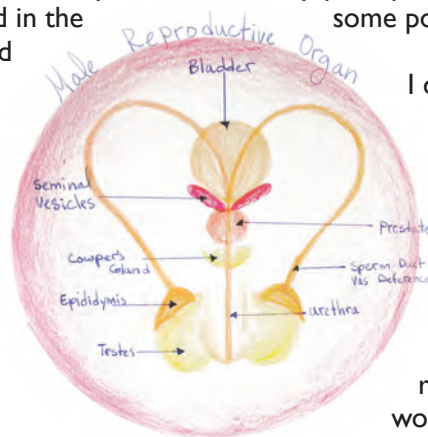
Some years ago, while teaching the human physiology block to my first seventh-grade class, I launched into a thorough presentation of the physical changes that occur at puberty. As I was talking about the testicles, one of the boys, the most street-savvy kid in the class, suddenly turned bright red in the face, then with tears in his eyes blurted out in evident relief, “Thank God! I thought something was wrong!” It turned out that for some months he had been worried about changes he was too ashamed to ask anyone about. He simply needed to hear that it was normal for one testicle to hang lower than the other.

Moments like this over the past seventeen years have sustained and strengthened my commitment to teaching children in the upper elementary school about sexual development and sexual behavior. Initially, my interest sprang from responses such as the one mentioned above. The boy demonstrated how vital it is to give accurate and timely information so as to ease children’s passage through the physical changes of puberty. They need to feel, “This is okay to talk about.” Over the years, my research has showed me how important it is, not only to relieve their burning questions with objective information, but also to place the subject in the context of a comprehensive curriculum that presents a counter-picture to the barrage of images they are receiving from contemporary media.

In his poignant essay “Against the Pollution of the I” (contained in a collection of essays with the same title), the French philosopher Jacques Lusseyran writes, “I do not have the right to live removed from the realities of my time.” To effectively present

human reproduction and sexuality to seventh graders, we need to know “the realities of our time.” What does the world, pressing right into our school life, tell our children about sex?

We live in an oversexualized culture. Parents and teachers of middle-school-age children need to become familiar with the current music, music videos, movies, images in print, and books that make up popular culture. We also need to be aware of Internet pornography—its accessibility, the skewed image of human sexuality that it can present, the fact that many, perhaps most, adolescents are exposed to it at some point—and of its addictive lure.



I do not recommend acquiring this awareness so that we can be outraged by themes in media or to elicit the familiar cry, “What has become of the younger generation!” Neither of these responses is helpful. We adults must be aware of the assumptions, information, and images our children receive about sex and relationships and, with this knowledge, work toward bringing a more balanced picture. Modern culture is calling us to be awake to what is around us and to have a clear picture of what is coming at our children. It also

Parents and teachers need to become familiar with the music, music videos, movies, and print images that make up popular culture and with the allure of and ease of access to Internet pornography.

invites us to go beyond a generic view of sexuality to one that includes a range of realities.

Teaching about Human Sexuality in a Waldorf School

One helpful thing we can do for a middle-school-age child in the realm of sexuality is to work with the question of “Am I normal?” When human

reproduction is taught in school, it should be an experience that includes everyone in the room. This means teachers should discuss all of the ways we can be human beings. All the children should feel that they can connect to what is being presented. A classroom may have adopted children, surrogate children, children questioning their gender identity, intersex (hermaphroditic) children, and children of different sexual orientations. If gender is presented only in binary language or sexuality only in heterosexual terms, some children will feel isolated. This narrow and exclusive approach makes it difficult for those children as they yearn to find how and where they belong. I work hard at every point of the class to make sure my language and what I am presenting leave room for every child to find a validation for his or her own experience.

Beauty should surround all that is taught about this subject, precisely because this is what is often missing in the messages and images coming at our children through popular culture. This is our homeopathic remedy. We bring beauty, awe, and reverence to the wonders of the reproductive system. This is a very valuable gift that a teacher can offer the children in this block.

In seventh grade I teach human reproduction for one week during a main lesson block on human physiology. The lessons are built around the story of “Sleeping Beauty,” which I tell on the first day and then revisit for its rich imagery throughout the week. In a lecture titled “Theosophy and Rosicrucianism,” Rudolf Steiner talks about the importance of using pictures to introduce a theme:

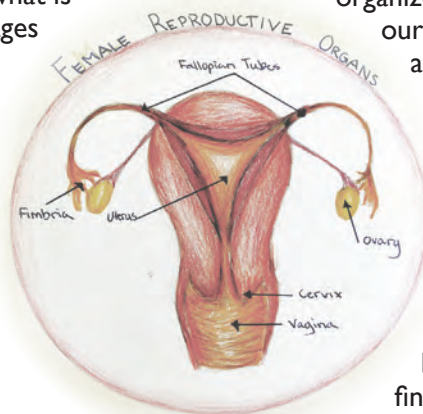
...how immensely important it is that the human being at first take something in a picture, because the condition of the heart and soul is then a totally different one. If one first introduces the picture of the spiritual process for the child, he can then also, in a state of holy awe, hear about the physical process.²

In this passage, Steiner is explaining his reasons for using the image of the stork as a truthful picture of reincarnation. This image may arise later in the class—when we discuss conception, pregnancy, and birth—but the first topics we deal with arise from the images taken from “Sleeping Beauty.”

Beauty, awe, and reverence should surround all that is taught about this subject, because that is precisely what is missing in the images and messages coming at our children through popular culture.

“Sleeping Beauty” is a “coming-of-age” story. The princess is fifteen when she pricks her finger on the spindle, and I use this moment to represent menarche, a girl’s first period. Here we begin our discussions on changes at puberty, paying close attention to the adolescent angst of “Am I normal?” and all the feelings that can come at this time. In her book *Come as You Are*, Emily Nagoski writes beautifully about “normal.” The book is about adult sexuality, but it uses images that can apply to the budding adolescent. Her message is: “We’re all made of the same parts, but in each of us, those parts are organized in a unique way that changes over our life span. . . . We are all the same. We are all different. We are all normal.”³

Stories of how different puberty can be for different individuals give students a sense of relief.



In class we then discuss physical sexual maturity, also in the context of “Sleeping Beauty.” The princess is ready in her physical body for sex, but not in her soul life. She pricks her finger and falls into a sleep of one hundred years. This image helps to plant seed questions: What happens if you do something when you are not ready? How do you know you are ready? What role is played by other factors such as religious beliefs, family values, and one’s understanding of one’s own body? This class touches on themes that one hopes are part of an ongoing conversation in families. Having a parent meeting before this block to support families with these conversations at home is very helpful.

The story of “Sleeping Beauty” is also known as “Briar Rose,” and it is the image of the rose that I carry from the beginning to the end of the week. On the first day, I bring into the classroom a small flowering rosebush with roses in all stages, from a very small, closed bud to a rose in full bloom to a rose with fading petals. I ask students to pick a flower that represents a particular stage of human life. “Which bud or flower represents puberty?” I want the class to know that puberty is only one



Sleeping Beauty about to be awakened by a kiss from her Prince

phase of development and that as young adults they will continue to develop and change. I also want them to know that our sexuality changes and develops over a lifetime.

I may also use the rose to represent the polarity—even the paradox—of sex itself. Like the rose, sex can be beautiful and uplifting, and yet, like the rose, there are also thorns of which we need to be mindful.

