

Renewal

A JOURNAL FOR WALDORF EDUCATION

SPECIAL DOUBLE ISSUE 1996

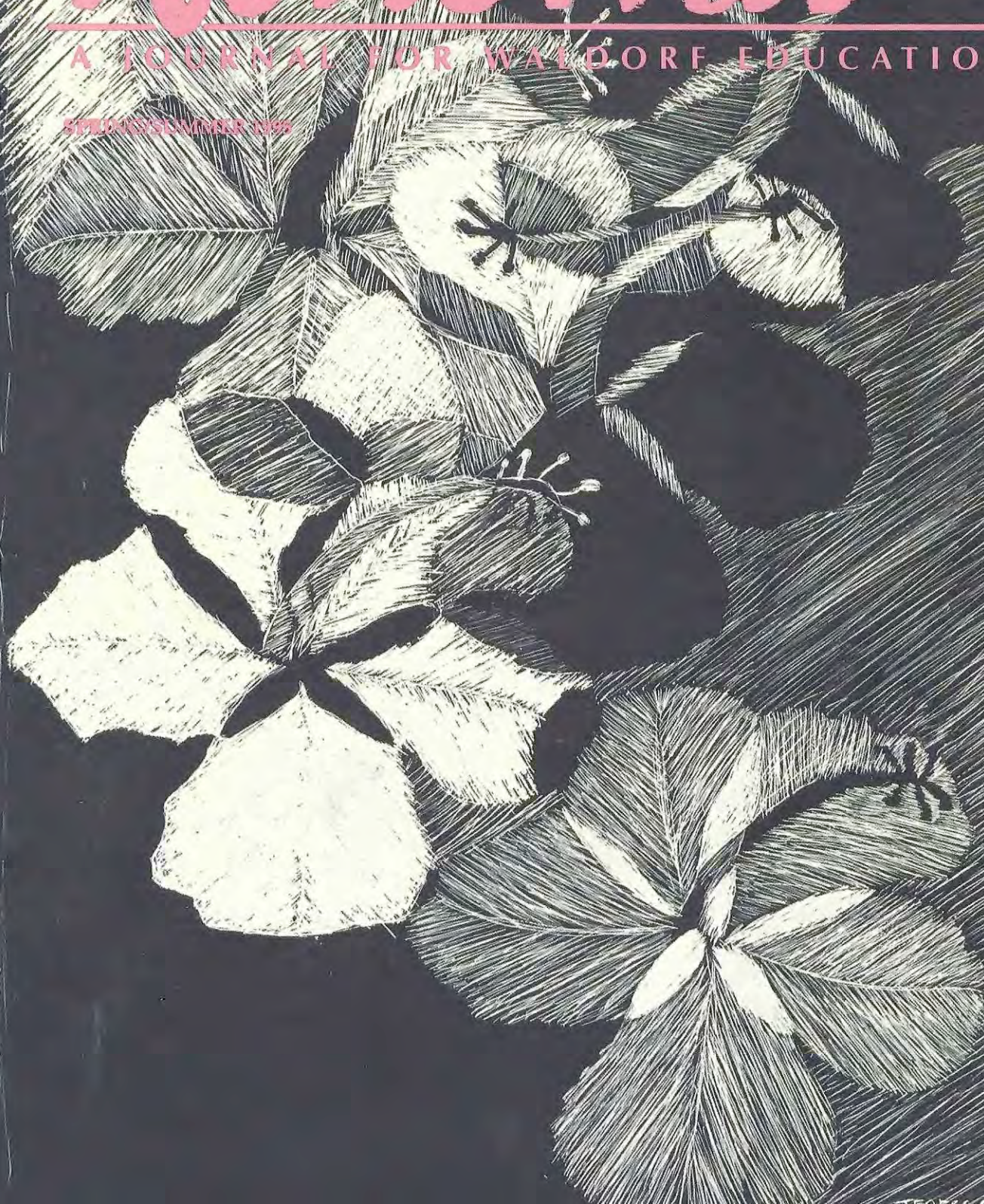


Table of Contents

Letter from the Editor

Ronald E. Kotzsch	1
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News from AWSNA

David Alsop, Chairman	2
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Articles

