FALL/WINTER 2016 – VOLUME 25, NUMBER 2

Renewal



A JOURNAL FOR WALDORF EDUCATION

Renewal *Celebrates Twenty-Five Years*
Why Waldorf Students Learn to Play a Stringed Instrument
Anthroposophic Medicine—Healing the Whole Person
Cultivating Empathy in Sixth Graders

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Simone Shurney during her Waldorf teacher training



The child who drew the picture is now over thirty years old!



Photo by Van James

Li Zhang (China) and Nana Goebel (Germany) at an Asia-Pacific conference

COVER PHOTO: *Sixth-grade students at the Vancouver Waldorf School celebrate their successful community dance. Photo by Bob Findlay*

The cover photo of the Spring/Summer 2016 issue of *Renewal* featured a young African man who was working with children in a refugee camp in Kenya. *Renewal* asked the sponsoring organization—Friends of Waldorf Education—for the man's name and position to include in the cover photo caption. FWE, however, out of security concerns, requested that the man not be identified in any way. That, rather than a lack of interest or respect, is the reason the caption did not include the man's name.

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Photo by Richard Bock

Sixth-grade cellist



Photo by Anna Zay

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Painting by Walther Roggenkamp

Mistletoe, used in Anthroposophic Medicine to help treat cancer

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Waldorf Alumni Forum

BY SIMONE SHURNEY, MSEd, Detroit Waldorf School, Eighth-Grade Class of 2003



Simone Shurney is a native of Detroit. She attended the University of Michigan in Ann Arbor and graduated in 2011, having majored in sociology and minored in Spanish literature. The following year, she completed the Educational Policy Program at the University of Pennsylvania and received an MSEd. Simone did her Waldorf teacher training at the Waldorf Institute of Southeastern Michigan and is now a member of the board of directors there. In September 2014, Simone became the class teacher for a combined sixth- and seventh-grade class at Detroit Waldorf School (DWS). This year she is teaching eighth grade. The following essay is based on a talk Simone gave at the AWSNA Summer Conference held at DWS in June 2016.

This past March, I attended the World Teachers Conference at the Goetheanum in Dornach, Switzerland. I was tremendously moved by experiencing Waldorf Education as a worldwide community and by the friendships I was able to form with colleagues from nearly every continent.

In an evening lecture, the presenter reflected on how forty-eight different countries were introduced at the welcome session. He asked us to think deeply about some important questions, including:

- What is it that unites us?
- What is it that differentiates us?
- How can we know "Who am I?" when our digitalized, virtual world is constantly trying to answer that question for us?
- How can we form our own thoughts and speak our own language?



Detroit Waldorf School, 2003 eighth-grade class; Simone Shurney is in the center of the third row, wearing a white shirt.

In considering this speaker's questions, I recalled an experience I had in college. It demonstrates how Waldorf Education wholly prepares young people for higher learning and for our life in the world today. The experience had to do with self-expression and human relationships.

While at the University of Michigan, I took a series of courses in order to apply for a job as a peer-tutor at the university's Sweetland Writing Center. We read an essay by David Bartholomae intended to help us understand the central challenge student writers face in their transition to colleges and universities. Bartholomae observes that students must learn to speak and write "the language of the university," but they will be required to speak and write it long before the skill is actually "learned."

Waldorf Education and Learning to Express Oneself

As a new Waldorf class teacher, I am struck by how our diverse and dynamic curriculum and school communities offer students many opportunities to "try on" the voice of academia and other types of discourse. They have these opportunities long before they enter institutions of higher learning. From the early grades, Waldorf students write essays, book reports, and poems, memorize and recite verses and poems, and act in dramatic productions. Waldorf Education is an education of self-discovery. It honors language in a way that helps the students to cultivate their self-expression and explore their connections with the world around them.

I have not forgotten my struggle, as a seventh-grade Waldorf student, to write a series of depressing journal entries in the voice of Catherine of Aragon, first wife of Henry VIII. It is an understatement to say that writing in the voice of a sixteenth-century queen was a difficult task for a twenty-first-century twelve-year-old. And yet, this and other writing assignments required me to adopt a sense of authority



Simone's eighth-grade main lesson book drawing of Mahatma Gandhi

that forced me out of my comfort zone and helped me consider writing, and the world, from multiple perspectives. Through this kind of practice and an increasing willingness to write with a power and wisdom that I did not quite possess yet, I discovered an authentic sense of strength and insight in my own voice as a writer. I feel that our Waldorf pedagogy enables students to have this same experience of self-discovery and empowerment in all subjects, not just in composition.

How and Why I Became a Waldorf Teacher

My students have often asked me, "Ms. Shurney, did you *always* know that you wanted to become a *Waldorf* teacher?" In my childhood, I imagined myself as many, many things, including a romance novelist, a firefighter, and an FBI agent. I didn't see myself as a teacher until very early adulthood, and my desire to become a Waldorf teacher came long after a burning passion for education in general ignited within me.

When I was asked to take my class two years ago, it came as a complete surprise. In the moment the question came, though, I felt the greatest sense of trust in myself I've ever felt. From that very moment on, being a Waldorf class teacher has felt like exactly the right thing. I am enchanted by the children, and the experience has given my life a sense of purpose. So, in truth, I have always known in a way that I wanted to become a teacher, but I did not become conscious of this knowing until the unexpected question was asked.

Besides the practicum experience at the Rudolf Steiner School in Ann Arbor during my teacher training program, I had no prior experience as a class teacher. Nevertheless, I agreed to take a combined sixth- and seventh-grade class. Perhaps my long legs gave me the willingness, in a single instant, to gather strength and take this incredible leap of faith. In the months leading up to that first day of school, I felt both overjoyed and terrified. Friends, family, and colleagues have shown unyielding love, support, and encouragement through the course of my journey so far. However, there were times someone would look at me with narrowed eyes and say with a haunting half smile, "Are you sure you know what you're getting yourself into?"

In fact, in many ways, I didn't know what I was getting myself into. But, I knew all along that it would be the hardest thing that I had ever done. And it has been. At the end of the school year I felt, in so many ways, like I was still getting myself ready for the class. But I am glad for the experience.



Classroom chalkboard drawing of Michelangelo sculpting David, *done by Simone in 2014*

My experience has corroborated Bartholomae's idea that a person has the capacity to exercise a particular skill, even before he or she is adequately prepared to do so. I had to invent my identity as a teacher before I had developed the skill for engaging and nurturing children. Rudolf Steiner said that the mastery of content and facts do not make a teacher. Rather, it is basing all that one does as a teacher on an understanding of the true nature of the human being.



Simone's current eighth-grade class (plus two guides) on a wilderness trip, September 2015; Simone is in the second row, wearing a blue shirt.

I am still learning to be a teacher. The learning curve is very steep, and I am challenged every day. Every day is new, and thus I am required to be new in myself, every day. This is not easy. But the gift that we have as teachers is the opportunity to develop ourselves, discover and invent ourselves, and learn from our students and the world in every moment. Our ongoing responsibility is to know ourselves and define ourselves through individual and collective initiative.

This task of individual and group development will continue as a challenge into the future. But the striving toward human empathy through academic and artistic study strengthens me, so that I am able to meet new, unexpected life experiences with love and understanding for all of humanity and for the

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From the Association

The Association of Waldorf Schools of North America was founded in 1968 and was originally comprised of the handful of Waldorf schools in existence at the time. Today, the Association has grown to include 88 full-member schools, 13 candidate schools, 53 developing schools, and 12 registered initiatives. The Association seeks to support and promote Waldorf Education in the United States, Canada, and México and to foster cooperation and collaboration among its member Waldorf schools.

The Association's leadership team consists of Beverly Amico (executive director, advancement), Melanie Reiser (executive director, membership), and Stephanie Rynas (executive director, finance and operations). Besides having extensive professional experience in the areas in which they now serve the Association, each of the leaders has been a Waldorf teacher. Beverly and Melanie both live in Colorado and, with support staff, work together in an office suite in Longmont, which is near Boulder. Stephanie Rynas lives and works in San Jose, California, but regularly meets with Beverly and Melanie over the phone and also in person.



The AWSNA leadership team and board of trustees at the June 2016 summer conference at the Detroit Waldorf School; Virginia Flynn, front row, second from right

As a nonprofit organization, the Association has a volunteer board of trustees that acts to ensure financial health and legal compliance and provides strategic direction to the organization. At present, the board consists of fourteen members, most of whom are, in addition to being successful professionals, former or current Waldorf parents or former Waldorf students or teachers. The board members and the leadership team meet in person four times annually and via teleconference monthly. Together they help bring about the development of Waldorf Education on the continent.

This past June the board met at the Detroit Waldorf School prior to the Association's annual summer conference. At that time, the board said goodbye to longtime, valued member Virginia Flynn. A "Waldorf lifer," Virginia attended the Rudolf Steiner School of New York and then for decades was a class teacher, first at her alma mater and later at the Great Barrington Rudolf Steiner School in Massachusetts. Ginnie served the board for many years with wisdom, grace, and New York flair. A generous, anonymous donor has helped create the Virginia Flynn Waldorf Community Foundation, an endowed fund that will support Waldorf teacher education.

At the same meeting, the board welcomed Paul Connolly as a new member. Paul is the president and CEO of Oceanstar Express Company and served on the board of the Waldorf School of Orange County for seven years.

The schools in the Association are divided into eight regions—Great Lakes/Ontario, Mid-Atlantic, Northeast/Québec, Northern California, Northwest/Pacific, Southern California/Hawai'i, Southeast/Atlantic, and Texas/México/Canada/Southwest/Rockies. Each region has a representative, who regularly meets with delegates from the schools in the region, helps implement Association policies, and promotes cooperation and collaboration among the schools. Carol Bärtges of the Rudolf Steiner School of New York recently ended nine years of service as the regional representative for the Mid-Atlantic region. At the delegates meeting in Detroit this past June, delegates from the region staged a Broadway-style musical show in tribute to Carol.

One task of the Association is to help initiatives and young schools develop into true, flourishing Waldorf schools. An indication of a school's success in this process is the passage from initiative to developing school to candidate to full-member school. At the Detroit delegates meeting, two new schools, both in México, became registered initiatives, three schools became developing schools, four schools became candidate members, and six schools became full members.

For more information about the organization and work of the Association or the new foundation in honor of Virginia Flynn, contact Beverly Amico at bamico@awsna.org ☺

From the Editor: A Quarter Century of *Renewal*

BY RONALD E. KOETZSCH, PhD

The memory is one of those that do not dim at all with time. It is an evening in December 1990 and I am at home in Pelham, Massachusetts, just outside Amherst, working on an article. I am at the time staff writer for the then flourishing, now defunct, alternative culture magazine, *East West Journal*.



Henry Barnes (1912–2008)

The phone rings and a deep, sonorous voice intones, "Hello, Ronald, this is Henry Barnes."

I am a little surprised. Although retired from teaching, Henry is still a leading figure in Waldorf Education in the United States. As a young Harvard graduate, Henry had been the first American to be formally trained as a Waldorf teacher—in the early 1930s in Stuttgart, Germany. He was later for years a pillar of the faculty at the Rudolf Steiner School of New York and also general secretary of the Anthroposophical Society in America. I had met Henry a few years earlier while doing research for articles for *East West Journal* about Rudolf Steiner, Anthroposophy, and Waldorf Education. Still, I scarcely expected a call.

"The people on the board of AWSNA would like to know if you would be interested in starting a magazine about Waldorf Education," he continued. Another little jolt of surprise passed through me. We chatted for a few minutes about what the job would involve. Then, in a decision unsullied by any idea of its implications, I gave a conditional but positive answer to Henry's question.

The following summer, I was introduced to Marianne Alsop, who was to do the design, production, and distribution of the magazine. The first issue appeared in the spring of 1992 with a student's watercolor rendering of a plant on the cover and thirty-six pages of articles inside. Although Marianne lived 3000 miles away in California, our working together went well.

In the first years, I struggled to find good copyeditors and proofreaders. If I engaged three people, each of them suggested totally different corrections. In 1994 I connected again with a person whom I had known twenty-five years earlier when we were both part of the Macrobiotic community in Boston. (Younger readers may have to Google the term—sorry.) Anne Riegel, in addition to being beautiful, newly single, and a good cook, was a professionally trained copyeditor and proofreader. She was and is extremely skilled in that work. Anne has typographical-error radar. She can look at a manuscript page and immediately spot the misplaced commas, extra spaces between words, and the dangling participles.

Anne copyedited and proofed a few articles in draft, found and corrected all the ambiguities and errors, and became *Renewal*'s official copyeditor and proofreader. Since then, to the best of our knowledge, there have been fewer than ten typographical errors in the magazine. One was rather unfortunate, however—a "howler" as they say in the publishing world—with the term "public school" appearing as "pubic school"!

The karmic connections at play here are striking. Anne had been a classmate of Henry Barnes's daughter, Marion, at Oberlin College. After college, while living in New York City, Anne visited Marion and her parents there. Henry thus was the first anthroposophist/Waldorf person whom Anne had met, and he proved to be an inspiration and longtime mentor for her. That was years before she and I even met for the first time and more than two decades before Henry's fateful phone call to me.



Anne Riegel-Koetzsch and Ronald Koetzsch, Detroit Waldorf School, June 2016

In 1996 I relocated to Fair Oaks, California, to teach at Rudolf Steiner College, and some months later Anne joined me. Since then, the magazine has been produced here, right next door to the College. Anne and I married in 2000, and I vehemently deny that I proposed in order to ensure her services as copyeditor/proofreader.

Marianne Alsop, after almost a decade of excellent work, left that same year. Her role was taken over by Hallie Wootan. Hallie, a creative and imaginative graphic designer, worked on the magazine for about seven years. She left in 2007. Since then, Anne, who is also an accomplished artist, has been designing the magazine. She works closely with our computer whiz, Jason Yates. Jason lives in Vancouver, where he works as a therapeutic eurythmist for people with developmental challenges. For many years, Charley and Judy Blatchford, our very literate

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Photo at top left by Anne Riegel, 1995

The Golden Footprints, a Fairy Tale

BY HENRY BARNES

Fairy tales are food for the soul. They inspire us with images of the good, the true, and the beautiful. They apprise us of the reality of evil and what, in the end, befalls the evildoer. Fairy tales are essential for the healthy moral and spiritual development of the child, but we adults also—especially if we have retained a bit of childlike wonder—can be nourished by a good fairy tale.

Following is a simple and beautiful modern fairy tale. In Waldorf schools, the teachers ***tell*** *fairy tales to the children, usually from memory. They do not read them from books or show the children illustrations from a book. This gives the children an opportunity to create their own inner pictures of the persons, beings, places, and events in the tale, and helps develop their capacity for imagination. For this reason, we present the text of "The Golden Footprints" with little visual supplement, just some background color, a few stars, and the golden footprints of Mother Sun and her little companion.*

In terms of archetypes, the tale is a bit surprising, because the spiritual being of the Sun is portrayed as a feminine being. Virtually all cultures have viewed the Sun as masculine. There are a few exceptions. In Japanese mythology, the deity of the Sun is Amaterasu—"the great goddess who shines in the heavens." And ancient Celtic traditions honored a feminine Sun goddess, Brigid—also called Bride or Brid—who was later Christianized as Saint Brigid, patroness of Ireland.

This tale was written by the late Henry Barnes decades ago, when he was a teacher at the Rudolf Steiner School of New York. It was Henry Barnes who, in 1991, had the idea that there should be a magazine supporting Waldorf Education in North America. That idea led to the founding of Renewal: A Journal for Waldorf Education. *We publish "The Golden Footprints" in this 25th anniversary issue in memory of Henry and in gratitude for all that he did for Waldorf Education and Anthroposophy. Those many people who have made* Renewal *possible this past quarter century have all striven to follow the Golden Footprints of that which brings light and love into the world.*

—R. E. K.

Once upon a time, in a little house at the edge of a great wood, there lived a girl whose name was Marianna. Marianna lived all alone in the little house with her stepmother, who was old and bent and very cross. Her stepmother's nose was as crooked as a bent twig and her chin was sharp as a hook, and everywhere she went she thumped on the ground with her knobbly cane, so that Marianna always knew when she was coming.

Now one day the old stepmother went off into the woods and before she went, she turned to Marianna and said, "Don't forget, you lazy girl, that there are the beds to make, and the bread to bake, and the scullery floor must shine like the moon's face when I come home tonight!" And, with that, she shook her knobbly stick and clumped off into the woods.

Marianna worked hard, but her heart was heavy, for she was lonely. Just as she put the last loaf of bread into the oven, she heard a knock on the door. "Oh dear," she thought, "What shall I do? Stepmother says I must never open the door to anyone." The knock sounded again, and this time a voice called her name, and said, "Marianna, please let me come in. I am weary, for I have traveled far since morning."

"I can never mind about Stepmother now," thought Marianna, and she opened the door. Outside stood a tall lady, whose hair was covered by a cloak of deepest blue, which fell to the ground. Stars twinkled from its folds, and Marianna saw that the lady's face shone with a gentle light, like the Sun.

"Thank you, Marianna, for opening the door," she said. "Do not fear that your stepmother will find me here. I shall be on my way again when she returns."

Marianna led the stranger to a seat by the fire and fetched a loaf of bread, fresh baked from the oven. The lady's cloak slipped to the floor, where it lay like a pool of blue water at her feet. Marianna saw that her dress was woven of sunbeams and starlight, and the light which shone from her hair, her face, and

her dress filled the little house to the darkest corners. It seemed that surely the walls had turned to gold.

Marianna sat at the lady's knee on a little stool and listened to the tales she told of her journeys throughout the world. She told her of the crystal stones gleaming in the dark rocks of Earth and of the beautiful plants lifting their blossoms toward the Sun and of the countless animals, leaping and climbing in the woods and fields. Then, too, the lady told Marianna of the human beings whom she met and of how they lived. She told her especially about the babies who were born on Earth and how to each she gave a gift of purest light for their way through life.

"But many men forget my gift," she said, "and often I must wander far before I find a human being who can hear me with his heart and will open his door and take me in. Such humans as these are my children, and we never forget each other from that time forth. But come now, Marianna, let me help you clean the house, for your stepmother will soon be here and I must be on my way."

Never had the work gone so fast, thought Marianna, nor the sheets been so smooth, nor the scullery floor so bright! But the most wonderful thing of all was that the loaf of bread from which the lady had eaten was whole again. Not even the crust was broken!

Clump! Clump! Clump! Marianna's stepmother was returning!

"Goodbye, Marianna," said the lady. "Whenever you need me, seek me, and you will find me."

"How shall I find you?" cried Marianna. But before she had answered, the beautiful lady was gone into the woods. Marianna began to cry. But then she noticed a wondrous thing—a golden footprint, gleaming in the dark—and another and still another! Wherever the lady had set her foot, the Earth gleamed with a golden light, and the footprints led deep into the woods! Marianna's heart sang for joy and she laughed out loud. Just then her stepmother appeared.

"You stupid, lazy, good-for-nothing," she screeched, "have you nothing better to do than to stand out in the night and laugh? Get inside and fix my supper, or you shall go hungry to bed!" She shook her knobbly stick at the girl and her teeth rattled with rage.

That night, the old stepmother snored, as she always did, so that her bed shook like a ship in a storm. Marianna lay awake. Quietly she slipped out of bed, down the stairs, and out the door into the woods. She followed the golden footprints until, in the distance, she beheld a light shining out among the trees. As she drew near, she heard a voice singing, and the voice was so full of music that Marianna knew that it could come from one being only. She drew near until she could see a clearing in the woods. In the midst of it sat the beautiful lady who had visited her house that day. All around her were the animals of the woods, sitting still and listening. Reynard Fox and Cotton-Tail the Rabbit and sleepy Bruin, the Bear, and even Quiver, the tiny brown field mouse, were sitting peacefully together. And above, the trees bent their branches to listen. To Marianna, it seemed as if the stars overhead had drawn close to hear the lady's song:

I am the Mother Sun and for aye
I carry the Earth by night and by day.
I hold her fast and shine on her so
That all things upon her may bloom and grow.
Stone, beast and flower, man and tree,
They all receive their light from me.