I have been working for some years with the sculpture curriculum of Christian Breme, a Waldorf teacher in Germany. It provides a starting point for the study of the human reproductive organs and is a beautiful way to weave together much-needed information about and reverence for the human body. First, clay is layered on a board to represent a body of water, and a discussion ensues on the way fish lay their eggs. The clay is then transformed into the nest of a bird that nests on the ground; I like to use the emu's nest. The conversation about birds turns to how they build, protect, and line their nests. The clay is transformed again during this discussion into the kind of nest you would find in a tree, and the students can be asked to consider why birds build their nests in trees. The conversation continues with a discussion concerning the pouches of marsupials and finally the wombs of other mammals. The shapes of nests can be related to their location. We also share our knowledge concerning the shapes of different eggs.

At this point, the clay nest is transformed into a uterus. Out of two spheres the size of small oranges, we make shallow pinch bowls—almost like two birds' nests. These are then joined together to form one sphere with a hollow space inside. (One needs to blend the surfaces to obscure the join, taking care not to squash the sphere and remaining mindful of

a space waiting inside.) I now tell the students that this form can represent the human nest, called the uterus, and that the female carries it inside her body. However, since it is shaped not like a sphere but more like an upside-down pear, we gently reshape the form together.

Now every student has fashioned a uterus, but no one feels embarrassment because it has been formed from out of the natural world. Both boys and girls can look at the uterus and begin to ask questions. I tell them it is a muscle similar to the heart: it has a space inside, it can contract, it can expand. Unlike a heart, however, it can grow during pregnancy to many times its size and then, after delivery, go back to its original, smaller size. Extraordinary! We then talk about the human egg and where it is stored, sculpt the fallopian tubes, and the ovaries, and finally put it all together.

Now I share with them the cycle of female fertility. Just as a bird lines its nest before placing the eggs in it, each month, once she has reached a certain stage in puberty, the girl prepares her uterus to receive life, making it fresh each time. If fertilization does not occur, the lining is shed in the process called menstruation.

Once the students have sculpted the uterus, they can then draw it in their main lesson books. On the following day, the organs of the female reproductive system can be resculpted and transformed into the



Clay spread out on the board to represent a place where fish would deposit eggs...

male reproductive organs. The ovaries descend to become testicles, the fallopian tubes turn into sperm ducts, and the uterus is turned into the prostate gland, seminal vesicles, and Cowper's glands. Now the male fertility cycle is explained. Again, once these organs have been sculpted, they can be drawn.

What is being sculpted and drawn are the internal reproductive organs. This block is a part of physiology. Previously in the human physiology block, the



...evolves into the beginnings of a bird's nest, later to become a human uterus.

students have studied respiration, circulation, and digestion. Thus the reproductive organs are placed within the context of the body's organ systems.

During the modeling of clay, the students are being introduced to biological homology—the common origin of some reproductive organs

such as the testes and ovaries. Nagoski's book is an excellent resource for understanding homology, embryonic development, and all the marvelous ways we are the same, we are different, and we are all normal. Understanding the biology of sex in this way allows space for all the children. Other relevant topics include the differences between biological sex, gender identity, gender expression, and sexual orientation.

On the first day, the students are usually nervous and embarrassed, wondering when I am going to say “penis” and “vagina,” so I do much of my talking while the students are sculpting and/or drawing. If they are busy working with their hands, it is easier for them to listen to what I have to say about the reproductive organs and the changes at puberty. Once they are over their initial shyness, they are able to look at me, ask questions, engage in discussion, and not be so embarrassed. I allow them to draw during the time of instruction in order to protect the more sensitive, asleep children. If the lesson contains too much detail, those not yet ready



for it can engage in their drawing and tune out information that—because of our times—others in the class may need to hear. I believe, for instance, that we need to talk to seventh graders about oral sex, and Internet pornography, because, if we do not, we leave them open to being exposed to these subjects out of context and without a reference point. Students need to know that oral sex is sex, that it is very intimate, and that they can contract an STD or UTI from it. They also need to know about the “thorns” of Internet pornography. In the end, it is more protective of children to place sexuality and sex in a holistic framework of human relationships and connection than to leave them to discover this world piecemeal for themselves.



Teaching human reproduction in grade seven is a wonderful opportunity to lay a framework for an open, artistic, holistic, and inclusive approach to human sexuality. Middle school is an age where children move more into popular culture; this block, taught at this time, allows a trusted adult to bring knowledge and beauty to a subject that comes with many mixed messages in the wider world. ☺

Endnotes

1. Jacques Lusseyran, *Against the Pollution of the I* (New York: Parabola Books, 1999), 109.
2. Rudolf Steiner, “Theosophy and Rosicrucianism,” lecture of June 28, 1907, Kassel.
3. Emily Nagoski, PhD, *Come as You Are: The Surprising New Science That Will Transform Your Sex Life* (New York: Simon and Schuster, 2015), 5.



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Music Education, Human Evolution, and the Developing Child

BY JANET McCANDLAS, MEd



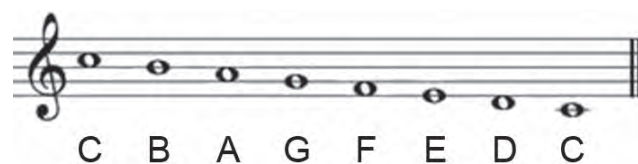
The Waldorf curriculum seeks to provide the child with experiences, challenges, and content that are appropriate to the child's age and stage of development and that will prepare the child for the transition to the subsequent stage. This intention pertains in the experience and study of music as much as it pertains in language arts, mathematics, and physical education.

Although Rudolf Steiner was a lover of music, he did not write or lecture a great deal about the topic. And, in creating the first Waldorf school, Steiner said very little about what the music curriculum should be. As a result, Waldorf educators have had to create a music curriculum based on Steiner's relatively few indications on the topic. *The Inner Nature of Music and the Experience of Tone* is a collection of lectures that Steiner gave at various times between 1906 and 1924. For decades, the guiding force behind the development of the Waldorf music curriculum has been a literal interpretation of these lectures. A certain pedagogical canon has arisen concerning "the mood of the fifth" and "the mood of the third"—particularly in how these moods relate to the pentatonic scale and major/minor tonality. However, the lectures were not meant to give a conclusive view of music or the music curriculum. Looking at these lectures more symbolically and in the context of Steiner's narrative of humanity's descent into physical incarnation can perhaps open new pedagogical possibilities for Waldorf teachers today. [All quotes of Dr. Steiner in this article are taken from this volume of lectures published by the Anthroposophic Press in 1987.]

In the seven lectures, Steiner puts music in a very broad, even cosmic, context of human evolution. According to Steiner's spiritual/esoteric cosmology, the last major cycle of human evolution was for many thousands of years centered on the continent of Atlantis, situated to the west of what is now Ireland. After Atlantis was destroyed in a great deluge, human development continued in what Steiner termed the

"post-Atlantean" epochs. These epochs were localized in a succession of major civilizations, and during each one, lasting about 2100 years, human beings shared a particular relationship to the material and spiritual world.

Steiner said, "If we return to the primeval song of humanity, we find that it was a speaking of the gods and of the proceedings of the gods." He then associated each post-Atlantean epoch with a specific interval of the scale, starting with the interval of a seventh, and descending to the interval of a second, and gave a word or phrase to express humanity's experience at that period of time. When taken pictorially, the descending tones of the scale become a beautiful image of the descent of humanity into physical incarnation. When we avoid a too-literal interpretation of these lectures, Steiner's words provide a beautiful meditation on the evolution of humanity through the intervals within the octave.