The Influence of Music on the Young Child Carol Kelly	3
Push-Button Entertainment and the Health of the Soul Christopher Belski	6
Caritas in the Classroom John D. Lawry	9
Excerpts from <i>School as a Journey</i> Torin Finser	11
The Spirit of the Waldorf School Georg Kühlewind	15
Sculpture in the Waldorf Curriculum Patrick Stolfo	20
Parsifal: The Quest for the Holy Grail René Querido	23
Shakespeare and the Eleventh Grader: A Match Made in Heaven David Mitchell	27
The Antioch Teacher Education Program Ronald E. Kotzsch	31
"National Educational Goals and Standards: A Critical Review and Dissent" A Report on the Conference William Ward	34
Waldorf Approach Offers Hope in Schools for Juvenile Offenders Arline Monks	38
The Aveda Child's Garden: Waldorf-Inspired Daycare Martha Coventry	41

Book Review

<i>Physics is Fun! A Sourcebook for Teachers</i> Reviewed by Arthur Zajonc	44
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Advertising	47
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Renewal

A JOURNAL FOR WALDORF EDUCATION

Dear Readers,

Thank you for the kind and appreciative comments about our 75th Anniversary issue. Two articles in particular generated much reader response. One was Ann Pratt's reminiscence of her three years at the Milwaukee Urban Waldorf School, in which she is very supportive of public Waldorf schools. The other was Gary Lamb's piece about the dangers of mixing Waldorf Education and the public system. Many readers seemed excited (and relieved) that there could be two such different opinions within the Waldorf community and that these could be presented publicly and in juxtaposition.

Waldorf Education was developed by Rudolf Steiner. Dr. Steiner's views on human nature and destiny, the development of the child, appropriate teaching methods, the importance of the personal development of teachers, et al. are the foundation on which Waldorf Education is built. Waldorf educators, on the basis of their own understanding, are committed to this theory and practice of education. It is this shared commitment that makes them Waldorf educators.

But Dr. Steiner's writings can be interpreted in various ways. And he himself remarked that the Waldorf school he founded in Germany in 1919 was appropriate to that time and place, and that in other times and other places, the underlying principles of Waldorf Education would (and should) manifest themselves in different ways. Thus, on many issues, there are within the Waldorf community real differences of opinion. Waldorf educators, in thinking through a single issue, can and often do come to differing conclusions about it.

Renewal will continue to try to reflect this diversity of opinion. Whenever possible, we will, represent varying approaches to a given theme, be it the importance of "morning circle," the relationship of Waldorf Education to Christianity, or the role of parents in a Waldorf school. Of course, we cannot present the different sides of every issue. Hence, readers should keep in mind that articles do not necessarily represent an universally agreed upon Waldorf view, and that on many questions, there are other, equally well-thought-out and well-founded but differing views held by other Waldorf educators.

As I wrote in the first issue of *Renewal*, published three years ago:

Renewal is a forum. In this forum, members of the Waldorf community can exchange ideas and experiences. And in Renewal any person committed to excellence in education can express his ideas and opinions.

When you get to the article by Arline Monks about the use of Waldorf methods in a juvenile lock-up facility near Sacramento, please be forewarned. As you read about incarcerated juvenile offenders listening to stories, learning to play the recorder, and singing together, you may find yourself, as I found myself, very close to tears.

Spring is here. Hallelujah!

Sincerely,

Ronald E. Kotzsch, Ph.D.

News from AWSNA

By David Alsop, Chairman

The 1994-95 school year marks the 75th Anniversary of Waldorf Education in the world and the sixty-sixth birthday of the Rudolf Steiner School in New York – the first Waldorf school in North America. Anniversaries give us an occasion to celebrate past accomplishments, and they also give us an opportunity to picture the future. We at AWSNA have been working, in conjunction with the Waldorf schools, the Waldorf teacher education institutes, our Board of Trustees, the Pedagogical Section Council of the Anthroposophical Society, and our donors and friends, to meet the future. I would like to give you a "snapshot" of what we anticipate.

Three themes have arisen as essential priorities in the growth and continued development of the Waldorf school movement in North America – teacher recruitment, preparation and renewal; research; and the organizational/financial health of the schools.

It is commonly known that many schools struggle each year to find qualified teachers. AWSNA estimates that there are about two openings for each new teacher graduating from a teacher education institute each year. This is not the result of teachers leaving schools but rather the result of new schools and growing schools; we continue to grow at an exponential rate, while our teacher education courses could handle more students. We are working on ways to make Waldorf Education as a rewarding and fulfilling vocation more visible, and on forms of training which may make it more accessible: summer programs, evening/weekend programs, internships, etc.