Marianna listened with all her heart and realized that the lady was Mother Sun. She did not dare to disturb the song. As she saw the gray light of dawn in the east, she slipped away, knowing that her stepmother would soon be awake.

All that day the song of Mother Sun echoed in Marianna's heart and she sang to herself as she worked. The more she sang, the louder her stepmother scolded.

"You silly good-for-nothing," she called after her, "save your breath for your scrubbing. I won't have anybody singing in my house."

But Marianna couldn't help herself and the song overflowed from her heart. She went on singing until the old stepmother was twisted like a rusty corkscrew, so great was her rage.

That night for the second time, Marianna slipped away while the old woman snored, and followed the golden footprints to the place in the woods where Mother Sun sat. Again she listened with all her heart but did not dare to disturb the song. And as the eastern sky grew gray with the dawn, she stole back to her bed before her stepmother awoke.

Once more the next morning, the stepmother set off for the woods, and as she left, she turned to Marianna and said: "Don't forget, you lazy, light-hearted scatterbrain, that there are the beds to make, and the bread to bake, and the scullery floor must shine like the moon's face when I come home tonight." And with that she shook her stick and hobbled away.

But try as Marianna would, she could not keep her mind on her work. Her thoughts were ever with Mother Sun and her heart was heavy with the fear that Mother Sun would go away before she should ever see her again. When Marianna had done, there were creases in the coverlet, and there was a spot on the scullery floor, but worst of all, she had let the bread burn in the oven! Fearful of what her stepmother would say, she tried to cut away the black, burnt crust, but the knife slipped and cut her finger. She wrapped it in her handkerchief to stop the bleeding.

Clump! Clump! Clump! It was her stepmother returning, and from a long way off she started to scream: "You've burnt my bread! I can smell it from here! You clumsy kettlefish! You'll pay for this!"

As Marianna opened the door, the stepmother pointed at her, crying, "You needn't try to hide your finger. I know how you cut it. Don't expect me to feed you and keep you another day. Tonight you shall sleep with the wolves. Take your wages and get out of my house forever."

With these words, she raised the stick above her head and would have struck the girl. But a wonderful thing happened! For the first time in her life, Marianna did not shrink from the blow. Instead she stood quietly and straight, for she was not afraid. Mother Sun would help her, of that she felt sure. And then, what do you think? The old stepmother's arm moved to strike, but instead it just stuck up in the air like the branch of a tree, and the knobbly stick fell to the floor with a great clatter! The old woman's twisted limbs turned to wood and her fingers and her nose and her chin turned to sharp prickles and there, where she had stood, was only a thorn tree whose bare branches rattled and shook in the wind.

Marianna wasted no time after this, but gathered her few belongings into a bundle and set out once more to follow the golden footprints into the wood. Once again she stood in the shadow at the edge of the circle of light and heard Mother Sun sing. But this time Marianna knew that Mother Sun was singing not only to the animals and the trees and the stars, but that she was singing especially to her as well, for the words of the song were now:

Stone, beast and flower, man and tree
They all receive their light from me.
Open your heart like a flower's cup
That with my light I may fill it up.
O, open your heart, my dearest child,
That we may be one light, strong and mild.

Marianna listened to these last words as though they flowed from her own heart. Then she heard Mother Sun calling her by name, saying:

"Marianna, come! These three nights I have waited for you, and tomorrow I must set out once more on my travels through the world. Come, my dear! Once you granted me my wish and brought me into your little house, and now it is my turn to grant you whatever your heart wishes most."

What do you suppose was Marianna's wish? Yes! She wished to stay with Mother Sun always! And even today, Marianna and Mother Sun are wandering together through the world. Perhaps one day they will come to your house and you will let them in, and sing with them the Song of the Sun:

I am the Mother Sun and for aye
I carry the Earth by night and by day.
I hold her fast and shine on her so
That all things upon her may bloom and grow.
Stone, beast and flower, man and tree
They all receive their light from me.
Open your heart like a flower's cup
That with my light I may fill it up.
O, open your heart, my dearest child,
That we may be one light, strong and mild. ☉

HENRY BARNES *(1912–2008) was a Waldorf teacher and mentor, the longtime head of faculty at the Rudolf Steiner School of New York City, a dedicated anthroposophist, and an author. His books include* A Life for the Spirit: Rudolf Steiner in the Crosscurrents of Our Time *and* Into the Heart's Land, *a 600-page definitive history of the anthroposophical movement in North America. Henry wrote the latter book in his early nineties!*



Henry Barnes at his writing desk, ca. 1996

Photo by Anne Riegel

spiritual world that is so often beyond my conscious understanding.

In the spirit of the new beginnings with which we are always faced, I would like to share a poem that I wrote for the Rose Ceremony on my very first day of class teaching:

Seasons change
Brilliant greens of summer transform
Reborn in autumn's shades
Of red, orange, yellow, brown
Blossoming
Here we stand
At a new beginning
Let us open our hearts
And set out our sights
Upon the straight line of the horizon
Where great seas of crystal blue waters
Meet the warmth of the golden sun
Light filling darkness darkening
Wish and wonder uniting
All life renewing
The world around us reawakening
As the mysteries of our histories unfold
Like each wave unfurling
Resisting shores unmoving
Here we stand
At a new beginning
Oceans rise up
Rivers unstopped by even the mightiest of rocks
Streams flow freely over unfamiliar terrain
Ever-changing
Sustaining new pathways where there
Was not one before
Let us study the waters carefully
So that we might follow the strengths of currents
never-ending
We are explorers ready for journey
Adventures beholding discovery
Out of the Dark Ages
We find in Renaissance radiance
Innovation, re-creation, reformation
A treasure of revelations
Revealed through stars shining
Astronomy, patterns of geometry
The fires within us blazing
Phenomenal chemistry
Imagine with me
The endless possibilities
Here we stand
At a new beginning ☙

neighbors on Bannister Road, graduates of Yale and Wellesley respectively, have provided backup copyediting and proofreading. Anamyn Turowski manages advertisements and subscriptions, and Karen Younger is in charge of shipping. Our plump, ginger-colored feline companion, Amelia, who likes to nap on top of article manuscripts just when they are most needed, is also part of the current team. For the past decade, the printing of *Renewal* has been handled by the excellent team of professionals at Fong & Fong printers of Sacramento, including Marsha Fong, Dennis Benson, Angelina Hart, and Jeff Finsterbusch.

Since the beginning, an editorial advisory board has met twice a year to discuss and decide on the articles that have been submitted. Initially the board consisted of Henry Barnes, Patti Livingston, James Pewtherer, and myself. For many years, the meeting place was the living room in Patti's charming, wood-heated farmhouse in Great Barrington, Massachusetts. Besides Anne and myself, the board today consists of Vivian Jones-Schmidt, Shyla Nelson, and John Wulsin (each with seventeen years of service going back to the farmhouse era), Patrice Maynard (also a farmhouse veteran with twelve years of service), and Beverly Amico, who came on three years ago. The long experience and deep understanding of children and education that these devoted educators have brought and bring to our work has been an inestimable, unalloyed blessing. Telephone conference calls have for the most part supplanted those former, cozy New England gatherings. Alas.



Jason Yates, looking to the next 25 years

This issue of *Renewal* is number 50 and marks our twenty-fifth anniversary. Those fifty issues contain over 3000 pages and about 600 articles by almost that many writers. If all the copies of the magazine that have been printed and distributed (roughly 600,000) were placed one on top of the other, the resulting pile would be about a mile and a half high.

This past June, at the AWSNA delegates meeting in Detroit, which immediately preceded the annual summer conference, the Association very kindly and generously honored Anne and me for producing *Renewal* these many years. As I said at the meeting, I never expected in my wildest fantasy that I (we) would continue with this worthwhile but very challenging work for a quarter century. We have done so, because we want to present Waldorf Education in a clear and beautiful way, so that it will be understood and appreciated for what it is—an invaluable gift for children and for the world. ☙

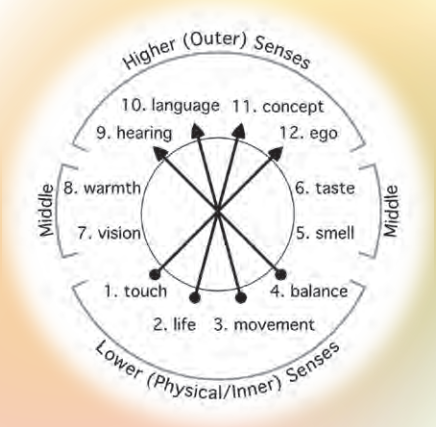
The Four Foundational Senses and their Cultivation in Waldorf Early Childhood Education

BY VIVIAN JONES-SCHMIDT, MEd



Most people will state with confidence that human beings have five senses—touch, taste, sight, hearing, and smell. The idea that we have five senses has been the common wisdom for so long that it is rarely questioned. However, today virtually all physiologists and psychologists agree that human beings have more than five senses. Some maintain that we have as many as twenty-five senses. Indeed, a human being possessing only the five senses and lacking other sensing capacities that we take for granted—such as the senses that relate to balance, temperature, and the position of our body in space—would not be able to function in the world.

A century ago, Rudolf Steiner proposed that the human being has twelve senses. He divided them into three groups of four. The "foundational" senses include the sense of touch, the sense of well-being, the sense of one's own movement, and the sense of balance. Steiner referred to these also as the "senses of will" and held that they are related to the extremities of the human body and to the metabolic organs. What Steiner called the "senses of feeling" include the senses of sight, taste, and smell, and the sense of heat. These are related to the rhythmic system of the body based in the heart and lungs. The "senses of cognition," located in the nerve-sense system of the body, are the sense of self or "I," the sense of thought, the sense of speech or word, and the sense of hearing.



The twelve human senses as described by Rudolf Steiner

Steiner held that each of the groups of senses develops and matures during a particular stage in a child's growth. During the first seven years of life, the foundational senses are central. Between the ages of seven and fourteen, the senses of feeling dominate and, from fourteen to twenty-one, the senses of cognition. One might say that the first four senses relate to the inner workings of the physical body, the next four to the connections between the individual and the environment, and the final four to our development as social/spiritual beings in relationship with other people.

Steiner's understanding of the senses and of their development deeply affected the curriculum and the pedagogy that he created for the first Waldorf school. In the elementary grades, for example, the arts and the artistic presentation of academic content is emphasized because the children during this time are primarily beings of feeling and aesthetic sensibility.

The four foundational senses are evident in the newborn child. In the United States, standard medical practice is to evaluate the newborn using the Apgar scale. This procedure in effect evaluates Steiner's four foundational senses. The health of the infant is judged by the heartiness of her cry (an indication of the sense of well-being) and by her ability to respond to touch and movement (an indication that the senses of touch, balance, and movement are operative).

Photo at top: Story time in a Waldorf kindergarten takes place at its appointed hour in the rhythm of the day. Courtesy of Waldorf Institute of Southeastern Michigan

The Sense of Touch

The sense of touch tells us that we are in contact with something external to ourselves. It is operative even in the womb. Cushioned and surrounded by amniotic fluid, the unborn child eventually comes into contact with the mother's womb and has the experience of external boundary, an "other." When this boundary becomes too oppressive, the child is born, leaving the confines of the womb to be taken up into the mother's arms. A newborn, newly separated from the mother, must become accustomed to this separation. The first task of the newborn can therefore be seen as determining where he ends and the mother begins. After that, the life of the infant—and of the young child—is a constant alternation between connection and attachment to and separation from the mother.



The first and dominant experience of touch for an infant usually is his or her own skin against the mother's skin.

Touch involves only a tiny awakening of the self at the periphery of the body, an awareness of one's physical boundary as distinct from the outside world. To go beyond the boundary of one's self requires both courage and trust. While the sense of touch gives us an awareness of our boundaries as physical beings, it also grants us a sense of ourselves within our bodies. This sense of touching is thus the foundation for my understanding that I am unique, an individual complete in and of myself.



A future stockbroker in red power-tie uses his sense of balance and experiences the joy of vertical ambulation.

Touching something, while it provides a sense of self, an experience of "in here," also reminds us of the "out there" and of our connection to the world around us. I am a part of something that is larger than I alone am. And the question arises—What is that out there? Who is that other person out there? Touch thus lays the foundation for one's interest in something beyond oneself. And this interest is the basis of all learning—social, motor, emotional, linguistic, and cognitive.

The Sense of Well-Being

The second sense, the "sense of well-being," is also called the "life sense," or the "sense of vitality." Like the sense of touch, this sense is present from birth. The organ of the sense of well-being is the nervous system. When things are going well with our internal processes, we are not aware of it. We become aware of this sense only when something is not as it should be. A well-developed sense of well-being gives one an understanding of self as unity, of comfort within one's body, rather than a perception of self as internally incoherent or inharmonious. The child feels complete, secure, and protected within her body and is, in a manner of speaking, at home.

The sense of well-being provides us with a continual subconscious communication that we are safe and secure within our bodies, and that the work of establishing a firm foundation for the development of the personality is undisturbed. If we are in pain, the life sense becomes aware of it and works to restore the original sense of contentment and coherence. The healthy sense of well-being distinguishes between "big problems" and "little problems." This life sense regenerates the body when we sleep and restores it to having a feeling of calm and harmony.



A typical Waldorf kindergarten classroom

The Sense of Self-Movement

The sense of self-movement refers to the human capacity to experience one's own movement, albeit subconsciously. We are made to move. From earliest infancy, we move with joy and a feeling of freedom. Picture eighteen-month-olds learning to stand and to walk. They run! And they laugh while they run! Movement is so delightful to them that they cannot contain themselves.

The sense of self as actor and decider in one's own life originates in the knowledge of self as one who initiates movement. We might not be able to control a particular situation, for example, but we can choose how we will respond. Movement, metaphorically, translates into the confidence to change the direction of one's life, or to create something entirely new.

Photo at right courtesy of Cincinnati Waldorf School

The Sense of Balance

The sense of balance is related to the sense of movement and to the senses of sight and hearing. The organ for balance is located in the inner ear. If we stand still with our eyes closed, we will probably soon start to feel dizzy or to lose our balance. As small children imitating elders, and trying and failing many times, we managed to lift ourselves and stand upright. Then we used our senses of balance and self-movement to learn to walk. The lower body serves the upper body. The upper body with its hands and arms is consequently free. Our arms and hands are uniquely human, allowing us to create, to bring our intentions into activity, to reach out to one another.

The Foundational Senses and Waldorf Early Childhood Education

During the first seven years of life, the child responds to sensory experiences much more intensely than at any other time in life. Steiner described the young child as being "entirely a sense organ." Consequently, young children are open and vulnerable. They readily and strongly react to sensory stimuli in their environment. If there are too many stimuli or if the stimuli are strong or harsh, the child's mood and behavior may be negatively affected.



Kneading bread dough together provides a special tactile experience.

Thus in the Waldorf early childhood classroom, great attention is paid to all the sensory stimuli that the children will experience. Natural light or soft incandescent lighting is used rather than harsh fluorescent light. The colors of the walls, floor coverings, and furnishings are muted and natural. Natural materials such as wood, wool, and cotton are used in the playthings and accoutrements of the room. The teachers strive to speak to the children in a pleasant way, neither too loud nor too soft.

In addition, the special needs of the developing foundational senses are consciously addressed. The children are provided with many tactile experiences—such as warming beeswax in their hands and then modeling it, kneading dough to make bread, playing outdoors with sand (or mud!), and sitting on or lying down on sheepskins.

The sense of well-being is supported by a predictable daily schedule that alternates periods of activity with periods of rest and recuperation. Every day, free play, circle time, snack, and story time each takes place at its appointed time. Each day, the children take at least one nap, so that the body can restore the internal homeostasis that is the basis of the sense of well-being.



Playing in the forest engages both the sense of balance and the sense of one's own movement.

Children in Waldorf early childhood groups and kindergartens are in motion most of the day. Each day, there is extended free play, usually both indoors and outdoors, as well as circle games, movement games, and household chores such as cleaning and snack preparation. Walks in nature, work in the garden, and sessions of eurythmy are also regular features of life. Many schools have a child-sized obstacle course that involves activities such as jumping from one place to another and traversing a log or plank. Thus the development of the senses of balance and self-movement are extremely well served.

The proper cultivation of the foundational senses in the first seven years of life is very important. The Waldorf early childhood curriculum is perhaps unique in focusing on the development of these senses. They are the focus of the cycle of the daily activities, though age-appropriate cognitive and social learning also take place. They are the foundation upon which the healthy development of the senses of feeling is based during the preadolescent years. And those in turn are the foundation upon which the healthy development of the senses of cognition is based between the ages of fourteen and twenty-one. The four senses developing in the first seven years of life are indeed foundational in that their healthy development creates a solid matrix that will help the child to grow into a strong, free, self-motivated, compassionate, and moral adult. ☉



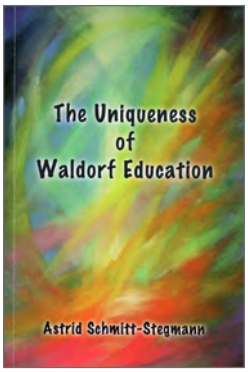
VIVIAN JONES-SCHMIDT *discovered Waldorf Education when her daughter was ready for kindergarten, and has never looked back. She was a class and specialty teacher at the Charlottesville Waldorf School and the Richmond Waldorf School for over twenty years, and has served on the editorial board of* Renewal *for seventeen years. Originally trained as a preschool teacher, Vivian now substitutes in preschool classes in Charlottesville.*

Photo at left courtesy of Lake Champlain Waldorf School; photo at top right by Julianna Lichatz

Book Review

The Uniqueness of Waldorf Education

BY ASTRID SCHMITT-STEGMANN, MA Reviewed by Ronald E. Koetzsch, PhD



Astrid Schmitt-Stegmann is a veteran Waldorf class teacher, but she is also a teacher of teachers. For many years, Astrid was director of the teacher education programs at Rudolf Steiner College in California, and currently she is active as a Waldorf lecturer and consultant around the world.

Her book, *The Uniqueness of Waldorf Education,* could just as well have been titled *The Waldorf Class Teacher's Absolutely Necessary Handbook*. In this compact volume, Astrid presents just about all the concepts and practices that a Waldorf class teacher should have studied and internalized in her or his teacher training and needs for success in the classroom. The book is written in a clear, easy-to-understand style and is enhanced by many relevant quotations from Rudolf Steiner. While intended for Waldorf teachers, it is also an accessible resource for parents who want to gain a deeper understanding of the education they are providing for their children.

Part I is entitled "Education as a force for healing" and is based on the salutogenic, or healthgiving, nature of Waldorf Education. Waldorf Education is founded on an understanding of the human being as comprised of four distinct but interrelated "bodies"—the physical, etheric, astral, and spiritual (the Ego). In concise but illuminating sections, Schmitt-Stegmann describes each body, its role in the growth of the child, and ways to foster its healthy development. She cites the key role of imitation and the importance of a positive mood in the classroom. The teacher's interest in and enthusiasm about a subject are crucial for the children's learning. The author also focuses on some common problems with children today—such as restlessness, dreaminess, and an excessive focus on external things—and gives ways that the Waldorf curriculum, including its emphasis on the arts, can remediate these conditions.

Part II is entitled "Practical classroom work: the role of rhythm and pictures in teaching" but in fact includes that and much more. There is an edifying section on pedagogical stories, the little vignettes, usually about animals, that teachers create to help the younger children objectify their sometimes problematic behavior. For example, in a class that tends to be very noisy, the teacher might bring a story about a squawking goose who, because of its squawking, attracts the fox. The author discusses the importance of verses recited by the children and how different ways of reciting can impact the different temperaments. Over sixty charming verses for children in grades two through five are included. Another section is an encomium for the arts that are an essential part of the Waldorf curriculum—including modeling, sculpting, drawing, painting, music, speech, and eurythmy—and for their role in the healthy development of the four bodies.