An interval is the space between two tones on the musical scale. In the key of C major, for example, we use C as the anchor tone and work upwards to identify intervals. From C to D (*do* to *re*) is the interval of a second, from C to E (*do* to *mi*) is a third, and C to F (*do* to *fa*) is the interval of a fourth. From C to G (*do* to *so*) is the interval of a fifth; C to A (*do* to *la*) is that of a sixth; C to B (*do* to *ti*) is the interval of a seventh; and from one C to the next C (*do* to *do*) is that of the octave.



Choir photo courtesy of Pine Hill Waldorf School

The Post-Atlantean Epochs

Ancient India – Intuition – Mood of the Seventh

According to Steiner, the first post-Atlantean epoch—Ancient India—began around 7000 BC. During this period, humanity still had a direct relationship with and perception of the spiritual world. Human beings “lived in music made by the gods” during this epoch, and their consciousness was characterized by “intuition,” and the “mood of the seventh.”

Ancient Persia – Inspiration – Mood of the Sixth

In this epoch, which began around 5060 BC, although human beings continued to have an immediate experience of the spiritual realm, they no longer “lived in music made by the gods.” Rather, they joined with the gods through music, the vehicle of “inspiration.” Steiner characterized the “mood of the sixth” as the soul mood of this epoch.

Ancient Egypt/Chaldea – Imagination – Mood of the Fifth

In this epoch, beginning around 2900 BC, while humanity was increasingly involved in the physical, material world, there was still a strong experience of the spiritual world. This interweaving of the material and the spiritual was expressed in the mood of the interval of the fifth. Steiner said, “On the wings of music the gods moved through the world,” and that the experience of the fifth transported the human being’s awareness to the world of the divine. He describes the experience of humanity as: “I stand within the spiritual world, and my angel sings through me.”

Thus the intervals of the seventh, sixth, and fifth, associated with the first three post-Atlantean epochs, are each characterized by Steiner as “transporting” the human being to the divine realm. With the fourth post-Atlantean epoch, which began around 747 BC with the founding of Ancient Rome, a significant shift takes place.

Ancient Greece/Ancient Rome – Perception – Mood of the Fourth

In this period, the human being is involved in “perception” of the outer world but is also beginning to experience his inner self. Steiner says:

The experience of the fourth [the characteristic interval of this epoch] ... arises at the dividing line between the experience of the fifth of the outer world and the experience of the third in man’s inner being. The experience of the fourth lies right at the border, as it were, of the human organism.

Man feels music, for the first time, in relationship to his own physical organization. However, he still beholds himself from outside of himself. Steiner states that

during this threshold experience, the human being, through music, sees himself standing among the gods.

The Modern Post-Atlantean Epoch – Feeling – Mood of the Third

In the current epoch, which began early in the fifteenth century, the human being lives wholly within himself. For the first time, we can truly say, “I sing.” We no longer have a living memory or imagination of the moods of the fifth, sixth, or seventh. Instead, our soul-experience “colors the musical element in various ways. Music has shifted from being the guide to the gods, to being the guide to our inner self.” This consciousness is expressed by the mood of the interval of the third.

Looking far into the future, Steiner says that the sixth post-Atlantean epoch will be characterized by the mood of the second, and the seventh epoch by the mood of the octave. From Steiner’s descriptions of the other intervals, we can infer that the mood of the second will be the most fully incarnated experience of humanity. At a certain point, one could go no further without effecting a complete sundering between matter and spirit. Then humanity must find a new orientation to the spiritual world and to itself. Steiner calls the experience of that future time “the mood of the octave.”

Implications for the Teaching of Music

Thus, according to Steiner, the humans being’s evolution—descent—from a primarily spiritual being to a strongly individuated and incarnated being has been accompanied by and mirrored in the descending musical intervals. Steiner held that each child, from birth, replicates the stages of development that humanity went through in the successive epochs. Thus our understanding of music in the evolution of humanity can inform our teaching of music.

Through the grades, in the education of the children, including their musical experience and education, there is a movement from the unformed to the formed, from imitation to independence, from experience to analysis. From an early, varied experience of tone and music, the child moves to the structured study of music notation, theory, and history, to learning to play a musical instrument, and then to finding his or her own musical path. The following broad and general guidelines are not hard and fast, inviolable rules. When a child shows an early individual interest and ability in music, such interest and ability can and should be fostered.

Early Years and Kindergarten (0–7 years)

The moods of the seventh and sixth pertain predictably to the infant, toddler, and very young child. The mood of the fifth is relevant for the child in prekindergarten and kindergarten. Steiner describes the consciousness

of the child in these early years as “imagination.” The child is very sensitive to all external sense stimuli, is totally open to the environment, and internalizes all that she hears. Yet the experience is not organized or analytical in any sense. Even in kindergarten, musical order is created by adults.



A kindergarten child playfully using rhythm sticks

Music at this age can include the sounds of nature—the songs of birds, the rustling of leaves by the wind—and of simple instruments such as the kinderlyre and the C-flute or whistles, like the slide whistle and ocarina. Appropriate music can also include sounds generated by nonmusical objects, such as wooden blocks tapped together. Music comes from the environment and

unites the child with his environment. Rather than deeply engaging the thinking and feeling life through formal instruction, music in the early childhood classroom remains in the realm of play. The children play with sound and tone to discover the musical elements in their environment.



Exploring water-filled milk bottles as both wind and percussion instruments

First Grade and Beyond (7–9 years)

The first grader stands between unity with the external environment and the experience of her individuality. The mood of the fourth is now relevant. In this threshold time, experiences of tone, rhythm, pulse, tempo, dynamics, and melodic contour can be introduced. Folk music from around the world is especially appropriate and allows bringing together music and movement through simple singing games and dances. Songs that tell a story and/or involve call-and-response help develop vital listening skills.

The music specialist also uses this time to lay the foundations for later ensemble work and to model healthy, correct singing technique. In general, the music teacher is preparing for future endeavors. Modeling of musical activities, rather than formal instruction, is the hallmark of this period. This way of working continues through the second grade, and into the beginning of the third. It creates the foundation for the later teaching of music

literacy and is appropriate through the first half of third grade.

Third through Fifth Grade (9–11 years)

During the nine-year change, the child experiences for the first time a stark separation between herself and the surrounding world. This change brings a new sense of individuality and a new perception of the world. In effect, the child has joined the culture of the modern epoch, and new musical faculties arise. Typically at this time a child will develop an interest in learning to play an instrument of his or her own choice, and then formal instruction begins. The next step is the study of music notation specific to the child's chosen instrument and playing with others in an ensemble. Thinking is engaged by learning about musical patterns, progressions, and forms. Feeling is engaged in comparing and contrasting different musical pieces and experiences, and the will is developed through learning proper musical technique and practicing at school and at home. Thus each of what Steiner calls the soul capacities—thinking, feeling, and willing—are fully engaged in making music. These activities continue through the fifth grade and into the sixth, and indeed for the rest of the musical life of the child.

Sixth and Seventh Grade (12–13 years)

The twelfth year is another developmental milestone and, for many children, marks the threshold of puberty. From the awakening of self-consciousness arises the quality of adolescence: judgment. At this time the teacher can introduce the more abstract and analytical aspects of music theory and harmony. The sixth grader, maturing and on the cusp of adolescence, is ready for rigor and



A second-grade boy playing the kinderlyre



Third-grade students learning to play the C-flute



Most Waldorf students learn to play a stringed instrument, often beginning in the fourth grade.