As Waldorf Education becomes more widely known, it becomes increasingly important that we are able to document, through studies, surveys and research, what we are actually achieving with our students, teachers, and school communities. It is essential that we are able to frame our ideas and insights in the language of today's educational professional and that we transform much of the "Waldorf jargon" into widely accessible concepts. We know we have a great deal to offer to the furtherance of education for all children in North America; now we need to document and offer it!

Waldorf schools are faced with a difficult paradox in our North American culture: independent education continues to be available only to those with the means to pay, while the Waldorf schools, as independent, free cultural institutions, abhor the fact that finances often determine who can and can't attend. This is an issue which will have an increasingly profound effect upon the schools in the coming years and will call for deep commitment to the study, understanding, and implementation of social ideals.

I look forward with enthusiasm to the challenges ahead and trust that *Renewal* will continue to be an excellent forum for these and other matters.

The Influence of Music on the Young Child

by Carol Kelly

A unique and enlightening idea in Waldorf Education is that child development is a reflection of the stages of human evolution and that a curriculum can be created that meets the needs of the child at each age. The first grader, then, who is full of imagination and not yet very aware of time and space, is given fairy tales coming out of the dream consciousness of early humanity. And the seventh grader, inquisitive and ready to step into the world, learns about the explorers, the discoverers, and the great artists of the Renaissance. Those of us who teach in Waldorf schools see the nourishing pedagogical effects that come about when the child meets the right subject at the right time.

In the child's experience of music, this same principle pertains. It is important that we, as parents and teachers, approach music with the same pedagogical insight that we apply to other influences. The infant and the growing child should be exposed to music for which they are ready, music which comes from the period of human history corresponding to their own stages of development. With great care and attentiveness, we must protect the open musical "innocence" of the young child. A protective nurturing is needed to keep the innate musicality of the child intact long enough for it to develop to the highest degree possible.

This is especially critical and difficult today. The sound-space around us and our children is constantly invaded by noise, mechanical sounds, imitations of music, and by electronic reproductions that bring the whole gamut of musical idioms, often unbidden, into our personal environment.

If we observe a baby, we see at once that she is all head and "tummy." The infant is a picture of roundness, a reflection of the earth, at one with its environment. Already in the mother's womb, the fetus is in a state of "super-hearing," in tune with the mother's voice and with her heartbeat. The baby, then, comes with a highly developed sense of hearing. She takes in all the sounds around her with no protection and with no possibility of shutting out the undesirable ones. Rudolf Steiner says that "a little child is an unconscious sense organ" and absorbs and is molded by the sights and sounds which come into her sphere. Everything we say and do in the presence of such an open being has a significant impact.

Instinctively, mothers have been singing lullabies to their babies since the beginning of time, and this is the best, first musical "training." The more purely and simply the mother can sing, the better. Practicing on the sound "ng," like the end of the word "ring," is a good way to find the ideal tone. Mothers can hum or sing softly and in a flowing manner

without specific melodies or rhythms. The infant, having just arrived from Heaven, is not ready for earthly melodies or music from mechanical music boxes. He needs to be let down gently to earth as if on a cloud. This helps the forming of the child's entire organism.

As Willi Aeppli writes in *The Development of the Human Senses* (published by the Rudolf Steiner Schools Fellowship in Great Britain, Forest Row, England):

The small child hears music, for instance, less with the ear than with his whole body, which vibrates

With great attentiveness, we must protect the open musical "innocence" of the young child.

and lives in the musical element. His whole physical being is either in harmony or disharmony.

The music that the older infant and the toddler hear should be beautiful in tone, flowing in movement, and uncomplicated in melody. The intervals – the spaces between the notes – should be large and open, fifths and sixths rather than semitones and seconds. The reason is that these larger intervals characterized music in the early stages of human evolution, and the young child, in terms of soul development, is in that same early epoch.

The best instruments to play for little children are the lyre, the harp, the pentatonic *klangspiel* (a little xylophone manufactured in Sweden by the Choroï company), and bells. These instruments do not demand technical musical training and allow any parent to play music for his or her child. A streaming or flowing rhythm is much better for the child than a set rhythm or pulse. This can come later. Listening to Javanese gamelon music or to the traditional music of India is a good way for parents to enter the open, cosmic, musical space of the small child. Instruments of poor quality, as well as all recorded music, should be avoided.