Part III is entitled "The path of the Waldorf teacher" and is based on the fact that the teacher in his or her own ongoing development as a self-aware, striving, and free human being is a key factor in the healthy development of the students. This part is filled with useful, spiritually practical advice. One example is to awake each morning with a sense of trust, with the idea that all that will come toward us is for the good, and in the evening, to go to bed with a deep sense of gratitude for all the help and blessings we have received from other human beings. Schmitt-Stegmann also explains and recommends Dr. Steiner's six basic exercises to promote the teacher's soul capacities of thinking, feeling, and willing, as well as the evening retrospective of the day.

Near the end of the book, the author includes four principles that Dr. Steiner gave to teachers in the first Waldorf school:

1. Be a person of initiative in all things, great and small.
2. Be a person who is interested in the whole world and in all of humanity.
3. Be a person who never makes a compromise in heart or mind with what is untrue.
4. Never grow stale or sour. Cultivate inner freshness, joy, and enthusiasm.

This is a book that every Waldorf teacher should have at hand as an invaluable resource for practical wisdom and inspiration.

Rudolf Steiner College Press, Fair Oaks, CA, 2015 • 183 pages • $22.50

Stringed Instrument Instruction in the Waldorf School

BY MONIKA SUTHERLAND, MMus

In my work as a Waldorf music teacher, there are few things as exciting as the enthusiasm of the fourth graders beginning to learn to play a stringed instrument. At our school, this is a fourth-grade rite of passage, but the preparation begins as early as first grade.

In a Waldorf school, students are hearing and participating in music every day, beginning in the early childhood classroom. Circle time has the students singing and moving to music. Gentle lyre or flute playing accompanies stories and rest time. Early childhood teachers sing to greet the children each morning and during transitions from one activity to another throughout the day.

In first and second grade, while music continues to be woven into the fabric of the day, exposure also becomes more formalized. Students learn to play and reverently care for various instruments, including wooden flutes, lyres, and tone bars. They also sing together daily. General musical concepts—fast and slow (rhythm), high and low (pitch), and soft and loud (dynamics)—are taught in age-appropriate ways. Musical games and listening activities begin developing the "musical ear." The intention is to establish listening as the basis of our shared musical experience. Most importantly, the children experience the joy of making music together.

By third grade, the students generally have considerable skill in singing and in playing the flute. It is usually in this grade that they will "air play" a stringed instrument or hold a flute under the chin to pretend it's a violin. Often they talk to each other about which stringed instrument they want to play. Little by little the excitement builds.



The four principal members of the stringed instrument family—violin, viola, cello, and bass

"I want to play violin!" a third grader will announce to me out of the blue. Others will stop me in the hall to secretly tell me what stringed instrument they want to play. "When will we get to choose our instruments?" they ask.



A fourth-grade novice cellist learns, with the help of his teacher and tape strips on the fingerboard, where to place his fingers to get the correct note.

The string family has four main instruments. They are, in tonal range, in order from highest to lowest, the violin, viola, cello, and bass. At our school, we begin by offering a choice between violin or cello, one higher-pitched and one lower-pitched instrument. Viola and bass come in fifth grade or later. The viola is a cousin to the violin, pitched slightly lower and with a darker sound but using the same basic position of holding the instrument and bow. The stringed bass, or upright bass, is played while standing, and is easier to manage when the student is a little older. Fifth graders who have played one of the other stringed instruments for a year usually can make the transition to the upright bass without too much difficulty, regardless of their height.

In some Waldorf schools, the class teacher or music teacher may decide out of pedagogical reasons which instrument a particular student should play. At our school, we let the children exercise their own intuition in choosing their instrument and support them in their choice.

At the end of third grade, the students visit one of the upper-grade orchestra classes. They are given a demonstration during which they are able to hear each instrument played individually and then hear them played in

Photo at right by Drew Shonka Photography

ensemble. After the demonstration, the third graders are invited to go up to one of the older students to see the instruments up close. This is when one gets a first glimpse of what I call the "inner knowing" of the child in relation to their being drawn to a particular instrument. Without hesitation, each third grader makes a beeline for one of the instruments, and I notice from the sidelines that they stay with that first chosen instrument. No one appears to be "shopping around." They are interested in seeing the instrument they feel most drawn to.



A seventh-grade violinist

I have long wondered what attracts a person to a particular instrument. When I was a college student in a music conservatory setting, surrounded by music students, I observed that musicians and their instruments seemed to go together. It isn't a temperament or personality match but something else. Over the years of watching fourth graders choose their stringed instrument, I haven't been able to discern a consistent parallel between a particular type of child and the instrument chosen. At the same time, it's clear that what the children choose feels "right" for them. I've seen both very grounded students and very animated students choose cello, and the same applies to the violin.

The students may be responding to a particular instrument perhaps because that instrument's tonal quality resonates with their own inner quality of soul. Perhaps they need that particular quality. I am there to support them in their choice and make sure they are listening closely to their inner voice. In my years of teaching, the students, almost without exception, have stayed with their originally chosen instrument for the duration of their experience at school.

In a Waldorf school, with our concern for the developing child, we choose activities and experiences that support the students in their development. As teachers, our goal is not necessarily to develop future professional musicians or artists or actors, but rather to help develop healthy and whole human beings.

How Playing a Stringed Instrument Supports Child Development

The introduction of Waldorf students to stringed instruments generally coincides with the time of their nine-year change. As children approach their tenth year of life, they undergo a transition in which they begin to let go of their dreamier selves and begin to experience the world more objectively, more as something "out there." This is often the first time they experience themselves as completely separate from others, particularly their parents. They begin to recognize that human beings, including parents and teachers, are fallible and mortal. They begin to have their own rich emotional lives with a deeper and wider range of feelings.

The sound of a stringed instrument has a strong connection to the heart and the emotional realm. Music played on any instrument can be experienced emotionally, but often it is the strings' sound that pulls at one's heartstrings, so to speak. The soaring sound of the violins in a Brahms symphony can take one's breath away. The plaintive sound of the cello is often to be heard in the most emotional moments in a movie. The sound made by the bow pulled across strings resonates in the core of one's being. When played well, a stringed instrument can closely resemble the human voice, which in turn most closely reflects the soul of the human being.

Rudolf Steiner said of the experience of playing a stringed instrument:

> The human being feels how [his] whole organism is being enlarged; processes which are otherwise only within the organism are carried over into the outside world. . . . When the child learns the violin, the actual process, the music that is within him, is directly carried over and he feels how the music in him passes over into the strings through his bow.[1]



Playing the cello well involves good posture, proper arm and hand position, and total concentration.

Steiner spoke of the threefold nature of the human being, the fact that we are comprised of head, heart, and hands, that we have a capacity for thinking, for feeling, and for doing (willing). One can say that each family of musical instruments has a special relationship with one of these aspects of our humanness: the winds and brass relate to thinking, the percussion to willing, and the strings to feeling. From Steiner's perspective, the

Photo at left by Drew Shonka Photography; photo at right by Richard Bock

stringed instruments, with their bowed sound and deep connection to the life of feeling, are a good match for the changing nine-year-old student, whose feeling realm is expanding and who is seeking emotional expression.



Two violins and a cello are just a viola short of the standard string quartet.

Another aspect of string playing is the repeated crossing of the body's vertical and horizontal midlines. The right hand and arm move back and forth and also in and out with the bow. Meanwhile, the left arm moves up and down on the fingerboard, but also toward and away from the body in a similar gesture. The activity of crossing the midlines is healthy for children in their development. As with archetypal movements such as sweeping, digging, and shoveling, these movements with stringed instruments help children develop strength, will, and coordination and imprint these capacities in their bodies.

When a person plays a stringed instrument, the two hands are engaged in very different activities at the same time. The left arm and hand are concerned with finding the points on the strings for the correct pitches. They must go with ease, speed, and accuracy into different positions up and down the fingerboard. Meanwhile, the right arm and hand are engaged in tone production, moving the bow across the strings. They are creating the tone, just as in singing or playing a wind instrument the exhaled breath creates the tone.

Sometimes the left hand moves very quickly while the right arm is moving slowly; at other times, the reverse is true. Sometimes right and left move fast or slow together. Even a beginning string player must learn "to pat the head while rubbing the tummy," and the necessary coordinated movements get far more complex as the players progress. This has a profound, positive effect on the development of the brain. According to Brenda Brenner, professor of music at Indiana University,

> Neurological research suggests that the early study of music, and particularly string study beginning at a young age, changes the development of the brain. . . . String players have greater neuronal activity and a larger right motor cortex than non-string players.[2]

Another challenging aspect to string playing, and one that draws most heavily on the child's own striving, is that the pitches are not set by plucking or stroking a string, as on a lyre, or by covering a particular hole, as on a flute, but must be found through listening and placing fingers in the correct spot. Even though beginning string players generally use strips of tape to mark the correct spots, the children, as they play, listen with discerning ears and move their fingers accordingly. String playing calls for careful listening, and the students develop this skill. Many become acutely aware of the accuracy of a note and will work to make sure they are playing in tune with correct pitch. "No family of instruments is more demanding in its requirements for pitch discrimination and auditory perception."[3]

Playing any instrument, and stringed instruments especially, is largely an activity in muscle memory. The large and small motor skills need to be developed over time and can only develop well if there is consistent practice and attention to the fine points of playing. There is no instant gratification in learning a stringed instrument! Daily sessions of disciplined practice, even short sessions, will yield results over time. Improvement toward mastery comes in small incremental steps. The main ingredient of success on a musical instrument may appear to be talent, but, in reality, discipline and consistent practice give the best results.

A practical consideration in favor of stringed instruments for children is that the strings are the only instruments, other than percussion instruments, that are available in fractional sizes that will suit the size of the child. Cellos, for example, are available in one-quarter, half, and three-quarter, as well as full size. "Because playing a stringed instrument involves large bodily movement, it is imperative that each child, regardless of size, has an



A full-size cello and a fractional cello suitable for children

Photo at left by Richard Bock

instrument that correctly fits the current stage of his or her physical development."[4]

In a Waldorf setting, daily practice on their stringed instrument is often the first "homework" the students have. At first, they are so excited to have their new instruments that they can't wait to get home and practice. This enthusiasm often wanes after a time. Practicing an instrument is, on some level, a chore for all musicians. It may be a beloved chore, but it is more comparable to an exercise regimen than to a leisure activity. It is work, and it requires focus and concentration and, above all, will. When the students are supported in creating a daily practice routine, they are developing good work habits and engaging in a healthy will activity.



Playing music together can be one of the most enjoyable and satisfying of human experiences. Here the students are rehearsing an arrangement of the Finale of Beethoven's Fifth Symphony.

> Study of a string instrument requires highly complex motor skills and concentration, and the development of these skills from an early age allows for the achievement of excellence when practiced over a significant period of time. These qualities of thought and action may also spill over in children's attitudes toward education more generally, as they begin to apply the self-same skills in other settings beyond string study.[5]

As a cellist, I know the challenges of learning and playing a stringed instrument. It takes perseverance and much effort. Even with daily practice, progress can be slow. Accurate intonation (getting the correct pitch) and good tone don't come easily, and the instruments require constant tuning. They are expensive and fragile and must be treated very carefully. The cello and bass are large, heavy, and difficult to transport between home and school.

So why do it when it requires so much work and so much overhead? While I may ask myself this question as a teacher—namely, why bring this activity to the children, knowing all of its inherent difficulties—I have never asked this question of myself as a cellist. Like my students, I began playing cello in fourth grade and fell in love with the instrument despite all the complexities it brought to my life. I remember, as I improved, feeling proud that I could do something that was difficult and that not everyone could do. I remember loving the magic of playing in an orchestra when all our collective aspiration and effort brought forth something transcendent. Although playing the cello has presented me with some of my most difficult challenges, it has also filled my heart and soul with something I would not trade for anything.

While one of the most exciting times for me as a music teacher is when the students choose and begin their study of a stringed instrument, the most rewarding is the day of our annual school concert. There I witness firsthand the students' pride in what they have accomplished, both as individuals and as a group. During the concert, I see their earnest attentiveness, their uprightness and goodness, and their strong desire to do well and create something beautiful. I see the students as we Waldorf teachers always seek to see them, at their best and most noble. Playing music together, they are creating an experience of beauty, not only for themselves, but also for their parents and their community.

The journey to that point has not been easy, but at the end of that evening, I hear no mention of the difficulties. What I do hear, besides the congratulations and the joyful laughter, is the third graders whispering to one another, "Which instrument are you going to choose?" ☺

Notes

1. Karl Stockmeyer, *Rudolf Steiner's Curriculum for Waldorf Schools* (Stourbridge, UK: Steiner Waldorf Schools Fellowship Publications, 1991), 123.
2. Brenda Brenner, "Reflecting on the Rationales for String Study in Schools," *Philosophy of Music Education Review*, 18, 1: 54.
3. Ibid., 45.
4. Robert Klotman, "Why Strings?" *Music Educators Journal* 87 (2000): 45.
5. Brenner, 55.



MONIKA SUTHERLAND, *cellist, studied music at Indiana University (BMus) and Northwestern University (MMus). She also participated in the Waldorf Music Teacher Training at Sunbridge College and has been involved in music education for Waldorf teachers. She is a professional performer and has played as a soloist and orchestra member in many places in the United States and abroad. Monika has been a Waldorf teacher for sixteen years. She is currently director of music at Pleasant Ridge Waldorf School in Viroqua, Wisconsin, where she leads a full program of chorus, orchestra, and general music. Monika is also a mentor and consultant for a number of Waldorf schools in the United States and Canada.*

Photos by Drew Shonka Photography

Business Math, Empathy, and a Community Dance

BY PHIL FERTEY, MBA

In spite of being more and more connected digitally, today's young people are less empathetic than they used to be. According to a 2010 University of Michigan Institute for Social Research study, students are "generally less likely to have 'tender, concerned feelings' for others" and they are "more likely to admit that 'other people's misfortunes' usually don't disturb them." This is not exactly encouraging for parents or teachers of children entering sixth grade.

Outer Chaos and Inner Yearnings

As a teacher going into grade six for the second time, I knew I had my work cut out for me. I was ready for a lot of sassiness, moodiness, and a plain old, self-centered attitude from my thirty twelve-year-old students. Was I concerned about this? Not really—I not only expected the challenge, but looked forward to it. Sixth grade is typically a year of strong, brash outer activity, characterized by the desire to conquer the world. Yet the children are not fully aware of the need to conquer themselves. They have lost the unconscious perfection of earlier childhood, but have gained a more conscious state of *imperfection*. The preteen has a tireless propensity to argue, question, compare, and criticize just about everything. No stone, it seems, is left unturned. Everyone who has been a parent or teacher knows this and knows that one must work with it. And that's just the way it needs to be.

The reason for this inevitability is that, beneath the outer activity, are turbulent changes in their physical constitution—among the girls most evidently, but for the boys, as well. The children are on the cusp of puberty, and the changes they are experiencing in their bodies can be very unsettling. The outer shenanigans are merely code for "help me to find my way." They are not only asking for the right kind of authority, they are yearning for it, so that they can feel a sense of order and love, so that they can feel, once again, safe and whole, and ready to further their connection to the world. As a Waldorf class teacher, I am there to support the inner development of the children, to guide them toward emotional and social independence.

With this in mind, I did not feel like I was heading into an ambush. Instead, I felt I was being given a series of exhilarating opportunities. One such opportunity came in our business math block.

I knew I had my work cut out for me. I was ready for a lot of sassiness, moodiness, and a plain old, self-centered attitude from my thirty twelve-year-old students.

Business Math in Service to Child Development

Several weeks prior to the block, I proposed starting a "class business" that involved planning an event. Since fifth grade, the class had had a longstanding—and, up to that time, unfulfilled—wish to hold a dance. This was to be our inaugural project: a nonprofit community dance for the families of the school. I said to the class: "Remember how you asked for a dance last year? Well, now that you're in middle school, let's organize this dance . . . and let's

Photo behind title by Phil Fertey



The hand-drawn poster for the Waldorf All-Community Family Dance

make it big. But we're going to run it as a business." The first hurdle—or opportunity—was agreeing on what kind of dance we would host. "Hip hop!"…"Alternative!"…"Top 40!"…"No, let's get a DJ!" Each suggestion, not surprisingly, was based on the students' self-centered personal preferences. Something needed to shift, so that we could work not from a place of "me," but from a more objective, socially aware perspective.

I invited the president of our parent council, who is a master at event planning, to pay a visit to the class. "What is your vision? What do you want to achieve?" he asked my thirty novice event planners. The students were able to articulate that what they really wanted was for everyone in the school to have fun together as a community. Secondly, they wanted to make it so that everyone could attend. So, as in an exercise in reverse engineering, we unbundled our vision into identifiable goals and steps of how to realize them. We listed the resources at hand and the cost-drivers, those aspects that would make the cost of the project increase. We quickly understood the need for a budget, and an implementation plan!

Connecting with and Relating to Others

Eventually one student bravely and insightfully admitted that hip-hop may be what *he* liked, but it wouldn't really appeal to everyone. Someone else thought the same about having a DJ. And so on. "Yeah, what if people just stand around?" quipped another. Everyone agreed that that would not be fun.

Now was the moment to introduce the idea of a community *ceilidh* (kay-lee). *Ceilidh* is Scottish Gaelic for "party," and a ceilidh is a kind of dance that involves a caller, folk music, and basically everyone dancing with everyone else. The students saw for themselves how a ceilidh fit the criteria of being fun for all and also being a big draw; ceilidhs are regularly sold-out events in Vancouver. It was also something that all members of a family could enjoy. Consensus was reached and we were on our way—almost.

The next day, one student declared, "I think the ceilidh is a good idea for all the reasons we talked about, but can't we have a mixed event where the first part is a ceilidh and then, later, there's a less structured part with a band?" That idea immediately gained traction because it broadened the appeal of the event to include our high school students. The class understood very quickly what many successful businesses know: Empathy—the ability to understand and to experience how others think about and experience something—is an effective way to connect with your market!



The sixth-grade class and a guest who came to speak about the needs of Syrian refugees in the area

As Efficient as the Romans

As soon as there was a clear plan, the students began organizing themselves with the efficiency of the ancient Romans, whom they had just studied. The event planners got busy forming working groups with specific tasks: the marketing committee worked on the poster theme and how to drum up sales; the staffing committee determined what jobs needed to be done the night of the event, and created a work schedule accordingly; the setup/décor committee planned how they would bring the rented hall to life visually; the finance committee tracked our expenses and suggested other revenue streams in addition to ticket sales; and, one "event overseer" kept a master binder with summaries of what each group was working on. All this happened

Photo by Ronaye Ireland

before we had even started our business math block, which meant there would be much content to draw upon later from this practical experience.

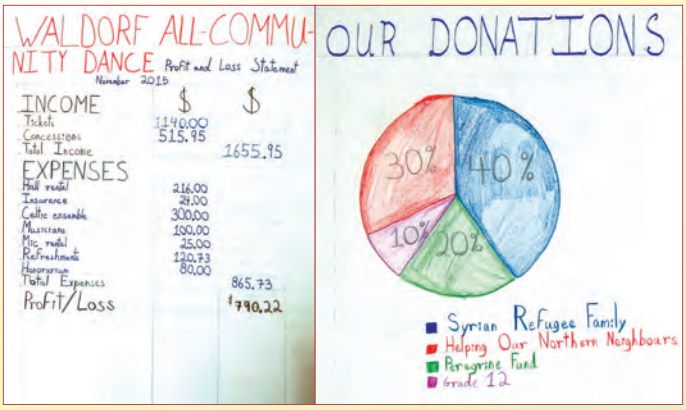
Because our school does not allow individual classes to fundraise (grades eleven and twelve being the exceptions), the students knew that if we made any money, it would all go to charity. So we set our sights on celebrating community and just breaking even.