Sixth-grade cellists discuss a fine point of musical notation.

Steiner said that a child in his twelfth year should “experience” the octave—the mood of the octave being one that “proves the existence of the gods.” Thus, the music teacher provides experiences that reorient the child towards music in a way that calls upon his developing powers of analysis and judgment. After this time, it is entirely appropriate to study music in a more abstract way, as is borne out by the inclusion of music history in the Waldorf high school curriculum.



Eighth graders form an impromptu recorder ensemble.

strengthen musical understanding and experience, helping each child find his or her own relationship



At a certain point, children will be drawn to a particular musical instrument. Here, middle schoolers play the French horn and silver flute.

complexity in his musical life. Careful analysis of musical forms, technical mastery in individual and ensemble playing, and more formal rehearsals are now appropriate. The study of music history through biographies of musicians and composers is especially meaningful at this time.

Eighth Grade and Beyond (14–18 years)

The maturing adolescent develops new capacities for judgment and self-direction. From the eighth grade through high school, the music curriculum should deepen and strengthen musical understanding and experience, helping each child find his or her own relationship with music. This new independence can lead (as it does in some Waldorf schools, particularly in Germany) to an independent musical project and presentation in the twelfth grade.

Rudolf Steiner did not provide a detailed music curriculum or pedagogical method for the Waldorf

schools. However, we can interpret with imagination and flexibility what he did say about music, its place in human evolution, and its relation to the growing child in the broader context of his thought. Doing so, we can provide our students with the skills and capacities that will allow them to enrich their lives with music. ☉



A Waldorf high school orchestra

Resource

An excellent resource for early childhood music is the work of anthroposophist and early childhood music specialist Nancy Wight, who produced a new early childhood music curriculum in 2012. She can be contacted through the website www.musicalchild.org.

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New England in 2012. She taught music at Waldorf schools in Minnesota and Virginia, and was the choral director at Freie Waldorfschule Erlangen in Bavaria, Germany, until August 2015. For more information on Waldorf music education, access her thesis titled “Waldorf Music Education: Foundations for Excellence” at www.antiochne.edu/teacher-education/waldorf/projects. Janet's website is www.musicalchild.org. Janet now lives in Manchester, England.



Youth Initiative High School

Fostering the Intention and Ability to Change the World

BY RONALD E. KOETZSCH, PhD

The Ashoka Changemaker Network is a world-wide organization promoting positive change in the world. To promote education that helps young people become innovators and activists, Ashoka recognizes select institutions as “Changemaker Schools.” Earlier this year, Youth Initiative High School (YIHS) in rural Viroqua, Wisconsin (population 5000), was the first high school in the United States to be named a “Changemaker School.”

YIHS is an independent Waldorf high school and a developing school member of the Association of Waldorf Schools of North America. The school offers a full, rigorous academic program, as well as training in the arts, handcrafts, and practical arts typical of a Waldorf secondary school. YIHS seeks to prepare its students for college and for life by helping them develop their intellectual, creative, practical, social, and moral capacities in a balanced and healthy way. As its name implies, though, YIHS is especially concerned about developing the quality of personal initiative. Various aspects of school life are designed to help the students develop the capacity to imagine ways in which the world can be improved, to create practical means to effect that change, and to implement those means.

Viroqua is located in the agriculturally rich, rolling hills of the Driftless Area of western Wisconsin (so called because it escaped the most recent glaciation), about two hours west of

Madison. The Pleasant Ridge Waldorf School was founded there in 1980. In 1996 a group of parents whose children were graduating from Pleasant Ridge decided to create a high school, and YIHS was born. Among those pioneers were Jane and George Siemon, founders (in 1988) of the Organic Valley food cooperative, an important presence in the national organic food movement today. A number of the other founding parents were also successful entrepreneurs engaged in business or in organic agriculture.



...to weld...

Today YIHS has sixty-eight students, six full-time faculty members, and about thirty part-time teachers who teach particular special blocks. The school is located in downtown Viroqua in a former public school building. It is next door to Pleasant Ridge Waldorf School with a permaculture garden in between.

From the outset, a basic aim has been to foster an entrepreneurial, socially and environmentally conscious intention and ability to effect positive change. Over time, this aspiration has resulted in a school with a number of remarkable and unusual characteristics.



Students at YIHS learn to grow their own food...



...to clean and maintain a building...

For example, the students are active in running the school and take part as equals in the work of the various key administrative groups.

Senior Arlo Townsley, who attended Pleasant Ridge before YIHS and is on the school's board of trustees, says, "I like being on the board, because we have a complete view of the school, and it allows me to understand exactly what the school needs." Senior Mari McPherson, also a Pleasant Ridge graduate, says of her work on the personnel committee, "I really enjoy evaluating teachers and ensuring that the classes are filled. I love the way in which the school goes about teacher evaluation in general and enjoy contributing to it."

Students also sit on the curriculum committee. Several years ago, they were instrumental in introducing more practical and folk crafts, such as sewing, carpentry, batik, soapmaking, car mechanics, and welding, into the curriculum. Students vote on all schoolwide issues. All freshmen take a course on governance that prepares them to participate in the consensus decision-making approach that is used throughout the school.

Students are also active in raising money for the school. Each year they add between twelve and fifteen thousand dollars to the school's budget through various fund-raising activities, including organizing dances and dinners, selling crafts, and doing baby-sitting. Last year students founded a food truck business named Food for Thought, which serves

tacos made with locally grown ingredients. Also, the students do the cleaning and maintenance of the school building and grounds. There are no janitorial or maintenance staff.

YIHS values affordability and strives to keep costs down so that all families can afford tuition. Last year's cost per student was \$7000, but most families pay less. Tuition is based on a pledge system that allows families to pay on a sliding scale.

Recognizing the value of adventure education in fostering self-reliance and initiative, YIHS has an outdoor program through the four years. Every year, each class goes on a challenging one-week trip. The freshmen do wilderness camping and orienteering (finding their way without a GPS!), the sophomores go on a canoeing trip, the juniors do winter survival camp-

ing, and the seniors go on a long bicycle trip. During the week, the students learn about and consider relevant environmental and nature use issues.

School life abounds with innovations large and small:

- Each school day begins with a gathering of the school community for announcements and a ten-minute group meditation.
- A four-year food and nutrition program raises issues about health, daily food practices, agriculture, land use, and the environment.
- Each student is part of a Student Care Group and has access to a faculty member, fellow students, parents, and other adults for academic and personal advice.
- Although the town and the school are ethnically typical of the upper Midwest, a visiting student program brings high schoolers from other parts of the country and from around the world. This year there are fourteen such students—from



...to start and run a business (here, Charlie [left] and Arlo Townsley of Food for Thought)...



...to navigate in and enjoy the wilderness...



...to prepare a healthful meal...



*...to be concerned about each other
(here, a Student Care Group)...*

will remain to receive their high school diploma from YIHS.

Asked what he likes most about YIHS, Arlo replies,

It is a deep sense of community, family, responsibility, that resonates throughout the school ... and creates a space that encourages people to strive for their best and be comfortable in following their passions.



*...to put on a play
(here, Peter Pan)...*

To the same question, Mari answers,

The ability to make an idea come true. At meetings, proposals and suggestions are drawn out and pieced together. These ideas turn into events, policies, and

projects. It's an amazing process to witness and take part in. The constant communication between the faculty, parents, students, and community members ties in with this process as well. The committees within the school generally have representatives from each group, which allows many diverse ideas to be presented.

Mari's and Arlo's answers to the question "What is the most challenging aspect of life at YIHS?" are very similar. From Mari,



...to welcome visitors (here, boarding students from New York, California, Arizona, Denmark, South Korea, France, Ecuador)...

New York, California, Mexico, South Korea, Rwanda, Japan, and elsewhere. They stay with host families, and many

"Probably the initiative aspect. In order for the school to function properly, each student has to put in initiative." From Arlo, "...you need to be constantly pushing yourself. If you don't do your best, it is going to show. Your actions also influence those of your peers. This challenge is both a blessing and a curse, but something definitely for the good."

About three-quarters of YIHS graduates go to college, some a year or more after graduating. They tend to favor liberal arts schools and work/study colleges like Warren Wilson College, Prescott College, and Evergreen State College, while some have gone on to Ivy League schools and also to universities abroad, such as the American University of Beirut. Many alumni have started their own businesses, including Driftless Organics, growers of organic and heirloom vegetables; a yarn shop called Ewetopia in Viroqua; and brilliant.org, an online company that conducts international science and math competitions in order to identify gifted and promising high school students.

After graduation, Arlo plans to go to college and earn a degree in mechanical/environmental engineering with a minor in music. He wants to travel, "continue to learn and to wonder," and possibly pursue a career in mechanical engineering "that will help create a healthier planet for us to inhabit."

Mari also envisions a career in mechanical engineering. She says,

[I hope to] develop something to help people in my community or beyond.

Most of all, I hope to work towards something in my life that is beyond myself. I want to feel as though I am, in some way, changing the world for the better.



...and to photograph the rising sun (here, Mari McPherson on a photography class outing).

It is a small miracle that an out-of-the-way town like Viroqua has had a thriving Waldorf elementary school for over thirty-five years and a high school for almost twenty. It is also a small miracle that this high school has been able to develop an innovative governance, curriculum, and community life that helps develop energetic, altruistic young people willing and able to improve the world. ☺

The Heavens on Earth

Understanding Teenagers through Planetary Qualities

BY DAVID SLOAN

The surface of the Earth is the shore of the cosmic ocean. . . . Some part of our being knows this is where we came from. We long to return, and we can, because the cosmos is also within us. We're made of star stuff.

—Carl Sagan, *Cosmos*

This is the excellent foppery of the world, that when we are sick in fortune (often the surfeits of our own behaviour), we make guilty of our disasters the sun, the moon, and stars.

—William Shakespeare, *King Lear*

If we could eavesdrop on an after-school faculty meeting in a typical Waldorf high school, we might be surprised to hear the following comments:

“She has a Mars stride, doesn’t she?”

“I observe a good deal of Jupiter in her in-class remarks.”

“Yes, but in social situations, she becomes very Saturn-like.”

“On the last museum trip, I saw a Venus side of her I’d never seen before.”

What is going on here—teachers comparing their high school students to planets? Is this some weird astrological jargon that Waldorf instructors use to classify their pupils, or . . . are they employing an ancient, cosmic wisdom to better understand the archetypal nature of their students?

For as long as humankind has gazed at the stars, we have wondered about our connection to the cosmos. Our ancestors took for granted their spiritual origins, their descent from a heavenly birthplace, and the ongoing influence of the starry realms in earthly life. Those convictions gradually lost credibility, as early as in Shakespeare’s day, under the scrutiny of materialistically minded, scientific thinking. Yet, when as renowned an astronomer—and self-confessed agnostic—as Carl Sagan asserts that “we are made of star stuff,” he may have touched upon a truth that many Waldorf high school teachers also affirm.

Waldorf teachers and parents have long struggled to understand the unfamiliar term—“the astral body”—that Rudolf Steiner used to describe those forces emancipated with the onset of puberty. Yet Steiner did not choose the term “astral” lightly; clearly he meant to evoke some association with the heavens.

He often cited the four classic temperaments—choleric, sanguine, melancholic, and phlegmatic—to differentiate the hereditary dispositions of young children. However, in describing the increasingly complex, awakening inner life of adolescents, Steiner was convinced that planetary forces, “astral” in origin, begin to emerge as more individual expressions of character than the temperaments suggest. Furthermore, these planetary influences can be seen as “bearers” of an individual’s potential strengths and challenges in life.

Learning to understand and recognize these planetary qualities can provide valuable insights into our interactions with adolescents and colleagues alike. Yet we should also beware of categorizing young people unequivocally as one planetary type or another. Like a color wheel, these planetary influences are often expressed as subtle mixtures of hues that can appear variably tinted under ever-changing light conditions. What seems to be a Saturn tendency in a social gathering may turn out to be much more “Mars-like” in an athletic contest.

We should note that the seven “planets” referred to here are the classical heavenly bodies, which visibly move across the sky (in Greek, *planet* means “wanderer”), including Sun and Moon, Mercury, Venus, Mars, Jupiter, and Saturn. It can be instructive to explore as polarities the tendencies that pairs of planets impart; most of us are already familiar, at least superficially, with the contrast between Mars and Venus. We can understand Jupiter/Mercury and Saturn/Moon as polarities as well, with the Sun in a mediating position among the three pairs.



The key to understanding **Saturn's** influence is to recall that in Greek mythology Saturn was known as Chronos, whose very name suggests an

intimate connection to time. Saturn's transit around the Sun takes longer than that of any of the planets considered here—almost thirty years—and this ponderousness is characteristic of young people with prominent Saturn forces. They can be both deliberate and deep in their thinking, with tremendous inner activity informing their mental faculties. Saturn inspires the fastidious researcher, the artist, the scholar in us. Any determined desire to get to the “bottom of the well,” to penetrate to the quintessential truth, is a Saturn yearning. At the same time, Saturn honors the past, believes in tradition. The colleague who reminds others of the story behind a three-decade-old school festival and why it should be perpetuated is speaking in a Saturn voice.



Saturn, the most distant of the naked-eye planets, is large (with a circumference 9.4 times the size of Earth), and slow in its long orbit. As god of the harvest and of time, Saturn is shown here burdened by the passing of the hours.

The challenge for Saturn is in the social realm. Saturn-inclined young people tend to be reserved, socially uncomfortable; given a choice between going to a dance party and staying home to finish schoolwork, Saturn will usually choose the latter. The metal lead has long been associated with Saturn. Heavy, lacking luster, a poor electrical conductor, lead has been used both to make ammunition (especially bullets) and shields (protection against radiation). The overall gesture of Saturn, then, is twofold: deeply penetrating and introspective, but also protective.

By contrast, the **Moon's** metal is silver—the most lustrous, conductive, and reflective of all metals, used

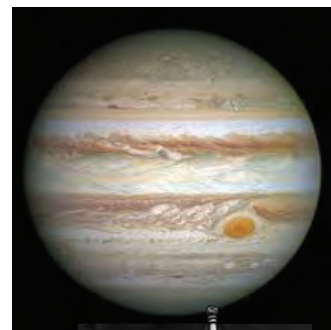


The Moon, closest celestial neighbor of Earth, is devoid of water and atmosphere and is visible only because it reflects the light of the Sun.

Diana, twin sister of Apollo, virgin goddess of the Moon, the hunt, animals, forests, and childbirth

in mirrors and photographic processes. Moon forces promote outer reflections, as opposed to Saturn's inner reflection. Moon-influenced young people are more conscious of life outside of themselves than within; they can often faithfully reproduce that outer activity, as mimicry, or in detailed notes, or later in life, as the therapist who says to a patient, “This is what I hear you saying...” Interestingly, the Moon is also linked to another type of “replication”; traditionally it is associated with our biological reproductive processes.