We booked a local hall, hired musicians and a dance caller for the ceilidh, then secured a band for the second half of the evening. There were also cash outlays for facility insurance, ticket printing, rental fees, and the concession-related expenses. We spent a total of $950, which had been advanced to us by the school, interest-free. After establishing a ticket price and our break-even target, the students began marketing the event and selling tickets. At every opportunity—a community forum, a high school movie night, the school's annual general meeting—they made sure we were there to promote the dance. The students made themselves visible and created that coveted ingredient of any good marketer: buzz, and lots of it.



The dancers, ranging from very young to not-so-young, take a breather.

By the eve of the event, the dance was sold out and people were scrambling for tickets. On the night of the dance, the class was fully into their roles: two students emceed the evening, while the others took shifts collecting tickets at the door, as well as working the food and drink concessions. Suddenly the idea of a dance was transformed into providing a fun, memorable event for others. Not once did the children need a reminder to attend their shifts. Furthermore, rather than wait for people to come to their concessions, groups of students made the rounds of the dance hall with trays of goodies for purchase. It was a lesson on how to be proactive and engaging.



A profit and loss statement for the dance and a pie chart showing the class's charitable donations

The financial windfall, after expenses, was an unexpected *profit* of $790.

Making Decisions Out of Empathy

For about one week following the dance, portions of the morning math lesson were devoted to discussions about how to direct the proceeds. The suggestions the students made all evinced empathy, altruism, and the wish to benefit something beyond themselves. The children wanted to help people, animals, and the environment, locally and globally. One student put forward the Peregrine Fund as the main recipient of the funds. Others agreed, but then upon reflection, the class decided it did not feel like the right choice. There were other causes, human causes that we felt we ought to consider. In this week of conversations, it was clear that the self-centeredness of preadolescence had metamorphosed into a desire to help fellow human beings and do good in the world.



Students indicate what the size of their own "refugee backpack" might be.

Gradually we focused on a locally sponsored Syrian refugee family and invited a representative from the sponsoring organization to our classroom. "If you were to leave your home with only a small backpack," she asked, "what essentials would you take with you?" This powerful image helped us begin imagining what it must have been like for a middle-class family with

Photo at left by Bob Findlay; photo at right by Phil Fertey

three young children to walk away from the only life they had known.

In the end, the class, which by now was in their business math block and learning about percentages, created pie charts to illustrate how they decided to allocate the $790:

- 40% went to help the locally sponsored Syrian refugee family.
- 30% was directed to a group that organizes food care packages to Canada's neediest families in the Canadian Arctic where food prices are prohibitively high.
- 20% was earmarked for the Peregrine Fund, whose work focuses on raptor conservation efforts on behalf of more than one hundred species in sixty-five countries worldwide.
- And finally, as a gesture of good school citizenry, 10% of the proceeds went to support the grade twelve graduation trip to Laos.

Quite remarkably, the cultivating of empathy arose out of a *business* impulse with pure and noble aims. It helped the class to see issues in non-black-and-white ways. Having to choose one charitable organization over another, for example, was agonizing. The students came to realize that donating to one charity meant they couldn't do as much for another. This experience engendered a spirit of empathy, altruism, compassion, and social concern for the rest of the year. The class got involved with providing Christmas hampers for needy families and, in the spring term, created a series of postcards in support of saving the Okavango Delta—Africa's largest wetland.

What started out as business math served a much bigger developmental purpose for the children. This is true of all the main lesson blocks in a Waldorf school—from mathematics and the sciences to the humanities. The children learn about these subjects, but, more importantly, they also learn about themselves and, ultimately, the role that they can play toward world renewal. ☉



PHIL FERTEY *was born in Switzerland and grew up in France, Australia, Turkey, Canada, and the United States. He has been a Waldorf class teacher for twelve years, and currently teaches at the Vancouver Waldorf School and at the West Coast Institute teacher training center. Prior to teaching, Phil spent eleven years in advertising as a writer, creative director, and corporate speechwriter. He holds a BA from Northwood University in Michigan and an MBA from York University in Toronto, and completed his Waldorf training at the Rudolf Steiner Centre in Ontario. Phil and his wife, Joanne King, moved to Vancouver in 2010 so that their daughter, Charlotte, could attend the Waldorf high school.*

Rudolf Steiner Library Opens in New Home

The Rudolf Steiner Library is the national library of the Anthroposophical Society in America. The library has one of the largest collections of esoteric works in the English language. It is an excellent resource for books by and about Rudolf Steiner (in both English and German) and for books related to Anthroposophy and its practical applications—including Waldorf Education, Biodynamic Agriculture, Anthroposophic Medicine, and therapeutic education.

The Rudolf Steiner Library has recently moved from its longtime home in Harlemville, New York, to nearby Hudson. Both towns are about 90 miles north of New York City. The new address is 351 Fairview Ave, Suite 610, Hudson, NY 12534-1259. Library hours are Wednesday through Saturday, 10:00 a.m. – 3:00 p.m.

A one-year membership in the Library with unlimited borrowing privileges is $60.00. Membership is free for members of the Anthroposophical Society in America. This fall there is a complimentary one-year membership for all members of the Waldorf community in the United States. Books may be borrowed by mail or in person, usually for up to two months. Mail-order borrowers pay mailing costs.

The contact person for the Library is Judith Kiely.
Telephone: 518-994-7007 Email: rsteinerlibrary@gmail.com

Travel, Experience, and the Waldorf Teacher

The task of the Waldorf teacher is a noble and daunting one—to give students an experience of the whole span of human history and culture, an experience that engages their capacities for thought, feeling, and action. What can prepare a teacher for such a task?

In the typical Waldorf teacher education program, aspiring teachers study the educational theory of Rudolf Steiner and the content of the Waldorf curriculum (history, literature, science, mathematics) as well as creative and inspiring ways to bring that content to students. Teacher trainees also experience for themselves, in practice, the transformative nature of the arts—in music, painting, drawing, speech, sculpture, handcrafts, and eurythmy. As in the Waldorf school classroom, the emphasis in a teacher education program is on direct, personal experience.

Travel brings us into direct contact with distant lands, different cultures, unfamiliar peoples. As such, it can be valuable to a Waldorf teacher preparing to teach a particular subject. A teacher's international experience can enrich his or her presentation of subject content and also serve as a model and inspiration for the children. It is the intent of Waldorf Education that each child will emerge from his or her school experience aspiring to become a global citizen ready to engage directly with the world. For this reason, end-of-year class trips sometimes are made abroad.

The two pieces that follow recount the travel experiences of Waldorf teachers, to Italy and to Japan, and testify to the value of those experiences for their teaching.

—R. E. K.

Gaining Perspective: Florence, Rome, and Preparing to Teach the Renaissance

BY JENNIFER HOLT AND STEVEN ROY, MD, MBA

As Waldorf teachers, we know it is important that students not only grasp concepts but also experience them. We also know that it is important for teachers to have personally experienced what they are imparting to their students. With that in mind, we, as Waldorf middle school teachers, who must bring the realities of ancient Rome and of the Italian Renaissance to our students, decided to visit Italy during our summer break.

We went on a tour organized by the Waldorf Institute of Southeastern Michigan and guided by veteran Waldorf educator Margot Amrine. Margot helped us to experience those aspects of Florence and Rome that would be most useful in our teaching, so that we were not overwhelmed by the vast riches these cities offer.

The journey began in Florence, where we stayed in a convent with a beautiful inner courtyard and garden. The early risers could hear the nuns' singing waft through the hallways and corridors. During our four days in Florence, we visited the Uffizi Gallery, where Margot directed our focus toward what is central in our teaching curriculum. We savored Botticelli, Leonardo, and Michelangelo without being distracted



Steven Roy, apparently trapped in a perspective drawing, is actually in Florence, near the Cathedral of Santa Maria del Fiore—construction started 1296, opened 1436.



The Forum, a plaza surrounded by government buildings and temples, was for centuries the center of public life in ancient Rome.

by the myriad other great paintings and sculptures. Some members of the group ventured into the heights and climbed Brunelleschi's Duomo and/or Giotto's Campanile. They were rewarded with views of the red-tiled rooftops of Florence juxtaposed with the green Apennines in the distance. Seeing the original *David* was a powerful experience that just could not be missed in spite of the long queues and the crowded gallery.

In contrast, the visit to San Marco Museum, formerly a convent, where Fra Angelico lived as a Dominican monk, was quiet and meditative. We peered into simple, one-room monastic cells adorned with Fra Angelico's frescos. The visit was very moving. On our walks in the city, we passed many striking examples of perspective provided by the city's glorious architecture. And, in the winding, narrow streets, we could imagine the conversations and occasional disagreements between rivals Leonardo and Michelangelo.

The museums dedicated to Leonardo and Galileo opened up new worlds. The telescopes, the exhibits of experiments with gravity, and the models of armored tanks and various lifts, cranes, and cranks showed how creative and practical these "Fathers of Science" were.

The time in Rome was equally inspiring. We had a Roman guide who has worked with Waldorf students and faculty for quite some time. She guided us through the Capitoline Museums, which contain the art of ancient Rome, and was able to evoke the daily life of the Roman Forum.

Our tour of Vatican City was a highlight. It ended with a visit to the Sistine Chapel and Saint Peter's Cathedral. In addition to hundreds, perhaps thousands, of fascinating works of art, we saw Michelangelo's *Pieta* and Raphael's painting, *The School of Athens*.

The trip, designed to meet the needs of a Waldorf class teacher, was very valuable and, being filled with like-minded people, was also extremely enjoyable. It gave us an experience and a sense of place that will be helpful when we teach about ancient Rome and the Italian Renaissance. It will influence also how we teach perspective drawing, science, and history. This journey cultivated an authentic enthusiasm that, we hope, will inform and enliven our work with our middle school students.



Jennifer Holt in front of the Trevi Fountain in Rome; constructed between 1732 and 1762, the fountain features a statue of Oceanus, god of all waters, flanked by "Abundance" and "Salubrity."

JENNIFER J. HOLT *is a class teacher at the Minnesota Waldorf School in St. Paul, where she is with her first cycle of students, who are now in seventh grade. She received a BA in fine arts at the University of Kansas and is also a graduate of Rudolf Steiner College. She lives steps from the St. Croix River in Hudson, Wisconsin, which she considers just as beautiful as the Tuscan countryside.*

STEVEN ROY *began teaching at the Austin Waldorf School in 2004, focusing on being a middle school class teacher. Prior to that, he was a medical practitioner for many years and CEO of hospitals overseas. He lived in Europe for a year and, prior to this trip, visited Italy on three occasions.*

Photo at right by Mie Yokohama

Nagasaki, Hiroshima, and Teaching the Dark Side of History

BY ANNA ZAY, MEd

One of our tasks as Waldorf teachers—and particularly as Waldorf high school teachers, preparing our students to go out into the world—is to help young people develop courage to confront the evil in the world and to do right in the face of challenges. This is the intent of the annual Michaelmas festival when we symbolically meet and defeat the ominous, fire-breathing dragon. Each year at this time, we bring to our school speakers who share experiences meant to inspire courage and a sense of hope. Through these and other heroic biographies, students begin to develop the inner resources to deal with the "dragons," inner and outer, that they will meet in their own lives.

As a history teacher, I face a great challenge each time I teach modern history to my high school students. The twentieth century was ravaged by genocide, totalitarianism, world wars, ethnic conflict, and the use of nuclear weapons. I need to present the harsh realities truthfully, but in a way that does not undermine the inherent idealism and hope for the future that is part of the typical adolescent's soul. I have been working with this issue for many years, mainly in relation to the teaching of twentieth-century German history and the Holocaust.

Last year I explored these challenges from a fresh perspective when I traveled to Japan as a member of the 2015 Peace Study Tour. The tour was generously sponsored by the National Consortium for Teaching About Asia, the Five College Center for East Asian Studies, and the US/Japan Foundation. I was the one Waldorf teacher in a group of twelve educators from around the country. The tour focused on the atomic bombings of Hiroshima and Nagasaki in August 1945 and their effects on people in those cities. We were fortunate to hear accounts of the two events from people who actually were there. These survivors are known as *hibakusha*, or A-bomb survivors, and through their biographies we can see how individuals who endure horrific events can transform their suffering into meaningful deeds for the world.



The Atomic Bomb Dome, Hiroshima, ground zero of the first atomic bomb, August 6, 1945

The tour began in Nagasaki, which has a long and complex history with the West. In 1638 the Japanese government prohibited all contact with the outside world, except on a small, walled, artificial island in Nagasaki Harbor where Dutch traders lived and worked. The government also declared Christianity illegal. At the time, there were many Japanese Christians in Nagasaki and the surrounding area, who had been converted by Catholic missionaries. During the long closed-country period, those Christians practiced their faith in secret, although many were discovered and martyred. When Japan was reopened in 1853 and Christianity made legal, the "Hidden Christians" emerged, built a cathedral in Nagasaki, and became known for their work with the poor and outcast of the city.



Statues outside the Urakami Cathedral in Nagasaki, target of the second atomic bomb

According to local legend, when the second atomic bomb was dropped on August 9 at 11:02 a.m., the pilot of the Bockscar aimed the bomb at the twin-spired cathedral, which stood prominently on a hill near the center of the city. In an instant, nearly 7000 of the city's 8000 Christians perished, more than had died in 200 years of persecution.

How can a teacher share with students something inspiring, hopeful, courage-imbuing in such an apocalyptic catastrophe? Perhaps it is in the stories of individuals who reacted to the tragedy in a courageous, self-sacrificial way. One such hero is Dr. Takashi Nagai (1908–1951), sometimes called the "Saint of Nagasaki."

Dr. Nagai was a resident of Nagasaki who had converted to Christianity. He served as a medic in the Japanese army in the 1930s in China and is said to have treated local people and enemy wounded as well as Japanese soldiers. Perhaps because of the brutality of the Japanese invasion, Nagai developed a strong distaste for war, an extremely unpopular and indeed dangerous attitude in wartime Japan. In Nagasaki in the early 1940s, he worked to eliminate tuberculosis. Exposed to excessive X-ray radiation, he contracted leukemia. Early in 1945, Nagai was given three years to live.

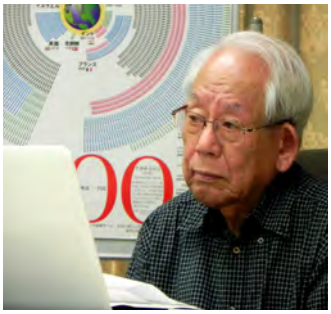
Photos by Anna Zay

Nagai survived the bombing but lost his wife, finding only a charred puddle and her melted rosary. Despite his own injuries, Nagai ministered to victims of the bombing until he himself collapsed.

In his last years, Nagai was bedridden. During the day, as a revered member of the community, he received visitors, then wrote into the middle of the night. He wrote seventeen books, describing his experiences, advocating for peace, pointing out Japan's complicity in the atomic bomb tragedies, and advocating for a world without nuclear weapons. Before his death in 1951, Nagai sent his calligraphic rendering of the word "peace"—*heiwa*—to one thousand acquaintances around the world.

The day we visited the museum dedicated to Dr. Nagai in Nagasaki, groups of schoolchildren were there, learning about this man, his courage, and his idealism. His life and work continue to inspire.

Yoshiro Yamawaki, also a survivor of the bombing, is active in Nagasaki today, advocating for peace. He was eleven years old in 1945. The day after the bombing, he went with his brother to look for his father. Charred bodies lay everywhere. The boys went to the river and then to the devastated steelworks, where they found their father's body. They were horrified when they tried to gather the bones for Buddhist burial and the bones crumbled into dust. Mr. Yamawaki suffers from cancer, as do his brothers and daughter. He continues to tell his story so that no one should have to suffer as he and others have. The telling of the story is obviously very painful for him, but he has raised the awareness of many people, and his testimony stands as a powerful warning against the use of nuclear weapons. A transcript of his narrative is available at: http://nagasakipeace.jp/english/survivors/yoshiro_yamawaki.html



Yoshiro Yamawaki, hibakusha*, with a chart showing nuclear proliferation*

My sense that Mr. Yamawaki has found purpose in his retelling is confirmed by the research of Masaya Nemoto, an anthropologist who has determined that hibakusha are helped by recounting their experiences.

Another survivor, but of the first atomic bomb in Hiroshima, Sadako Sasaki was two years old when the bombing occurred. She died in 1955 at age twelve from leukemia. Her story is told in the book *Sadako and the Thousand Cranes*. Her brother Masahiro Sasaki has established a foundation to promote the teaching of *omoiyari-nokokoro*—"the compassionate heart." It is meant to encourage compassion, gratitude, and understanding of difference in daily life for both adults and children. This principle is part of the peace education practices in Nagasaki and Hiroshima schools.



Calligraphy by Dr. Takashi Nagai of the characters for heiwa*, Japanese for "peace"*

In studying twentieth-century history with high school seniors, I bring the example and testimony of these survivors of the atomic bombings. Victims of some of the darkest moments in the twentieth century, they bring a message similar to that of the Holocaust survivors. Good can come even out of suffering. And never again should we allow this to happen. We explore these themes by reading John Hersey's *Hiroshima* and Viktor Frankl's magnum opus, *Man's Search for Meaning*.

By interweaving the study of survivor biographies in the classroom with an analysis of the sources of prejudice, the origins of the Pacific war, and the controversial dual role of Japan as perpetrator of war and war crimes and victim of the first use of the atomic bomb, we can help our students who study modern history on multiple levels:



Anna Zay with Masahiro Sasaki, holding an origami peace crane made by Anna's son

- as individuals who suffer and struggle to make sense of their own suffering
- as United States citizens (or residents) who share in the dual historical role our country played as the liberator in World War II of Europe and much of Asia and also as the first and only nation to use the atomic bomb, and
- as world citizens who can be freed, through empathy for suffering, to take up their task at Michaelmas and every day to help realize the ideals of justice and peace in their lives and in the lives of others. ʘ

ANNA ZAY *has been teaching history and humanities at the Kimberton Waldorf School since 2000. She serves on the upper school core team and is director of college guidance.*

Photo above by Steven Wright, Union of Concerned Scientists

Anthroposophic Medicine

BY ALICIA LANDMAN-REINER, MD

I am an anthroposophic/holistic physician, and parents in my practice often describe to me their first visit to our local Waldorf school to see if it suits their children. Some report that, while Waldorf seems different, they feel this school would suit their child. Other parents feel they have found exactly the right place for their child's education. One mother told me that she walked into the kindergarten with its softly tinted walls and fabrics, saw the homemade dolls and simple play materials, and began to cry. When I first encountered Anthroposophic Medicine (AM) decades ago, as a living activity, I reacted like that mother.

At age twenty-three, a lapsed premedical student, I had the opportunity to watch a gifted physician in action. I was a caregiver in a school for children with developmental challenges. Thomas Weihs, a physician visiting from Scotland, had decades of experience working with such children from an anthroposophic medical perspective. I described for him the home life of one of the children in my care, whom he then met and talked with. Afterwards, he told the care team what he had seen, not giving a diagnosis but using images and concepts to describe this child's strengths and challenges specifically, uniquely, and respectfully. For each child Dr. Weihs saw, he recommended particular activities (such as therapeutic horseback riding, work with clay, or movement therapy), naturally sourced medicaments, and body therapies (such as herbal compresses or therapeutic massage). I felt wonder that such a medical approach existed and gratitude that the children were thriving under such care. I had found home.

I resumed life as a premedical student and went through medical school and residency. I then quickly learned German so that I could go to Germany and do the training in Anthroposophic Medicine.

It might be said that Anthroposophic Medicine is to medicine as Waldorf Education is to education. In Greek, *anthropos* means "the human being," and *sophia* means "wisdom." Anthroposophic Medicine is the seeking of wisdom through and about the human being in health and illness. Like Waldorf Education, Anthroposophic Medicine is founded on the understanding of the human being articulated by Rudolf Steiner, scientist, philosopher, and spiritual teacher, in the late nineteenth and early twentieth centuries.