In school, Moon-prone students would be superb note-takers, although they might struggle to see overarching themes. As adults, they might gravitate toward careers as museum curators or archivists, especially since the Moon shares Saturn's penchant for extolling the past. One of the Moon's great strengths, then, is in providing an objective record of events. For Moon-minded young people, a challenge would be to combat a kind of inner lassitude, to enliven and intensify their own soul lives, instead of relying for direction upon the energies of others.



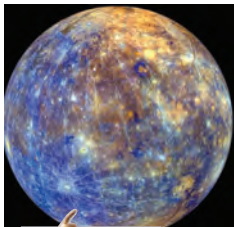
Jupiter, a giant gaseous planet with a circumference eleven times that of Earth, has sixteen satellites and an atmosphere whose patterns of movement have remained unchanged for centuries.

Jupiter is the Roman name for his Greek counterpart, Zeus, and the image of the all-powerful god peering down at the mortal world from his perch on Mt. Olympus gives us a hint of Jupiter's disposition. Jupiter-inclined adolescents prefer the “panoramic view” of a class lesson. They are also comfortable overseeing “big picture” events—festivals, student trips, theme weeks. We can see leadership potential in these young people; they often carry themselves with an upright, royal bearing, have budding managerial capabilities, inspire others to join their team or project, and possess natural talent for delegating tasks.

Tin, Jupiter's corresponding metal, provides another aspect of Jupiter's character. When combined with copper, tin forms bronze, the favorite casting material of

The ruler of the gods and deity of the sky and thunder, Jupiter is armed with a thunderbolt and associated with justice and good government.

sculptors through the ages. Jupiter teenagers appreciate bringing form to situations, as well as to relationships. In this regard, they must beware of becoming too controlling or, equally risky, too superior or arrogant. If they can marshal their natural organizational capacities and innate charisma, they can



Mercury, the smallest and the innermost planet, takes just eighty-eight days to travel around the Sun. Surface temperatures range from 300°F below zero to 800° above. Swift-footed Mercury is messenger of the gods.

become the exemplary leaders of a student body.

As much as Jupiter values form, **Mercury** revels in generating chaos. Like quick-

silver that, when poured out onto a counter, becomes a scatter of elusive, bright beads, so Mercury-prone teenagers are nimble, quick-witted, fickle, and volatile. If Jupiter is king or queen of the court, Mercury is the jester. Mercury-inclined students delight in the social whirl, in turning classes into entertainment venues and classmates into audiences. They can brighten up any classroom with their volubility and humor, but they can also be incorrigibly chatty.

If there is any correlation between temperaments and planetary qualities, Mercury is the most sanguine. Mercurial young people savor changeability, the unpredictable. In school they love beginning new projects, but one of their great challenges is follow-through and commitment to a course of action.



Mars, the red planet, is characterized by a surface crust rich in iron oxide, a carbon dioxide atmosphere, "canals," many volcanoes, and by global dust storms. As the god of war, Mars embodies courage, strength, and initiative.

for healing, particularly in the social realm. They will be the ones who notice that a classmate feels excluded,

and use their breezy, light touch to draw that student into the social mix.

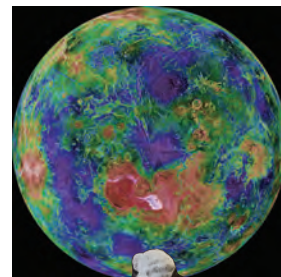
Much has been made of the misleading Mars/Venus gender-opposition, popularized by John Gray's 1993 book *Men Are from Mars, Women Are from Venus*. However, **Mars** is not an exclusively male province. Rather, it vitalizes the masculine principle in all of us, just as Venus stirs our female sides. As such, Mars-influenced individuals are easy to recognize; they don't amble, they stride purposefully, exuding energy and impatience in equal measure. They take their inspiration from Ares/Mars, who was the god of war, and from the metal iron. Whether forged as weapons and tools or found in the blood, iron is the substance of strength and courage.

Mars-disposed young people will lack neither pluck nor power; one of their chief challenges can be to "temper" their temper. Positively directed, Mars' will forces can be employed to launch mighty initiatives or to bring plod-

ding projects to completion; unrestrained, they can steamroll fellow classmates or colleagues in impulsive, even explosive out-

bursts. Few of us remain neutral around Mars individuals. Like iron's magnetic properties, Mars' dynamism can exert a mighty attraction, but Mars' insensitivity can just as easily repulse people.

Mars would certainly benefit from **Venus'** sympathetic receptivity. Venus' metal is beautiful, malleable copper, whose high conductivity readily transfers heat and energy. Venus/Aphrodite, classical goddess of love, thrives in the world of relationships, longs to give succor and warmth to all who need it. Venus-prone individuals often become caregivers in their adult lives—doctors and nurses, counselors, educators. Young people with pronounced Venus leanings can be the heart-center of a group, acutely aware of the subterranean emotional currents flowing through the room. They relate to the world through their sympathies and antipathies, so their responses will tend to be feeling-filled rather than "Saturn-thoughtful." It would be perfectly in character for Venus-minded students to exclaim that they "loved the *Odyssey* reading," but that they "felt so sad for the Cyclops when he was blinded."



The surface of Venus, the hottest planet, is obscured by a cloud of sulfur dioxide, and the interacting orbits of the planet and of Earth trace a five-petalled rose.

Venus, goddess of beauty, love, fertility, and prosperity



Another side of Venus-filled individuals is a strong aesthetic appreciation. When they walk into a room, they might be the ones who comment on the color schemes,



or the need for a flower arrangement on the piano. Their sense of beauty, coupled with their feeling inclination, can also lead them into the arts. However, to avoid an overly subjective orientation, Venus could benefit from some of the Moon's objective reflection and Jupiter's "distance" from intense situations.

The Sun is a star 300,000 times the size of Earth and is the primary source of energy for our planet. Apollo, god of the Sun, is the deity of music, truth, prophecy, knowledge, and healing

Balancing all of these planetary polarities, the **Sun** abides as the great harmonizer. Associated with gold, the purest and most precious of metals, the Sun is the most selfless of the heavenly bodies, radiating light and warmth indiscriminately on the Earth. Indeed, we appreciate

the Sun the most when we experience its absence on overcast days and freezing winter nights. It is similar with all-too-rare "Sun-beings"; we may not recognize them until they aren't present.

Years ago, I taught a class of sophomores who were a reasonably amicable group until a quiet, unassuming classmate went to Europe as an exchange student. Within a week of her departure, the class began to fall apart socially, backbiting and carping at one another. This acrimony continued unabated until the girl returned, whereupon the negativity quickly dissipated. We teachers then recognized that we had a Sun-filled student in our midst. In her unobtrusive way, this young woman reestablished equanimity among her classmates simply by her therapeutic presence. That same Sun force works in all of us, striving to bring counterpoise to the fluctuating currents of the planetary polarities that constantly threaten to unbalance us.

Armed with such planetary understandings, teachers can work with students in similar fashion to a conductor leading an orchestra. Each student plays multiple "instruments," has particular gifts to bring to the whole. It is up to the teacher to recognize and draw out each contribution. Knowing the deliberate nature of Saturn, the teacher may give a Saturn-inclined student a question one day to ponder and address in the next day's class. Pairing up Moon- and Jupiter-minded students

might yield a dynamic duo that sees the minute details as well as the overarching theme of a text. Emphasizing the emotional content of a biography or dramatic historical moment will invariably compel the attention of Venus-disposed pupils.

Such familiarity with the planetary qualities may lead teachers and parents into deeper insights when relating to adolescents. However, we need to constantly remember that the planets are not "determiners" of character; rather, they exert influences or impart tendencies. Planetary qualities are not character "straitjackets"; instead they can provide opportunities to cultivate positive attributes as well as to overcome obstacles to young people's inner development. ☺

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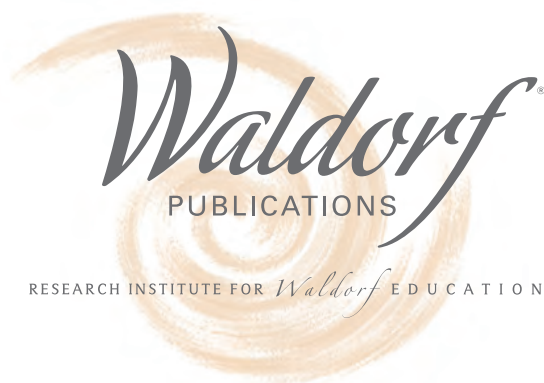
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DAVID SLOAN has been teaching in Waldorf high schools since 1979, including Green Meadow in New York, Shining Mountain in Colorado, and currently, Maine Coast (formerly Merriconeag Waldorf School). He is on the faculty of the Center for Anthroposophy's high school teacher training in Wilton, New Hampshire. He has given talks widely on Waldorf Education, and is also the author of two pedagogical books: *Stages of Imagination: Working Dramatically with Adolescents*, and *Life Lessons: Reaching Teenagers through Literature*. He has recently had a book of poetry published, *The Irresistible In-Between*, and has had poems appear in numerous national journals. At present, he is enjoying one of life's greatest delights—grandfatherhood!



The Research Institute for Waldorf Education (RIWE) supports projects dealing with important current educational issues such as computers and the effects of media on children, alternatives to standardized testing, physical health and psychological well-being of students, science teaching with a phenomenological approach, the role of the arts in education, and the philosophical underpinnings of Waldorf Education.

Waldorf Publications, the publishing arm of RIWE, has received the prestigious “Mom’s Choice Awards” for two of its recently published books. *The Sun with Loving Light*, a reader designed for first through third graders, received a gold award in the category “illustrated children’s books.” *Learning to See the World through Drawing* by Elizabeth Auer received a gold award in the category “adult books.” This is the first time that books about Waldorf Education have been recognized in this way. The recognition of the beauty and value of our publications beyond the immediate Waldorf community is gratifying and points to increasing understanding of the Waldorf approach in the broader culture.

The Fall 2015 issue of the **Research Bulletin** has a number of articles that explicate and validate the pedagogy and curriculum unique to Waldorf schools. Supporting Member Schools of RIWE receive twenty copies of each biannual issue for distribution among parents, teachers, administrators, and others who wish to deepen their understanding of Waldorf Education. A supporting membership in RIWE is \$295 per year, with lower rates for multiyear memberships. An individual membership/subscription is \$30 per year. Both are available online at www.waldorfpublications.org.

RIWE’s Online Waldorf Library (OWL) offers free downloads of articles, ebooks, journals, and other resources for Waldorf Education in both English and Spanish. OWL was founded in 2002 by Dave Alsop with support from the Waldorf Curriculum Fund. Dave has now returned to work with expert OWL manager Marianne Alsop to increase the OWL offerings and further develop the website’s ability to serve the Waldorf movement.

Ongoing research projects of RIWE are studying:

- the impact of technology and electromagnetic fields on human health and child development
- the effects of visual and auditory media on sensory development in children
- effective ways to improve the funding of Waldorf schools and ways to connect Waldorf teachers, regardless of the school (independent, charter, public) in which they teach. This research is being conducted through the Avalon Initiative—a leadership group working to promote fairness, funding, and authentic assessment in education. The Initiative’s research is published on the RIWE website to help those who oppose the Common Core State Standards and/or wish to approach legislators for change in educational control.

To subscribe to the *Research Bulletin*, find additional news and research, purchase books, or make a gift to RIWE, visit: www.waldorfresearchinstitute.org or www.waldorfpublications.org

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The Triskeles Foundation is a nonprofit organization, based in Pennsylvania and founded in 2002 by Clemens Pietzner, a Waldorf graduate and supporter of Waldorf Education. The foundation's aim is "to

create a conscious and sustainable society through engaged philanthropy," and it offers educational and philanthropic services. Triskeles is very committed to promoting entrepreneurial education in Waldorf high schools.

Since 2013, Triskeles has worked with the Kimberton Waldorf High School in Kimberton, Pennsylvania, in developing classes in entrepreneurship, placing students in internships, and providing contacts with local business and government leaders. In that same year, Triskeles and the school held the first "Tempus" conference, probably the only focused high school entrepreneurship conference in the United States. Conferences were held in 2014 and 2015.

The **2016 Tempus Conference** will be held on Saturday, March 19, at Philadelphia University in Philadelphia, Pennsylvania. The conference will focus on many topics, including entrepreneurship and meeting challenges in a changing world. The conference will include a keynote talk, workshops, an "elevator pitch" competition for high school- and college-age students with monetary prizes, and opportunities to meet experienced entrepreneurs. As in the past conferences, students from Waldorf and other high schools will attend. For more information: www.tempusconference.org.

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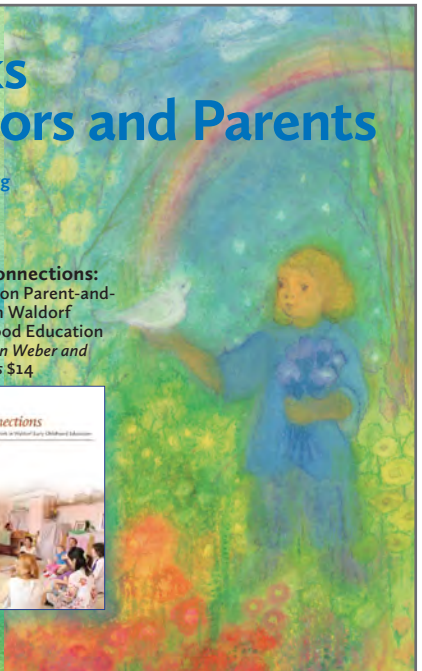
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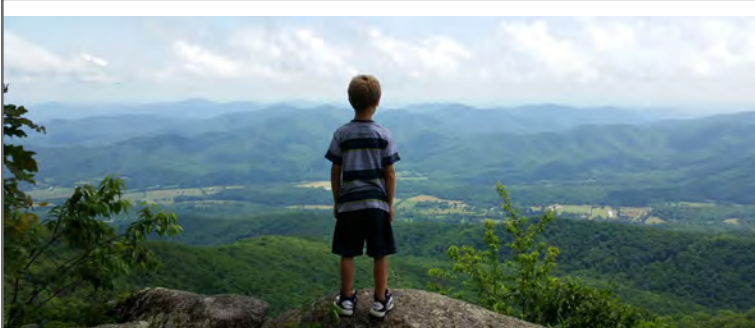
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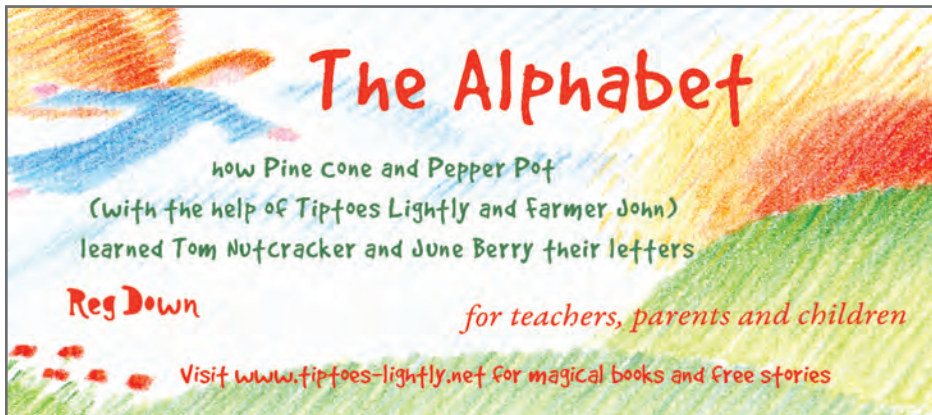