Mainstream medicine is based on a materialistic, mechanistic view of the human organism as a very complex machine. This view looks at human beings but also plants and animals as elaborate mechanisms that can be fully understood by biology and chemistry and explained through the laws of physics. Anthroposophic Medicine presents a different view, understanding the human being as an integrated organism comprised of body, psyche or soul, and spirit (individuality). A true healing medicine, therefore, must look at the whole human being and address the needs of each aspect in an integrated way, in a way that relates to the other aspects and to the whole.



Ita Wegman and Rudolf Steiner, collaborators in the founding of Anthroposophic Medicine

In Anthroposophic Medicine, this concept of the human being enriches the work of the doctor and nurse. It takes into account the wholeness of the living body, our rich, colorful inner lives, and every individual's capacities to create, to grow, to heal, and to love.

Photo at top: Silica/quartz crystal (SiO_2)

Anthroposophic physicians and nurses are all fully educated, trained, and certified medical professionals (MDs, RNs, DOs, and so on) who have supplemented their medical training with an anthroposophic medical course. When I finished my residency, I had to go to Germany for this training. Today it is available in English in the United States, as well as in a number of other countries around the world. I teach in the training in the United States.

As Dr. Adam Blanning describes in an accompanying article, the anthroposophic medical training is a bit like Waldorf Education for adults. It includes eurythmy, various artistic activities, and nature observation and sketching, all of which promote personal development. These activities are not unrelated to one's work as a medical professional. A more well-rounded, empathetic, observant human being will make a more effective healer. Learning Anthroposophic Medicine is not just an accumulation of facts, but involves a path of inner development, mindfulness and meditative practice, and a reverence for the process of illness and health. Anthroposophic Medicine nurtures the individual moral and spiritual development of physicians and other health professionals, so that they can offer a deeper level of healing to their patients.

Many of the physicians and nurses who take the training are Waldorf parents. They often acknowledge that what they experience in the training is for adults and professionals, but that it is similar to what their children are experiencing as Waldorf students.

The training has a rigorous, practical clinical side. Those attending learn techniques for diagnosing the physical but the soul and the spiritual condition of the patient as well. Also, they learn about the various therapeutic resources that are used in Anthroposophic Medicine. These include potentized plant- and mineral-based remedies, dietary adjustments, and lifestyle changes that the physician can prescribe. The therapeutic resources also include treatments suggested by the physician but applied by trained therapists and nurses. Among these are a form of therapeutic massage, various kinds of herbal compresses, and therapies involving visual arts, music, and therapeutic eurythmy.

Many of these healing approaches involve the active participation of the patient. In Anthroposophic Medicine the patient is seen as crucial to the healing process, as a partner with the physician in the regaining of health. Medicine depends, at its most fundamental level, on the patient's "will to heal." That healing impulse allows for deeper nourishment—both for patients, and for the practitioners who care for them. The relationships thus established do not "merely intend to restore a former healthy condition . . . but to provoke a new level of the organism's and the individual's inner strength."[1] The patient's own will to come through and even mature through the process of dealing with illness is then fully met. In such a patient-doctor relationship, all participants can grow.

The potentized medicines made from plants and minerals play an important role in treatment. Anthroposophic Medicine has pioneered a method for investigating medicinal properties found in plants and minerals in nature. Knowledge of healing plants has been used in many healing traditions. However, this knowledge, often passed down orally, is rapidly disappearing.

In Anthroposophic Medicine, it is understood that medicinal plants show their particular properties through their form, the relationship of roots, stem, leaves, and blossom, their habitat, and their relationship to time. Learning the language of form and time can bring specific insights into the medical value of plants. The anthroposophic medical approach is a renewal of traditional plant knowledge, but in a new and exact way. This method can also be applied to minerals that can be used therapeutically, such as silica, sulfur, and iron. It can reveal the living connection between a plant or a mineral and the illness process it can help to balance.[2,3] This approach and the knowledge gained from it differ from the analytic methods and the resulting uses of standard pharmacology.

Mainstream medicine characterizes health as the absence of disease, often translated as the absence of symptoms of illness. This perception drives many modern treatment recommendations toward the suppression or management of symptoms. Anthroposophic Medicine takes a much more dynamic approach to health and illness, always searching for what symptoms or processes may actually represent the body's intrinsic response to imbalance, and which therefore may be crucial to the healing process.

This dynamic approach has led to innovative research and treatments in many areas, including:



Among the plants used in anthroposophic medical remedies are gentian, arnica, and horsetail or equisetum. Paintings by Walther Roggenkamp (1926–1995)

- the relationship between suppression of acute inflammatory processes (especially in childhood) and an increased risk of chronic allergic or inflammatory illnesses later in life
- stimulation of the immune system in cancer treatment, particularly through the use of mistletoe preparations
- the use of multidisciplinary therapies (massage, movement, art and music therapies) with improved outcomes and lowered economic burdens for chronic disease



Einreibung *is an AM therapy in which plant oils are gently rubbed into the skin and used to treat conditions such as poor circulation, muscle cramps, and fatigue.*

This approach and the broad array of healing techniques provide new ways of dealing with some of the health issues that have resisted the great scientific advances of modern medicine—chronic illness, antibiotic resistance, pain management, children's learning and attention problems, and mental health care. As a family doctor, addressing needs in real time, my experience is that this approach gives me powerful tools for uncovering the source of my patients' problems and helping them.

Anthroposophic Medicine was founded nearly a century ago by the Dutch physician Ita Wegman (1876–1943), who, working in close association with Rudolf Steiner, founded an integrative medicine hospital and natural-medicines pharmacy. Today, Anthroposophic Medicine is a well-established, integrative medical approach, woven into modern health care in doctors' offices and hospitals, and practiced by thousands of health professionals. Originating in Europe and most developed on that continent, Anthroposophic Medicine is now found in eighty countries. In some countries, it has been utilized with a particular emphasis. In Switzerland and Germany, there are large community and university hospitals; in Sweden and Italy, specialized hospitals; in the Philippines, in holistic training for lay health workers; in Chile, a popular elective medical course; in Peru, integrative cancer care; in Egypt, health care for organic cotton farm workers; in Israel, palliative care; in New Zealand, care of the disabled; and in Canada and the United States, primary care practices and several thriving elder care communities.[4]



The Ita Wegman Clinic in Arlesheim, Switzerland, founded 1921

Anthroposophic medical professionals are producing groundbreaking research that evaluates the integrative and anthroposophic model of care, assesses the effectiveness and safety of anthroposophic medical therapies, and examines patient satisfaction and cost.[5] In Germany in the 1970s and 1980s, integrative hospitals were founded as well as a university (Herdecke-Witten) that includes a medical school. A chaired professorship at the university, initially for the study of complementary medicine, was renamed in 2009 as Chair for Medical Theory, Integrative Medicine, and Anthroposophic Medicine. The clinical research and teaching center at Herdecke-Witten is recognized for its high scientific and research standards. There and at other sites, including the University of Bern, Switzerland, much pioneering research regarding Anthroposophic Medicine is being conducted.

In 2006 the Swiss government commissioned a formal assessment of Anthroposophic Medicine. Of 265 studies of the anthroposophic approach, 253 showed benefit, 12 no effect, and one negative effect compared with the standard treatment. This body of work is summarized, including an assessment of the quality of evidence, in English.[6] Research is ongoing and increasing in scope. A website for anthroposophic medical research is under construction.

Today more and more patients and physicians are dissatisfied with the standard medical model. Studies indicate that 45% of Americans have turned to complementary and alternative medicine (CAM) for a health problem.

A patient in my practice who was dealing with cancer once complained to me, "I asked my oncologist how I could participate in my healing. She said, '*You can't. Just take the chemotherapy.*'" My patient was shocked: she believed that her person and her body were profoundly interwoven, and that she could surely affect her healing process by how she lived, by the attitudes and mood she cultivated. I knew her oncologist to be dedicated and smart, but she missed the point because of her *view of what the human organism is*, inculcated in her long scientific and medical training: a very complex machine. From this point of view, in case of human illness, as in case of a mechanical problem in a car, repair is best left to the mechanic.

More and more health professionals are similarly dissatisfied with a medical model based on the idea that people, animals, and plants are elaborate mechanisms

that can be fully understood by biology and chemistry, explained solely through the laws of physics. Many health professionals seek something more. A 2012 poll found that 80% of doctors rated their profession's morale as "somewhat low or very low." Nearly half reported symptoms of burnout. That syndrome of emotional fatigue and sense of frustration is rooted in a lack of meaning.[7] Of course there are other problems with our medical system, which can challenge and frustrate health professionals' idealism. But even in a challenging system, compassion and reverence for life are nourished by *our concept of what the human being is*. Nurse, doctor, and patient alike are nourished by a model of humanity, health, and illness that accounts for the body-soul-spirit constitution of the human being.

It is easy to criticize the one-sidedness of reductionism and materialism in modern medicine. The challenge is to present a comprehensive alternative. Traditional medical systems such Chinese medicine (TCM) and Indian medicine (Ayurveda) offer refreshingly holistic complements to what the scientific model lacks and offer valuable insights and healing techniques.



Herdecke Community Hospital, Herdecke, Germany, a 500-bed hospital in which Anthroposophic Medicine is practiced

Anthroposophic Medicine offers a comprehensive alternative model, founded on ideas that can be expressed as clearly, precisely, and specifically as the scientific spirit demands. It offers concepts and tools for understanding the individual patient as a being of body, psyche (or soul), and individuality (or spirit). Almost a century ago, Rudolf Steiner presented such a comprehensive medical model that integrates body, soul, and spirit. For nearly a century, health professionals and scientists inspired by Dr. Steiner have been developing and enriching this approach.

Today, in most mainstream medical institutions, there is increasing interest in and application of integrative and holistic medical approaches. In this context, Anthroposophic Medicine has much to offer—a medicine for the whole human being in body, soul, and spirit. ☉



Iron (shown here as an iron-encrusted ferrochrome crystal) and sulfur are among the mineral elements used in anthroposophic medical remedies.

For more information about Anthroposophic Medicine, including a national listing of doctors practicing Anthroposophic medicine, please visit the following websites:

Paam.wildapricot.org
Ivaa.info
Aamta.org

Notes

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ALICIA LANDMAN-REINER *practices anthroposophic and family medicine. She has had the privilege of working with Waldorf faculties for many years. She founded and directed physicians' training programs for PAAM (Physicians' Association for Anthroposophic Medicine) from 2000 to 2015, and is on the PAAM Board. She chaired the American anthroposophic physician-certifying body, and the American umbrella association (AAMTA) for Anthroposophic Medicine and therapies. Her medical training was at Albert Einstein College of Medicine, New York, and Brown University's Family Medicine Residency. She and her husband live in Moab, Utah.*

Waldorf School for Doctors and Nurses

BY ADAM BLANNING, MD

Anthroposophic Medicine and Waldorf Education are closely related. Anthroposophic Medicine came into being in the early 1920s, not long after the first Waldorf school was founded in Stuttgart in 1919. Rudolf Steiner recommended that the school engage a medical doctor trained in Anthroposophic Medicine and that the doctor work in collaboration with the teachers in the school to help the children develop in a healthy way. Since then, the ideal for Waldorf schools has been that the parents of children in the school have access to a physician practicing Anthroposophic Medicine to deal with physical and other health issues. The following article describes how medical professionals have a Waldorf-like experience in the process of being trained in Anthroposophic Medicine.

—R. E. K.

Is there a Waldorf school for medical professionals? Yes, there is, and the school exists in the United States and in over twenty other countries around the world.

Doctors and nurses and other practitioners who wish to incorporate the principles and healing resources of Anthroposophic Medicine into their work can attend a training course called the International Postgraduate Medical Training (IPMT). It is an annually offered, seven-day program that presents the underlying concepts and practical techniques of Anthroposophic Medicine. Anthroposophic Medicine strives to deepen and enrich standard medical practice. Thus the IPMT does not seek to replace prior medical training but to augment it with a more comprehensive understanding of the human being.

Everyone begins the day with group eurythmy, then moves between various small group and workshop activities. An important aspect of Anthroposophic Medicine is *cultivating a science of observation*—a true "phenomenology" (study of the phenomena of the natural world). This study is practiced each morning in small groups, with participants directly observing healing plants. The goal is to better understand how inherent functional processes and medicinal properties can be observed in the outer shape and growth characteristics of a plant. This practice helps re-enliven the way we see the outside world.



Amidst the greenery of Raphael Garden at Rudolf Steiner College in California, participants discuss the foundations of Anthroposophic Medicine.

Next comes a session of small group "text study." This focuses on chapters from the classic integrative medical text *Fundamentals of Therapy*, a book written by Rudolf Steiner and Ita Wegman, MD. Wegman was Dr. Steiner's primary collaborator when he laid the foundations of Anthroposophic Medicine almost a century ago. Such shared text study brings pictures for a truly holistic way of viewing the human being, and helps to develop *a vocabulary for the living interplay between the physical, functional, emotional, and spiritual aspects of illness and healing.*



Participants observing and studying the chamomile plant, an ingredient in some therapeutic remedies used in Anthroposophic Medicine

Afternoons are dedicated to clinical workshops, taught by experienced practitioners and international guest faculty. These sessions teach practical

Photo at top: Participants and instructors gather for morning eurythmy. Photos by Sandy Musclow

skills, bridging holistic ideas with clinical application. Anthroposophic Medicine is continually offering new insights into such diverse topics as chronic neurologic disease, children's development, allergies, palliative care, cancer treatment, and natural treatments to help avoid antibiotic resistance. With nearly 500 clinical studies on anthroposophic medical treatment published in recent years, and active ongoing research networks, Anthroposophic Medicine is working to bring insights into the interconnected influences on health and into *the body's own capacities for healing*.



Sculpting the human heart in clay

After dinner come interdisciplinary common gatherings for the different groups participating in the training. These groups include those on the "prescriber's track" (medical doctors, doctors of osteopathy, naturopathic doctors, nurse practitioners, and physician assistants); those on the "nursing track" (registered nurses and licensed practical nurses); and those in the rhythmical massage training. The evening presentations explore paths of self-development.



Drawing the dynamic movements that stand behind the form of the human heart

Nourishing the heart of the healer stands as an essential task for the renewal of medicine, particularly when health practitioners are suffering such high rates of burnout, depression, and overwhelm. Finding the will to heal unites us across all disciplines as we strive to understand the greater meaning of illness and uncover sources for replenishing our love, interest, and compassion for the other.

The IPMT is a unique gathering of thoughtful and committed individuals, striving to find deeper connection to their medical work. As Waldorf Education works to educate the whole human being, Anthroposophic Medicine helps us be aware of ways to support and heal the whole human being. And, since the IPMT is akin to Waldorf school for doctors and nurses, participants sometimes even get to draw with colored pencils!



Presentation about the pharmacology of Anthroposophic Medicine

The complete IPMT curriculum is offered over a series of five successive one-week yearly sessions. The program is open to fully trained medical doctors and nurses. One can begin the program with any of the sessions, since the series repeats. Participants receive a certificate after each session and can be certified as an anthroposophic doctor or nurse after they have attended all five and have participated in a mentoring program. Some medical professionals continue attending the IPMT even after being certified. IPMT trainings are currently held in twenty-six countries around the world—in South America, Europe, Asia, and Australia.

The North American IPMT is organized by the Physicians' Association for Anthroposophical Medicine (PAAM). Information is available at: www.paam.net. PAAM offers other educational resources, including mentoring with a certified anthroposophic doctor and distance learning courses. ☙

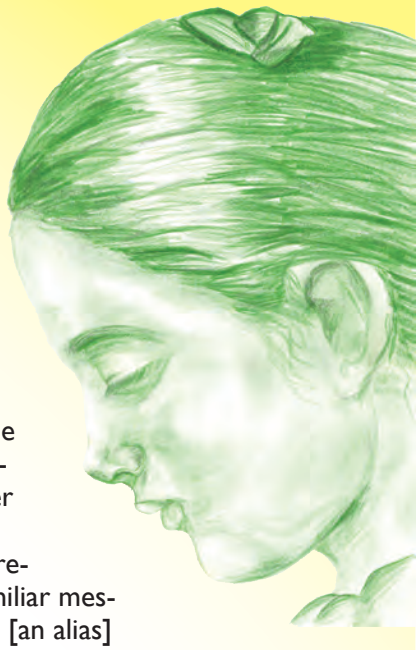


ADAM BLANNING *is a graduate of the Denver Waldorf School and the University of Colorado School of Medicine. He is now a Waldorf parent, practices in Denver, Colorado, and directs the training programs for the Physicians' Association for Anthroposophic Medicine (PAAM). He loved attending Waldorf school so much as a child that he has never completely left.*

What about the Quiet Ones?

Respecting the Gifts of Introverts

BY DAVID SLOAN

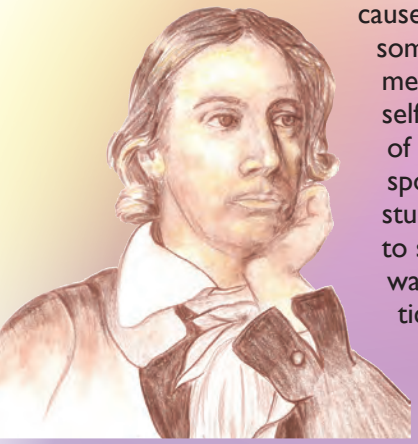


Birthdays are usually a cause for great celebration in adolescence. They proclaim that the honoree is one step closer to a driver's license, to high school graduation, to long-awaited independence! However, in our Waldorf high school, I recently heard a revelation from one of our quieter eleventh graders that gave me pause. She confessed a sense of mounting dread at having her upcoming birthday "celebrated" in school. Why?

We've borrowed a tradition from other Waldorf schools of having the birthday boy or girl stand in the center of a large circle while the entire student body recites a verse by Goethe:

> As on the day you were bestowed on earth,
> The sun and planets ranged themselves in greeting
> Until you prospered swiftly and with strength,
> In keeping with the fate with which you came.
> So must you be, you cannot flee from self.
> Already thus spoke sybils and the prophets.
> Nor time, nor any power can destroy,
> A form engraved, which nurtures self in living.

Although the verse may lack the breezy good cheer of the more conventional "Happy Birthday" song, in and of itself it seems to offer no cause for trepidation, even with its somewhat unsettling pronouncement that "you cannot flee from self." However, the very thought of having to stand "in the spotlight" at the center of the student circle, then being asked to share some birthday memory, was enough to drive this particular student to consider concocting an illness *on her own birthday* so she wouldn't have to undergo this "mortifying ordeal."



John Keats (1795–1821) ("When I have fear that I may cease to be …"), like many great poets and writers, was an introvert.

An even more extreme case occurred recently when a student left a Waldorf school because, as the boy's mother described, the teachers hadn't found a consistent way to validate the quieter ones in their classes. She also referred to the many teacher reports that had reiterated a familiar message; in essence, "If only Owen [an alias] would speak up more in class, he would get so much more out of French . . . or biology or English/math/history." Yet, she lamented, what if Owen is not inherently talkative? How do Waldorf teachers account for, and accommodate, a less outwardly demonstrative student with a more introverted learning style?

In truth, over the past decade most Waldorf schools have had to confront this issue of how to address increasingly diverse modes of learning. Many schools have brought into their faculty circle exceptionally gifted educational support personnel who work both individually and in small groups with students who require such assistance. However, most of these students have been tested and/or identified as having "certified" learning differences. What about those young people whose most distinct characteristic as learners is their introverted nature?

Author Susan Cain recently wrote a bestselling book entitled *Quiet*, in which she chronicles how our culture's schools and workplaces have both inherited and perpetuated what she terms "the extrovert ideal."[1] This societal bias, she argues, not only glorifies those convivial, dynamic, expansive attributes in extroverted people; it also grossly undervalues those of a more introverted character, who would rather deliberate than rush to some impulsive decision, who enjoy solitude more than socializing, and who prefer introspection to external stimuli.