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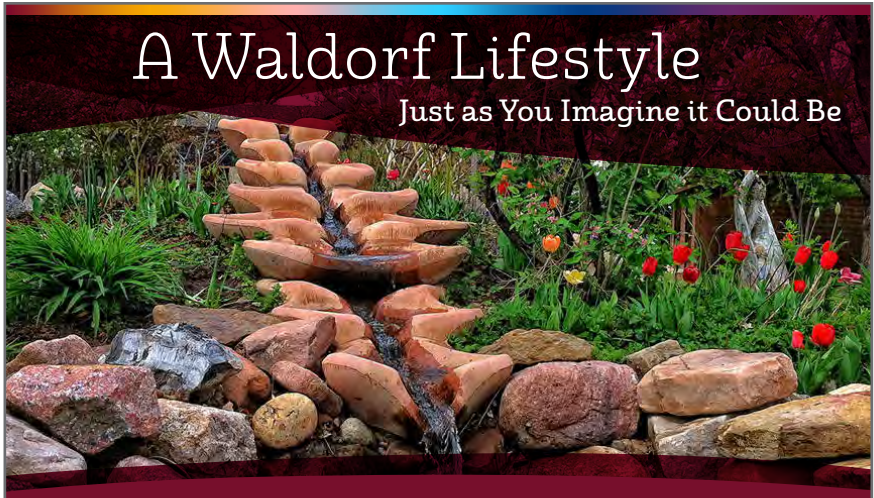
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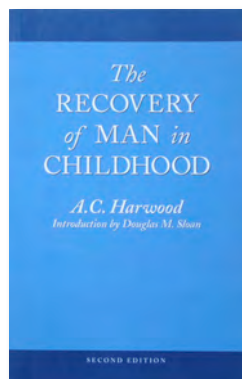


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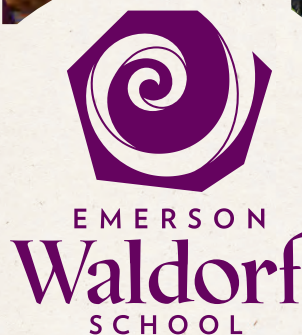
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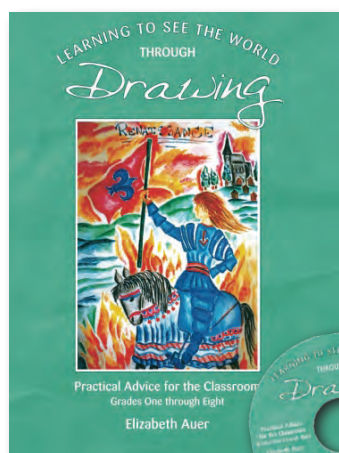
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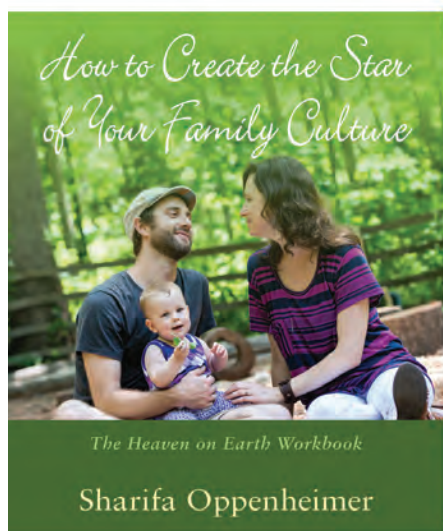
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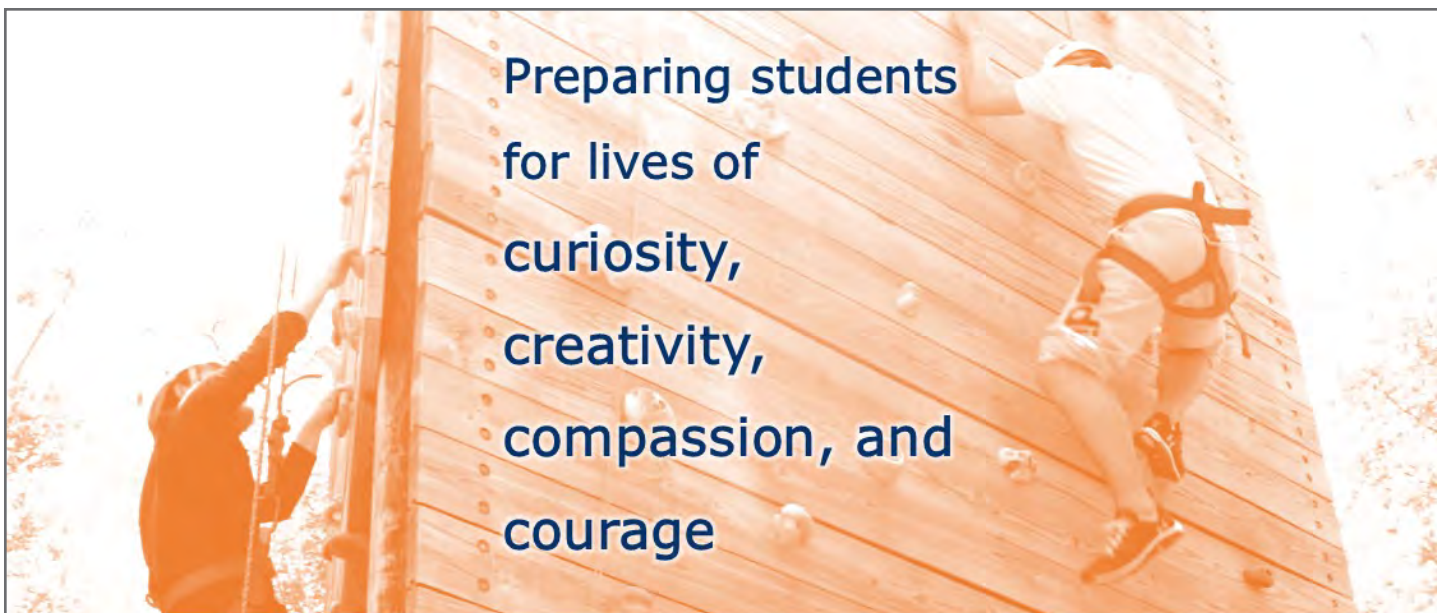
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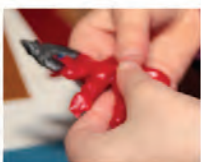
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