The author argues that the difference between extroverts and introverts has more to do with their reaction to this last factor—external stimulation—than it does with any simplistic distinction between a shy and outgoing disposition. Extroverts *need* stimulation through social interaction and bustle;

Drawing at top: "Young Woman"—after Renoir. Both drawings on this page by Phillipe Holmstrom, while a high school student at Sacramento Waldorf School

they crave the give-and-take of conversation, the electricity a party can generate, the excitement that comes from spontaneity.

By contrast, introverts are much more comfortable with less coming at them. They prefer more intimate social settings.

> [Introverts] listen more than they talk, think before they speak, and often feel as if they express themselves better in writing than in conversation. They tend to dislike conflict. Many have a horror of small talk, but they enjoy deep discussions.[2]



Dale Carnegie (1888–1955), non-introvert champion of go-getter extroversion

Our Western world has embraced this "extrovert ideal" in part, claims Cain, because those stereotypical qualities linked to extroversion have for decades been associated with worldly success. Dale Carnegie's *How to Win Friends and Influence People* was an early self-help guide extolling the value of developing a personality that is "bold and entertaining."[3] Charm, likability, effusiveness, and charisma were all part of a "sell-yourself" package that has become so ingrained that we now have a cultural love affair with self-promotion.

At first glance, it seems that Waldorf schools can hardly be accused of reinforcing this seemingly boundless, one-sided predilection for extroversion. After all, we Waldorf educators pride ourselves on cultivating balance in our students' lives through our multifaceted curricula, where outer modes of expression complement inner activity, where artistic and practical pursuits share equal billing with intellectual endeavors. Surely, our less limelight-seeking, less verbal students can find their niche through dance or poetry or stained-glass design or bluegrass music. Surely, we honor those quieter, more interior students—don't we?



Anton Chekhov (1860–1904), Russian writer and physician, who, blessed with the typical introvert's compassionate nature, ministered pro bono *to Russia's peasantry.*



The young John Gielgud as a convincingly introspective Hamlet—"There is nothing, either good or bad, but thinking makes it so."

Thinking back to the dread-inducing "birthday circle," I began to ponder whether we had built other such experiences into our program that might unintentionally cause certain of our sensitive, introspective students more than the usual teenage anguish. While we Waldorf teachers boast of having a curriculum designed to bring out the best in each individual, I wondered if certain elements of our educational approach are skewed to favor our more gregarious, intrepid types.

In humanities courses, we tend to orchestrate classes in a seminar-style fashion, with a strong emphasis on discussion, encouraging students to express their views and to challenge others. A Greek history block might culminate in a classic debate between "representatives" from Athens and Sparta over the issue of which polis is the greater. Such a debate can be a highlight of the course, complete with articulate, well-argued positions, passionate exchanges, verbal fireworks! Such excitement seems to bring out the best in our quicker-thinking, more outwardly eloquent and confident students.

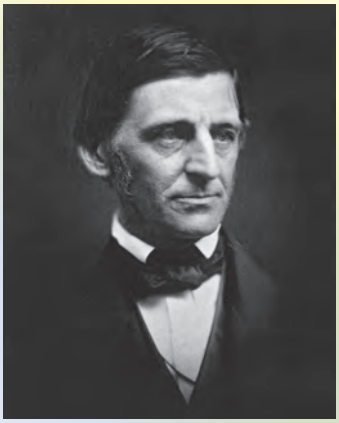
However, what if a young person feels uncomfortable in such a setting, especially after the prepared statements have given way to more off-the-cuff, extemporaneous rebuttals to arguments? What about those more introspective, slower-processing, risk-averse types, for whom the crucible of a debate might not call upon their greatest strengths?

I also thought about our requirement that every student act in our class plays, no matter how small the part, and perform in our twice-a-year musical concerts. I recalled a painful childhood memory of preparing offstage to play in a piano recital. The entire preperformance nightmare—the sweating, nausea, pounding heart, constricted breathing—came rushing back, and I realized that I had more in common with my shyer students than I had first presumed.

Drawing by Zachary Elliston, while a high school student at Hawthorne Valley Waldorf School

Of course, in a Waldorf school, it makes perfect sense that we require our students to participate actively in their own education, whether it be in an animated debate, a piece of research to be shared as a formal presentation to the school community, or a role in a class play. At its core, Waldorf Education is designed to have young people stretch themselves beyond their own perceived limits.

That said, we could also learn to adopt in our teaching practices some of the very qualities considered assets in our more introverted students:



America's 19th century writers and poets included many notable introverts, including Ralph Waldo Emerson (1803–1882) and . . .

1. *Restraint*—varying the tempo and intensity of classes. Not every lesson has to be delivered at breakneck speed, or with high wattage entertainment value.

2. *Thoughtfulness*—providing opportunities for reflection in class. This could involve individual written reflections that lead into paired or small group conversations, that culminate in deliberate, thoughtful class discussion.

3. *Discernment*—observing carefully whether seemingly dreamy students are actually "checked out," or whether, without fanfare, they are inwardly and actively engaging in the material at hand.

Finally, we humanities teachers can serve our less outwardly demonstrative students by introducing them to their "own kind," i.e., like-minded introverts from literature. Susan Cain repeatedly describes how painful it can be for introverts to go through life in a world that idolizes extroversion. How often will young people adopt behaviors that run counter to their true nature, just for the dubious goal of satisfying others' expectations?

So it is imperative that we acquaint students with both "orientations" to life; ninth graders need to meet not only the outrageous, exhibitionistic Bottom the Weaver in Shakespeare's *A Midsummer Night's Dream*, but also the reluctant seer Tiresias in Sophocles' *Oedipus Rex*, who only reveals the nightmarish truth of Oedipus' fate after being publicly threatened.

In the tenth grade, students encounter in the ancient epic of *Gilgamesh* the archetypal clash of opposites. On one hand, there is Gilgamesh, the larger-than-life king of Uruk, who is so imperious and impulsive and so fearful of being alone that he sleeps with all the brides-to-be in his kingdom. On the other is the instinctive Enkidu, who prefers the company of animals and the solace of nature to the pleasures of so-called civilization. Yet Enkidu and Gilgamesh become lifelong companions after wrestling one another to a draw and recognizing each other as true co-equals. When Gilgamesh's overweening desire to challenge the gods leads to Enkidu's death, the lesson is not lost on the sophomores. Despite his tantrums and his despair, Gilgamesh cannot defeat death, can never win back his friend. Instead, he must acquire qualities embodied by his more introverted companion: sensitivity, compassion, appreciation, and finally, acceptance.



Henry David Thoreau (1817–1862), who lived alone at Walden Pond for over two years, and . . .

Eleventh graders encounter perhaps the most perceptive and complex introspective character in all of dramatic literature—Hamlet. Hamlet does not fit neatly into any psychological category or personality type. However, the torturous self-examination he exposes in his lengthy soliloquies, his acute powers of intuition ("Oh, my prophetic soul"[4]), his high degree of discomfort in social situations, all point to an individual whose native energies are more inner- than outer-directed. Betrayed by those closest to him, Hamlet cannot marshal enough of his noble nature to counter the rampant deception and corruption in the "rotten" state of Denmark.

Yet even as Hamlet ultimately fails to save himself, his loved ones, and the kingdom, four centuries of audiences have empathized with his plight, especially those whose own experience teaches them that being a sensitive soul is no guarantee of protection against the harsher realities of the world.

By senior year, students have usually developed an appreciation for each other's quirks. Individuality is no longer just a vague concept, but a prized goal. Someone who might have been considered an odd duck in ninth or tenth grade is now valued for his or her uniqueness.

As they grapple with the tension between their unfolding identities and the encroachments of societal expectations, twelfth graders find inspiration in a course most Waldorf schools call The Birth of American Literature or The Transcendentalists. In particular, our more introverted students find genuine affirmation in the iconic voices of several great nineteenth-century authors.

From Ralph Waldo Emerson:

> Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another you have only an extemporaneous half possession. That which each can do best, none but his Maker can teach him.[5]

From Henry David Thoreau:

> If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.[6]

From Walt Whitman:

> To these proud laws of the air, the water and the ground,
> Proving my interior soul impregnable,
> And nothing exterior shall ever take command of me.[7]

From Emily Dickinson:

> The soul selects her own society, then shuts the door. . .[8]

Of all of these authors, the contrast between Whitman and Dickinson is perhaps the starkest. Whitman was as expansive in his daring, free poetry as Dickinson was compressed and enigmatic, as outgoing and all-embracing in his nature as Dickinson was cloistered. And yet, they both remind us of the primacy of the interior life that is the lifeblood of our quieter students. We teachers and parents need to remind ourselves that for every exuberant "Bottom"—who vies for the spotlight in class—for every overbearing, needy "Gilgamesh," we need to be as mindful of the less conspicuous "Enkidus" and "Hamlets" and "Emily Dickinsons." We might serve them best by considering their reticent natures less as a challenge to transform them into extroverts than as an invitation to seek the treasures hidden within. ☉



Emily Dickinson (1830–1886), who spent most of her adult life as a recluse in her father's house but composed over 1000 poems



Audrey Hepburn (1929–1993), an introvert but also an icon of Hollywood's Golden Age

Notes

1. Susan Cain, *Quiet: The Power of Introverts in a World That Can't Stop Talking* (Random House, 2013).
2. Ibid., 11.
3. Ibid., 21.
4. William Shakespeare, *Hamlet* (Simon and Schuster, Folger Edition, 2003).
5. Ralph Waldo Emerson, "Self Reliance" from *The American Transcendentalists: Essential Writings*, ed. Lawrence Buell (Random House, 2006).
6. Henry David Thoreau, *Walden and Civil Disobedience* (Barnes and Noble Inc., 2003).
7. Walt Whitman, "A Song of Joys," from *Leaves of Grass* (Bantam Class Edition, 1983).
8. Emily Dickinson, "17," from *Emily Dickinson* (The Laurel Poetry Series, Dell Publishing Co., Inc., 1981).



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 also is the author of two pedagogical books,* Stages of Imagination: Working Dramatically with Adolescents *and* Life Lessons: Reaching Teenagers through Literature. *He recently had a book of poetry published,* The Irresistible In-Between, *and has had poems appear in numerous national journals. At present, David is enjoying one of life's greatest delights—grandfatherhood.*

AWSNA Principles for Waldorf Schools

BY RONALD E. KOETZSCH, PhD AND JOAN CALDARERA, EdD

This past June, the annual delegates meeting of the Association of Waldorf Schools of North America was held at the Detroit Waldorf School. Delegates from seventy-four full-member schools as well as members of the Association's staff and board of trustees attended the three days of talks, regional, and plenum meetings that took place prior to the AWSNA summer teachers conference.

A central agenda item in the meeting was the consideration of and vote on a proposal to adopt a new set of "AWSNA Principles for Waldorf Schools." The seven principles are based on the seven core principles outlined by the Pedagogical Section Council of America in 2013. A task group headed by Melanie Reiser, executive director, membership, and Meredith Johansen, director of accreditation, headed a task group that developed and refined those core principles into the version presented for approval. The proposal was approved by the delegates by consensus.



Melanie Reiser and Meredith Johansen, leaders of the task group that formulated the seven principles

The new principles will serve several purposes. They are criteria for schools applying for full membership in the Association and for member schools that are seeking accreditation by the Association. Also, they provide a standard for accredited member schools in their required periodic self-study.

The adoption of the principles is an important step in the ongoing process of defining what is essential and unique in Waldorf Education and what makes a school merit calling itself a Waldorf school. The urgent recognition of the need to establish a set of clear criteria for Waldorf schools and to use it as the basis of accrediting schools as Waldorf schools goes back to the 1990s. Many fledgling schools, founded more or less on Waldorf Education, wanted to be recognized as Waldorf schools. Many established Waldorf schools were expanding to include a high school. For graduates of a Waldorf high school, the legitimacy of the school became a factor in their being admitted to colleges and universities. In Canada, schools such as the Toronto Waldorf School, were experiencing pressure from the provincial authorities. In 1996 the Toronto school appealed to the Association for help. Accreditation by a recognized agency could help schools maintain their independence and would also encourage adherence to Waldorf principles and practices.

These factors led to a strong interest in accreditation and to the clarification of criteria for accreditation. A first accreditation handbook was published by the Association in 1996. The following year, an Association accreditation committee was formed. As a prerequisite to joining the National Council for Private School Accreditation (NCPSA), the committee created a list of "Fifty-Five Shared Principles." The principles were presented and approved at the Association's 1997 delegates meeting at the Pine Hill Waldorf School in Wilton, New Hampshire.

In 1998 the Association was accepted as a candidate member by NCPSA, and the following year a voluntary program for accreditation began for member schools. In 1999 the Toronto school was the first school to use the principles as the basis for a self-study leading to accreditation. In the early 2000s, the Association began to work with established regional accrediting agencies such as New York State Association of Independent Schools (NYSAIS), the Independent Schools Association of the Southwest (ISAS), and the Western Association of Schools and Colleges (WASC). This gave member schools an opportunity to meet the high academic standards of mainstream independent education while also developing the unique characteristics of a Waldorf school. The Association currently partners with fourteen agencies to offer dual accreditation for our members. About 80% of the accredited schools in the Association are involved in dual accreditation.

The accreditation process then established for AWSNA member schools has two steps or phases. The first step is a self-study in which the school examines itself and judges to what degree it is fulfilling the stipulations of the "Fifty-Five Shared Principles."

The second step is a peer review in which an accreditation site-visit team of educators spends several days at the school to see if it is in fact serving its students and families as claimed in the self-study. The team typically consists of veteran Waldorf teachers and, if another accrediting agency is involved, mainstream educators

as well. The schools that experienced the self-study and peer review found it so helpful that, in 2006, the delegates voted to make a periodic self-study and peer review a requirement of AWSNA membership. Thus a fifty-sixth shared principle was created!

With these developments, it felt as if the Association had entered the mainstream of independent education and, at the same time, was providing a practical and necessary service to its members. We had entered "the Big Leagues" and pretty much on our own terms.

In recent years, many Waldorf schools have gone through this two-step accreditation process based on the fifty-six shared principles. Nevertheless, in conferences and meetings of the last decade, as AWSNA reorganized itself and its leadership, delegates and AWSNA leaders asked each other what it really means to be a Waldorf school. How is Waldorf Education unique and distinct? The future-bearing answer began to emerge through study of the founding of the first Waldorf school nearly a century ago.



Emil Molt (1876–1936), patron of the first Waldorf school, Stuttgart, Germany

When Rudolf Steiner (1861–1925) founded Waldorf Education, just months after the end of World War I, Germany and most of Europe was in political, economic, ideological, and social crisis. Emil Molt, director of the Waldorf Astoria cigarette factory in Stuttgart, asked Steiner to design an educational system that would help develop human beings "who would not make war." Steiner created the first Waldorf school, using as a basis the spiritual understanding of the human being and of the world that is contained in the comprehensive worldview he called "Anthroposophy." The result was an education that recognizes the human being as a spiritual being, that develops in a balanced way the three soul capacities of thinking, feeling, and willing, and that nurtures idealism, independence, empathy, and engagement with the world.

There is perhaps a resonance between our time and the time when the first Waldorf school was founded. Today, a materialistic view of the human being and of the world dominates in human thinking. Education is increasingly abstract and academic, devoid of real experience, the arts, and activities that develop the will. Children and young people live in an ever-increasing, media-driven isolation. They seem to crave personal, social, and even spiritual meaning.



The Stuttgart Waldorf School, built in 1924

The impulse to go to the deep foundation of Waldorf Education led, in 2013, to the formulation of the seven core principles by the Pedagogical Section Council. The Council is comprised of veteran Waldorf educators and guides the development of Waldorf Education in North America. These seven core principles were then refined and developed by the task force headed by Melanie Reiser and Meredith Johansen and were given the name "AWSNA Principles for Waldorf Schools." Approved at the 2016 delegates meeting, they replace the "Fifty-Six Shared Principles" as the basis for the accreditation process. The new seven principles will be used by schools in the self-study phase of the accreditation process and also by the peer review teams on the site visits.

The new principles do not mention the many hallmark features of Waldorf Education, such as the eight-year class teacher, the main lesson block, and Hebrew stories in the third grade. This was done with the expectation that each Waldorf school, using the principles as a basis for innovation, will develop the practices that meet the particular needs of its children, community, and culture. Waldorf schools in British Columbia, Hawai'i, Kansas, and New York can and should differ in how they apply the principles of Waldorf Education.

Below are the seven principles. Rooted in the basic tenets of Anthroposophy, they are meant to apply to and enrich all aspects of school life—academic, social, administrative, and community.

AWSNA Principles for Waldorf Schools

1. *The image of the human being as a spiritual being informs every aspect of the school.*

   Waldorf schools work actively with insights from Rudolf Steiner about the incarnating human being. One core insight is that the human being is a threefold being of body, soul, and spirit. Waldorf Education

enlivens the physical, emotional, intellectual, social, artistic, and spiritual capacities of the human being as the individual moves through the phases of life.

2. *Waldorf schools foster social renewal by cultivating human capacities in service to the individual and society.*

   Waldorf schools foster development so that, throughout life, individuals are motivated to serve humanity with strength of will, depth of feeling, clarity of thought, and the ability to work with others. The educational program is designed to strengthen these fundamental human capacities in our students.

3. *Anthroposophical understanding of child development guides the educational program.*

   Waldorf schools work with the gradual development of the human being from child to adult. This development follows an archetypal sequence of three seven-year phases. During this time, the soul and spirit progressively take hold of the physical body. Each child's development is a unique expression of the human archetype. Each phase has characteristic physical, emotional, and intellectual dimensions.

   The educational program is developed out of this understanding. Core components of the educational program include the student-teacher relationship; the artistic approach; working from experience to concept; working from whole to parts; use of rhythm and repetition; and observation as the foundation for assessment. Each approach is tailored to meet the students in each phase of child development.

   Thus it is essential that teachers have formal preparation in Waldorf pedagogy or are engaged in such preparation.

4. *Waldorf schools support freedom in teaching within the context of the school's shared agreements.*

   The educational program of each Waldorf school is founded on Rudolf Steiner's insights about the growing child, informed by the teachers' ongoing study of Anthroposophy and their professional development in Waldorf Education.

   The faculty of the school works collaboratively and cooperatively to develop, refine, and periodically review the educational program. Individual teachers work creatively with curricular, pedagogical, and assessment components of the program out of freedom and in a way that serves their individual students, the class as a whole, and the school community. This work reflects and respects the shared educational understandings and agreements of the faculty.

5. *The conscious development of human relationships fosters individual and community health.*

   Enduring human relationships between students and their teachers and among the children themselves are at the heart of Waldorf Education. The teacher's task is to work with the developing individuality of each student and with each class as a whole within the context of the entire school. These relationships gain in depth and stability when they are cultivated over a period of years.

   Healthy human relationships with and among parents and colleagues are essential to the well-being of the school. Members of the community are invited to join in developing meaningful, collaborative, transparent forms for working together. Each individual's self-development is encouraged since it is key to the well-being of the whole.

6. *Spiritual development in support of professional growth is an ongoing activity for the faculty, staff, and board.*

   Members of the faculty, staff, and board work in an ongoing way to cultivate their spiritual development with the help of anthroposophical and other study. Waldorf schools create opportunities for shared educational study, artistic activity, mentoring, and research to further this growth and development in service to the students.

7. *Collaboration and shared responsibility provide the foundations of school leadership and governance.*

   Waldorf schools are self-administered. This work is strengthened by cultivating a shared anthroposophical understanding of social interaction. Faculty, staff, and the board share responsibility for guiding and leading the school in the following manner:

   a) The educational program is developed by the faculty under the guidance of the pedagogical leadership of the school.
   b) Administrative activities further the educational program.
   c) The board works strategically to enable legal and financial health in order to realize the mission and vision of the school.

   Governance of the school is structured and implemented in a manner that both cultivates collaboration and is effective.

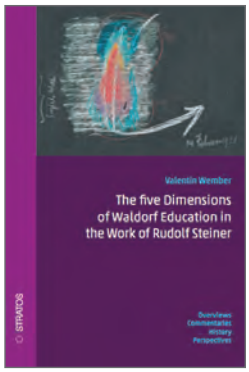
These principles need no explanation or commentary. They speak for themselves, expressing in clear language the heart and soul of Waldorf Education. ☉

Joan Caldarera has been a Waldorf kindergarten teacher and grades teacher. Joan has been at San Francisco Waldorf High School since 1997 as high school chair, head of administration, and currently as humanities instructor.

Book Review

The Five Dimensions of Waldorf Education in the Work of Rudolf Steiner

BY VALENTIN WEMBER Reviewed by John Wulsin



We are fortunate to have Valentin Wember's important book available in English. The author, both knowledgeable and wise, has a deep grasp of the roots of Waldorf Education as well as a sympathetic understanding of the challenges confronting and the riddles living within contemporary Waldorf schools. Wember articulates five essential dimensions of Waldorf Education. Every Waldorf school, regardless of size, location, or age, can find Wember's articulation of the essential elements useful in its particular process of incarnation.

Many people recognize Waldorf Education through its various distinctive features, such as the class teacher, the main lesson, eurythmy, the study of two foreign languages, and collegial leadership. Wember refers to these as "The Big 12" or the first dimension of Waldorf Education. He sees them as analogous to the skeleton, the *physical framework* of Waldorf Education.

The second dimension is the rich variety of teaching methods that promote healthy breathing, healthy sleeping and waking, the harmonizing of polarities, and the development of basic capacities of thinking, feeling, and willing. Wember considers this second dimension to be analogous to the *life* of the education.

The third dimension consists of crucial understandings of the mysteries of human nature and development, the *soul* of Waldorf Education. The fourth is the *spiritual dimension* of Waldorf Education. This dimension includes the teacher's own spiritual activity, explorations of spiritual science, and relationship with spiritual influences, and greatly enriches the education. The Waldorf teacher needs always to be developing "the second teacher within the first," so that the one whose gifts come from the past is always developing into the teacher whom the children need for the future.

The fifth dimension of Waldorf Education Valentin Wember calls simply, perhaps surprisingly, *the enthusiasm of the heart*. In the context of the original meaning of enthusiasm—the gods (*theos*) in (*en*) us—Wember offers this fifth dimension as the distilled essence that should permeate all our Waldorf work. Enthusiasm, the indwelling of the spirit in the heart, clarifies our thinking, lightens our feelings, and strengthens our will. It makes all aspects of the education tingle with life.

Wember's book on the five dimensions of Waldorf Education appears at a crucial time in the life of Waldorf schools. He considers the history of Waldorf Education as it approaches its hundredth anniversary in 2019, as it spreads widely around the world in over 1000 Waldorf schools, and even influences other systems of education. Wember surveys this growth and diversification with the acute awareness that Waldorf schools have varying relationships to these five dimensions. Just as each Waldorf teacher needs to be working to continuously beget "the second teacher within the first," so each school needs to be working to beget the second school—the school of the future—within the first. Each school, striving to grow, will find its own dynamic on the spectrum between doing new things and working in ways that renew its spiritual life. Wember says that the most important method of all is the method of inventing method.

A warning for readers in the introductory section of the book: Do not lose sight of the forest for the trees. At times, Wember refers to a particular subsection of a particular dimension with numbers (e.g. third aspect of second dimension). This fine breakdown can be confusing. I couldn't help thinking of Groucho Marx's comedic rant about, "the first part of the first party, …" Initially these distinctive divisions can be hard to grasp. However, when Wember begins to describe various dimensions, the references become clear. The end result is one of the most lucid, comprehensive pictures of Waldorf Education I have read. ☙

JOHN WULSIN *recently retired after thirty-five years as an English and humanities teacher at Green Meadow Waldorf School in Chestnut Ridge, New York. John and his wife, Jane, now live in Austin, Texas, where John is a mentor at the Austin Waldorf School.*

Tübingen, Germany: Stratosverlag, 2016 • 278 pages • $20.00
Not available in bookstores
Order at www.stratosbooks.com (Price includes shipping.)

The Detroit Waldorf School Celebrates Fifty Years of Service to Children

BY RONALD E. KOETZSCH, PhD

The big increase in the number of Waldorf schools in North America began in the 1970s, so the number of schools founded more than half a century ago is small. (Please see box.) Each of those schools is alive and well today. That is testimony to the dedication and hard work of many generations of teachers, parents, administrators, alumni, and children. This year, the Detroit Waldorf School has joined this special group as it celebrates its fiftieth birthday.

Rudolf Wilhelm was a Detroit physician who had been born in Germany and who had had a Waldorf school education there. In 1964 Dr. Wilhelm and his wife, Amelia, were concerned about the quality of education available in the city. They invited noted Waldorf educators Herman von Baravalle and Werner Glas to visit and give talks about Waldorf Education. In 1965 a Waldorf preschool was started in the basement of a church. On September 6, 1966, the initiative school moved into a large, beautiful building that had formerly been a private school for girls. The building was situated in an elegant neighborhood called Indian Village. The Detroit Waldorf School is still located in that building.

In 1965 Detroit had about 1.5 million people and was still a relatively thriving metropolis. But the long, gradual decline in population (due to white flight to the suburbs) and in wealth (due to the decline of the American auto industry) had begun.



A student recorder quartet, from days of yore, exact vintage unknown!

In the next decades, the school had ups and downs that reflected the social and economic upheaval around it. In the late 1970s, a split in the school led some teachers and parents to found a breakaway school. A decade later, another painful controversy caused many parents to leave the school. Around the same time, the fledgling high school closed, and the teacher training program, founded in 1967 by Werner Glas, moved to Spring Valley, New York, and became Sunbridge College.



The home of the Detroit Waldorf School was designed by the noted architect Albert Kahn and built in 1913.

A possible relocation to the suburbs had been a frequent topic of discussion among the faculty and board. In 1987, however, the school community resolved that the school belonged to Detroit and

Waldorf Schools in North America Founded More Than Fifty Years Ago

Rudolf Steiner School of New York City, 1928
Kimberton Waldorf School (PA), 1941
High Mowing School (NH), 1942
The Waldorf School of Garden City (NY), 1947
Green Meadow Waldorf School (NY), 1950
Highland Hall Waldorf School (CA), 1955
Sacramento Waldorf School, 1959
Honolulu Waldorf School, 1961
Camphill Special School-Beaver Run (PA), 1963
Detroit Waldorf School, 1966

would remain there, no matter what outcome that decision might bring. Conditions in Detroit were difficult and got worse. As the national economy slid into recession, the school faced very hard times. In a few years, enrollment went from close to 200 students to about 120. The school was a hairsbreadth away from dissolution. Fortunately, there was a rainy-day fund created by small reserves invested by longtime treasurer Eric Winter. Also, devoted teachers and staff were willing to forgo raises and even to accept pay cuts. Teachers and parents were able to accept the necessity of combined classes, with the eight elementary grades morphing into just four.

Very importantly, the school reevaluated its thinking and practices concerning the financing of the education. It was realized that no family, even a family paying "full tuition" was actually paying the full cost of educating their child. The question became: How can each family contribute, through time, effort, and money, to the resources needed to educate the children in the school? From this questioning and working together came the adoption of the Accessible Tuition Program (ATP).



Playground slide, from the early days of the school, exact date unknown!

The ATP is based on transparency and a sense of shared responsibility for the operation of the school. The school shares its real needs, financial and other, with the parent community. Each family (or individual parent) shares the reality of its own financial situation. In face-to-face conversations, parents and school staff together decide on the sustainable—for the parents and the school—tuition to be paid by each family. The ATP not only has balanced the school budget, but it has greatly strengthened the commitment of families to the school and has helped create a vibrant, cohesive, mutually supportive school community. The finances of the school are helped by popular and successful fundraising events such as an annual walk-a-thon and an auction.

During this period of reappraisal, the school realized that it had become rather insular. It had cut itself off from the larger Detroit community and its challenges, but also from the support and opportunities to be found there. Since then, DWS has been reaching out to sister organizations with similar ideals and goals. One fruitful alliance has been with the burgeoning urban agriculture movement in the city. Detroit has many vacant areas that enterprising, mostly young, people are turning into gardens and mini-farms. With the help of several Waldorf high school science teachers, the school has created a place-based environmental awareness and sustainability curriculum that has been shared with other schools across the globe.



The DWS playground today

Detroit is currently enjoying a renaissance. People are now moving into the city, many of them young couples with children. DWS is now thriving. It has a total of 240 students in its kindergarten and grades one through eight. The preschool Children's Center is full and has a waiting list, as does grade one. The school is racially and ethnically diverse. About forty percent of the students are children of color, and a third of the salaried teachers in the school are women of color. The school also has two of those rare specimens in the Waldorf world—the male Waldorf class teacher—on the faculty. Attesting to the depth of experience in the school, Amelia Wilhelm, one of the founders, still actively participates on the board at the age of 93!



Amelia Wilhelm, founder and still a pillar of the Detroit Waldorf School, at the 50th anniversary celebration

In June 2016, DWS hosted, over the course of a week, the AWSNA summer conference, the annual AWSNA delegates meeting, and a meeting of the AWSNA board of trustees. About three hundred people in all enjoyed the warm hospitality of the school community. It was fully apparent that DWS is a healing, light-filled, and love-filled presence in the city. May it continue to serve the children and families of Detroit and its surroundings far into the future. ☉

Pacifica Journal Celebrates Twentieth Anniversary

BY VAN JAMES

The online journal that has fostered and chronicled the development of Waldorf Education, Biodynamic Agriculture, and other practical applications of Anthroposophy throughout East Asia is marking two decades of publication.

In the summer of 1995, the Honolulu Waldorf School and the Anthroposophical Society in Hawai'i joined forces to host an international conference for the Pacific region. Participants came from around the "Ring of Fire." Peru, California, Canada, Japan, the Philippines, China, Thailand, Australia, New Zealand, and of course the various islands of Hawai'i were represented. Europe and other parts of the United States also sent participants. This first Pacific Region Conference included lectures and workshops on Waldorf Education, Biodynamic Agriculture, the Threefold Social Order, Anthroposophic Medicine, and on science and the arts from an anthroposophic perspective. The gathering was a unique multinational, multicultural, multiethnic Pacific region event.

Later that year, to carry this impulse forward, the first official Anthroposophic Asia-Pacific Initiative Group meeting (APIG) was held in Manila. There, the need for coordinated efforts on behalf of Anthroposophy and its daughter movements in the Asia-Pacific region was recognized. The APIG members resolved to organize annual English-speaking international conferences in different Asian countries on themes arising from the practical applications of Anthroposophy. At the same time, it was agreed that the newsletter of the Anthroposophical Society in Hawai'i would broaden its focus and become an organ of communication for the work in the entire Asia-Pacific region. And so, *Pacifica Journal* was born.



Teachers watching a puppet performance at the Asian Waldorf Teachers Conference in Seoul, Korea, 2013



Representatives of the Asia-Pacific Initiative Group, the Goetheanum, and the Friends of Rudolf Steiner Education, Cha Am, Thailand, 2007

India, Thailand, Taiwan, and Nepal were among the countries where the subsequent annual Asia-Pacific conferences were held. The number of attendees typically grew each year to the hundreds. By 2011, with the growth of Waldorf Education and other anthroposophical movements in eastern and southern Asia, the need for national conferences held in local Asian languages, rather than the international gathering, was clear. The Asia-Pacific Initiative Group disbanded, and since then the international Asia-Pacific conferences have been replaced by many, more specific, regional and national conferences, trainings, workshops, and mentoring programs conducted in the various countries of the region.

Out of meetings and work at the Asia-Pacific conferences, another all-embracing conference had come into being during this time. That is the Asian Waldorf Teachers Conference (AWTC), organized by the Friends of Rudolf Steiner Education, based in Germany. The conference takes place every two years in English. The first AWTC was held in Thailand in 2007, the most recent in Japan in 2015, and the next in China in 2017. Over 300 participants attended the 2015 gathering.

Photo at top right by Van James



Chinese Waldorf teachers after doing a skit from their local culture during the Asian Waldorf Teachers Conference in the Philippines, 2009

Today there are Waldorf kindergartens, Waldorf schools, Waldorf teacher trainings, biodynamic farms, and related initiatives in most of the countries in east and south Asia. These countries include South Korea, Japan, Taiwan, China, the Philippines, Malaysia, Viet Nam, Thailand, Singapore, India, and Nepal.

For the past twenty years, in now fifty consecutive issues, *Pacifica Journal* has followed all of this growth and development closely, reporting on new Waldorf schools in China, describing the joys and sufferings of biodynamic farmers in India, announcing anthroposophical medical trainings in the Philippines, and much more. The journal has played a significant role in this growth, keeping people in this immense and varied region of the world informed about what is going on, inspiring new initiatives, and encouraging cooperation and collaboration.

Originally published four times a year and distributed in hard copy, *Pacifica Journal* is now a biannual publication produced as a PDF file and emailed to its readers. It contains a wide selection of interesting articles along with beautiful photography and illustrations, as well as book



Christof Wiechert, former head of the Pedagogical Section at the Goetheanum, giving one of his lively lectures at the AWTC in Tokyo, Japan, 2015

reviews, reports on conferences that have occurred, and announcements of events to come. Recently the journal has been reprinting current research articles from mainstream periodicals that confirm Waldorf, biodynamic, and anthroposophic medical practices. The role and importance of the arts has been a consistent emphasis in the magazine.

The significant role of *Pacifica Journal* was recognized early on. The late Fred Paddock, longtime librarian of the Rudolf Steiner Library, wrote in 1997:

> This is the journal to watch! The *Pacifica Journal* takes in the whole Pacific Rim, including Australia, the Philippines, Japan and India. It is in this region that Anthroposophy as a world movement (and not just a central European transplant) will meet its test. The task of acculturating Anthroposophy into the Asian setting will demand the best thinking we can come up with. *Pacifica Journal* has clearly taken this challenge seriously. If Anthroposophy is to fulfill its destiny as a world movement, this little unpresumptuous journal could become a cutting edge.



Sue Simpson of New Zealand leading a group in eurythmy at the AWTC in Tokyo, Japan, 2015

Perhaps *Pacifica Journal* will go the way of APIG and the Asia-Pacific conferences as more and more local grassroots initiatives take over the task of communicating the inspiring work that is being done in Asia. But for now, *Pacifica Journal* celebrates this milestone in its life as a vehicle of communication for the spirit of the time. ☙

Those wishing to subscribe to *Pacifica Journal* should contact Van James at pacificajournal@gmail.com. Past issues can be downloaded at www.anthrohawaii.org



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Photos by Van James



New Waldorf Graduate Survey
The Research Institute for Waldorf Education, RIWE, is launching a new survey of Waldorf graduates. A previous survey of Waldorf alumni, conducted over a decade ago, yielded invaluable insights into how students fare after they graduate from a Waldorf high school. The new survey, currently in its design phase, is due for publication in time for the 2019 centennial celebration of the founding of the first Waldorf school in Stuttgart, Germany.

Technology in Education Colloquium
RIWE's international board of trustees and members of the Pedagogical Section Council of North America held a joint colloquium in Amherst, Massachusetts, in May 2016 on the topic "Technology in Education." Arthur Zajonc, president of the RIWE board and professor emeritus of physics at Amherst College, and Jason Yates, a therapeutic eurythmist and the digital layout designer for *Renewal: A Journal for Waldorf Education*, both gave talks on the colloquium theme. Their presentations were both sobering and inspiring and led to lively discussions.

Technology Focus in Upcoming Issues of the Research Bulletin
The next two issues of RIWE's *Research Bulletin* will include a number of articles dealing with the incorporation of technology into our culture and the implications for education and the future. Some of the articles deal with issues raised at the May colloquium. Contributors will include Michaela Glöckler, recently retired head of the Medical Section at the Goetheanum; Christof Wiechert, former head of the Pedagogical Section at the Goetheanum; and Michael Holdrege, veteran Waldorf high school science teacher and mentor. A preview version of an article by Helen-Ann Ireland, author of the book *Learning Assessment in Waldorf Schools*, caught the attention of Howard Gardner of "Multiple Intelligences" fame. Gardner cited Ireland's unusual "entry points" on education and the value of her Waldorf perspective, and is sharing the article with his Harvard colleagues.

Praise for the *Research Bulletin*
Virginia Sease, recently retired from over thirty years on the Executive Council (Vorstand) of the Goetheanum, sent the following note to the staff of the *Research Bulletin*:

> I am deeply moved at the quality of this research bulletin and I really commend all of you for bringing this into existence. It is just the right time for such a publication, and we must be so grateful that it is present now and in a form which is clear and open, but not compromised. So thank you very much.

New and Upcoming Books
Two new books from Waldorf Publications are:

- *Chapters from Ancient History* by Dorothy Harrer
- *Raphael and the Mysteries of Illness and Healing* by Michaela Glöckler

Waldorf Publications will soon be publishing three books that will be helpful to teachers:

- *Helping Children on Their Way*, edited by Elizabeth Auer, a collection of essays on the many tools available to teachers for reaching students in need of support
- *Spelling by Hand* by Jeremy Herrmann, a playful but systematic guide to helping students in grades one through eight develop "spelling consciousness"
- *At Home in Harmony* by Meg Chittenden, a collection of songs to help us all sing through every day, in school and outside of school

Online Resources

- The Online Waldorf Library, (OWL): www.waldorflibrary.org
- The Waldorf Publications store: www.waldorfpublications.org
- The Research Institute website: www.waldorfresearchinstitute.org
- RIWE's Facebook page, which includes the Library Lady's blog and a rich collection of research in support of Waldorf Education


Center for Anthroposophy
Waldorf Teacher Education & Renewal
SUMMER PROGRAMS 2017
Waldorf High School Teacher Education Program (July 2 - July 29, 2017)
A graduate-level summer program leading to a Waldorf high school teaching certificate in Arts/Art History, English, History, Life Sciences, Mathematics, Pedagogical Eurythmy, and Physical Sciences
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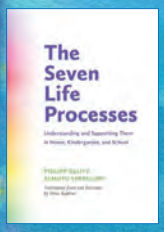
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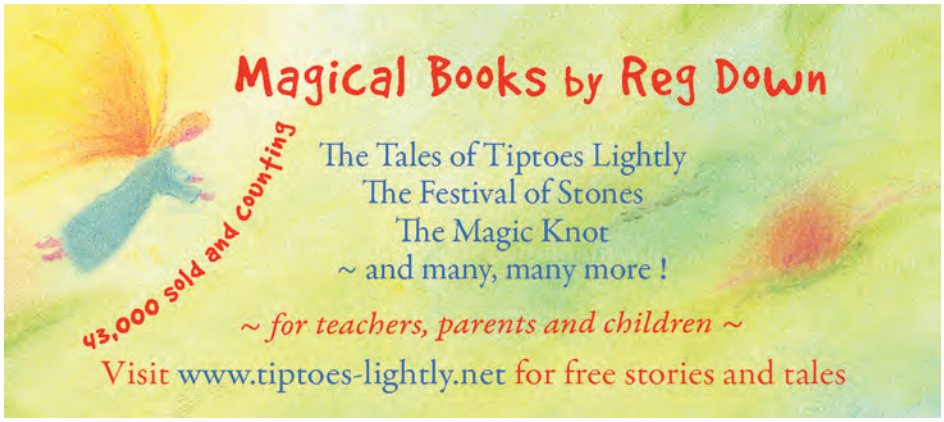
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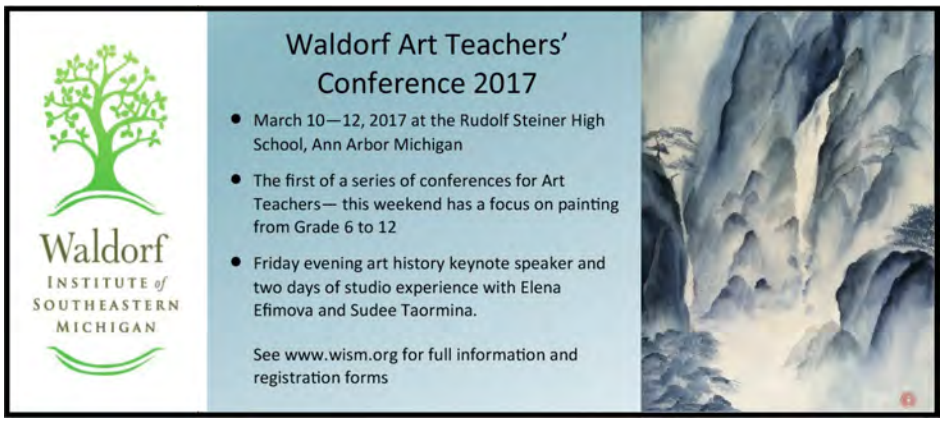
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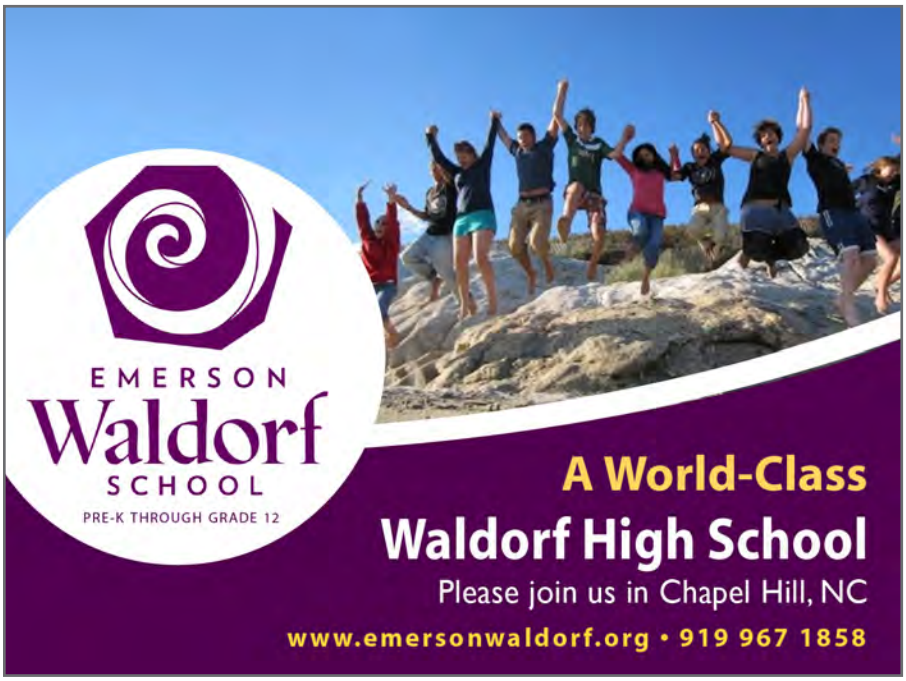


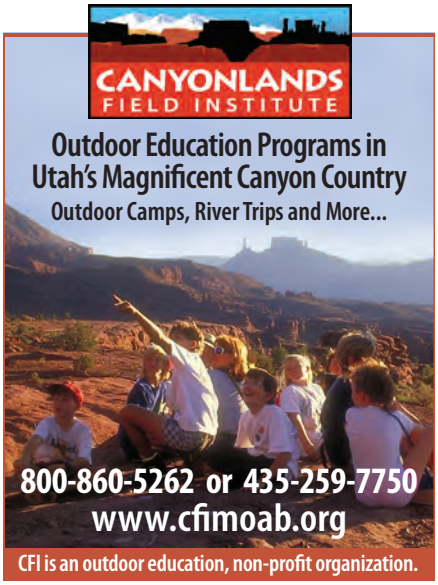

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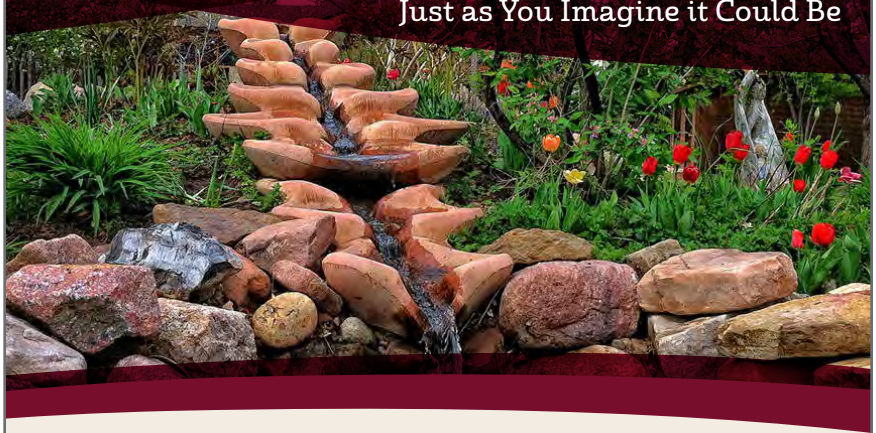
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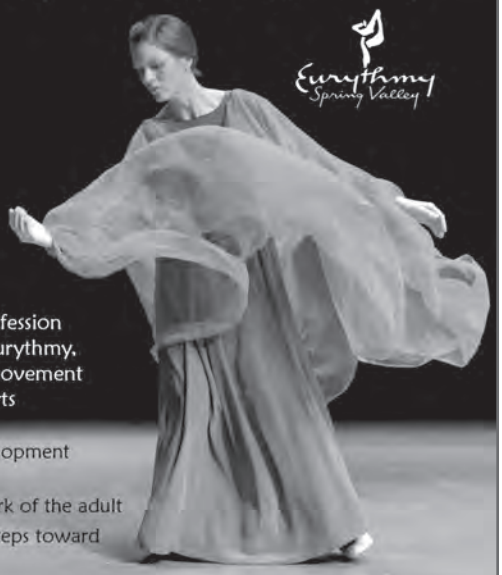
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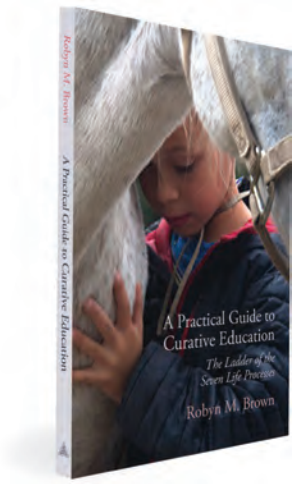


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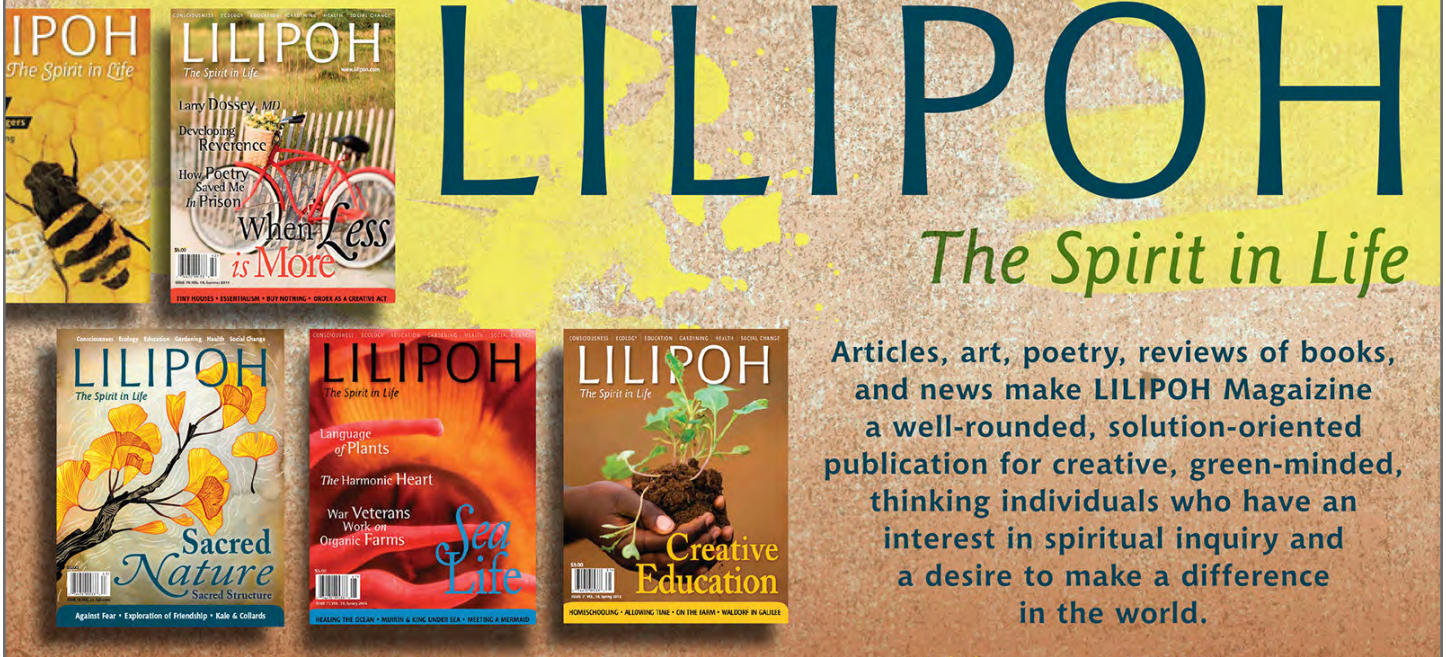


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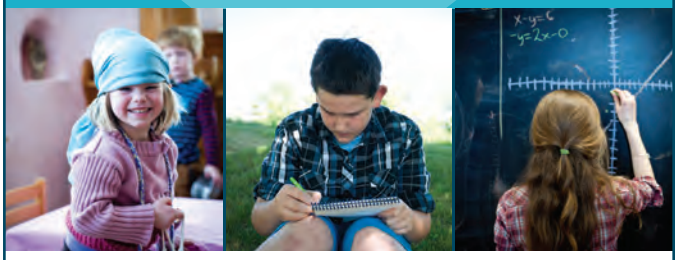
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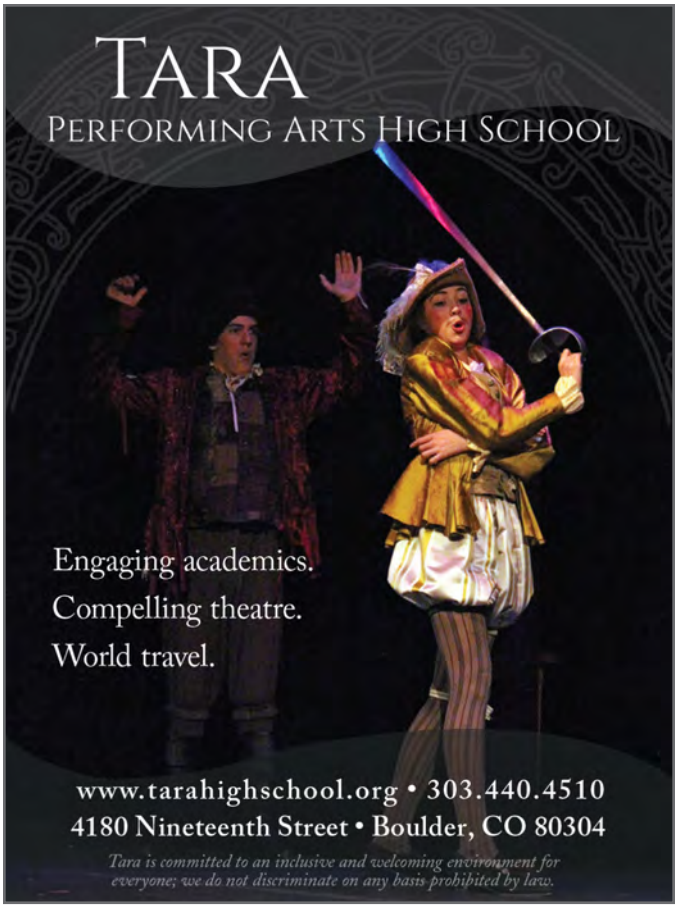
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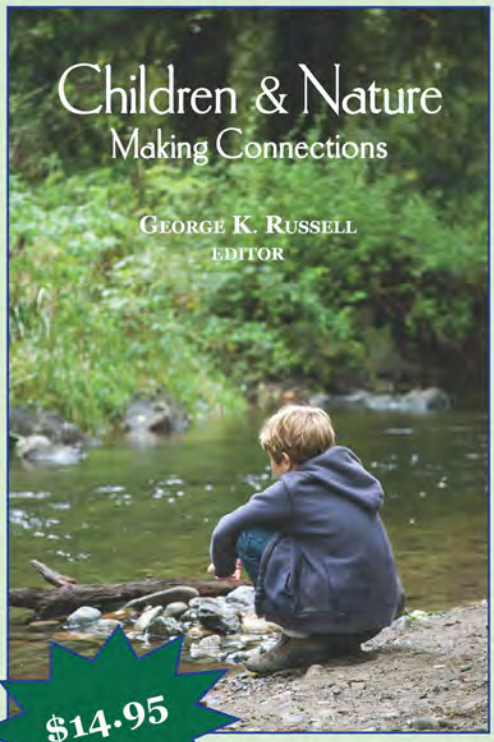


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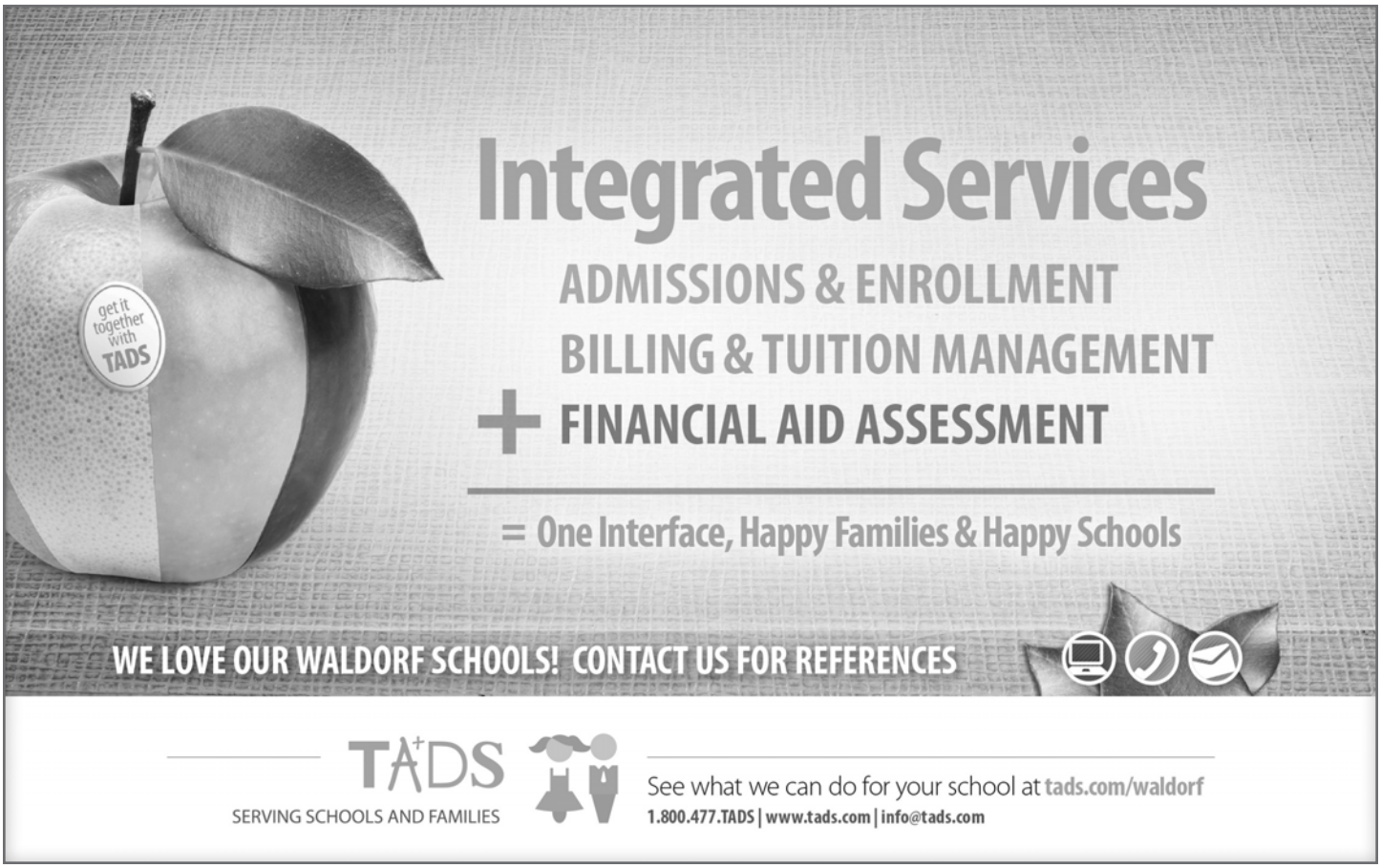


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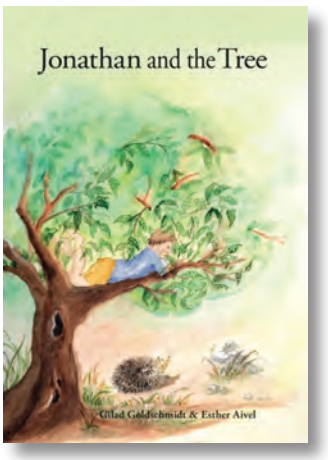
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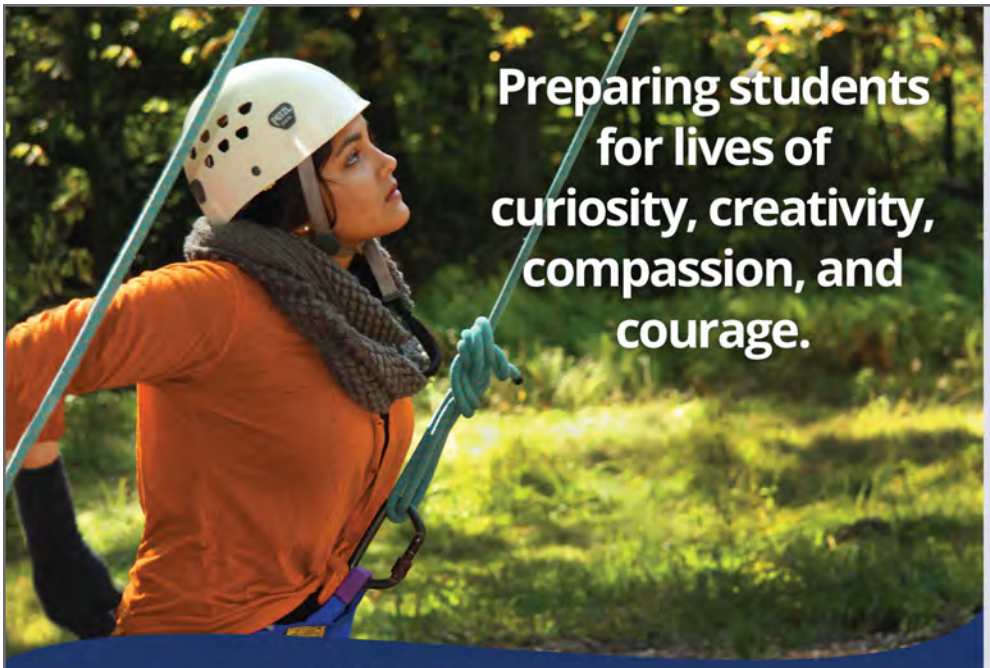
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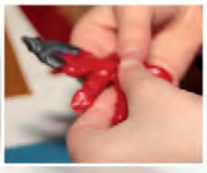




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