Parents and teachers of children between the ages of three and five can often hear "cosmic" music naturally flowing from the children themselves as they are enchanted in quiet play. Many times I have tip-toed past my daughter's bedroom so as not to disturb the sweet song she was singing. I could hear a flowing, continuous melody based on a repeated phrase, with a rhythm that arose from her own breathing and from the words she sang. Such a moment is a golden opportunity for us to learn about music directly from our children.

These days, however, the enchantment is being broken all too soon, and it is more and more difficult for children to enter into the "stream of music." I was teaching music in the first grade recently when I experienced this most clearly. For this age group, pentatonic music, music based on a five-note scale, is most appropriate. Thus, we were singing a lovely pentatonic song, "Look at the Snow Falling Down," and we were floating a

piece of white silk in the air as "snow." Most of the children were singing purely and were really experiencing the falling of the imaginary snow. Then one little boy brought in his own imagination, which happened to be that of a machine gun. He began to "blast" everyone in the room, adding his own sound effects as he did so. The mood which had been carefully established was broken. More and more often, the wooden flutes the children learn to play become "guns."

At such moments, I think of the shepherd boy on the hill and of the music which poured forth so naturally out of his inner being and from his communion with nature. Once the sense of wonder and the ability to enter into the "stream of music" have been lost, they are all but impossible to recapture. That is why, in Waldorf Education, we go back to the beginning and try to preserve and protect these gifts from the earliest age onward.

Through our joyful making of music together with others, music can become once again the golden thread that weaves communities together, enhances our lives, and enriches our souls.

If we look back to ancient times, we find many references to a pure, cosmic music descending from the heavens to the earth. The Greeks called it the *Musica Mundana* or the "Music of the Spheres." According to Rudolf Steiner (cf. *Music in the Light of Anthroposophy*, Anthroposophic Press, Hudson, NY), music in early times was experienced as the activity of spiritual beings. Also, human beings' perception of music was much different than it is today. People were able to hear only large intervals such as the seventh (in Atlantean times) and the fourth and fifth (during Greek, Roman and even early medieval times). While today we hear the interval of the third as harmonious, eight hundred years ago it was experienced as a discord.

In modern music, we have "descended" into the smallest intervals possible, semitones and even electronically produced microtones.

One can wonder about our present soul condition and where this development of music will lead us.

For the young child, still at one with his environment and lacking "self-consciousness," music should be played or sung with an awareness of its spiritual origins. The tones themselves exist outside of space and time and are brought to us through the medium of air. Then through a movement – a striking, blowing, or bowing – a sound is born and then received by human ears.

Rudolf Steiner says that "a little child is an unconscious sense organ" and absorbs and is molded by the sights and sounds which come into her sphere.

Adults can also "hear" music that is not sounding in the physical world. Composers do this much of the time. This music which adults hear inwardly has been shaped by the music they have heard in live performances and on recordings and by their education and cultural background. But in the young child, the inner musical space is still wide open and pure. We need to protect it well, lest it be violated and destroyed.

Teachers with long experience recognize that children today are less able to listen, to maintain attention, and to sing than they were, even ten or twenty years ago. This is no wonder, when we consider the bombardment of loud noises and unmusical sounds to which children and adults are subjected each day. Our ears do not have protective lids as our eyes do. We cannot close our ears, and so we endure innumerable harsh sounds constantly – traffic noise, electronic sounds, "background music" in public places, etc. We have little defense against this attack on our humanity, and we have actually adapted to it and accept it as normal. But we have paid the price. We have lost our ability to truly hear and to discern the false from the true, real music from "canned," live from "Memorex."

Heiner Ruland, in his book, *Expanding Tonal Awareness* (Rudolf Steiner Press, London, 1992), writes:

What is really musical can only reveal itself when tone and interval are taken up into an inner experience, a conscious soul experience. For this to become possible, adults must re-train their ears, but we can help to preserve the listening capacities of children by our attentive tending of their sound environment from birth to school readiness.

It is possible even today for us to protect our infants and young children from the barrage of noise and *ersatz* music which permeates our environment and to surround them with simple, beautiful, natural music. If we do this, the children will grow into their own musicality, playing and singing in joyful self-expression. And, as they grow older, they will be able to take up the creation and performance of music in a truly healing and creative way. Through our joyful making of music together with others, music can become once again the golden thread that weaves communities together, enhances our lives, and enriches our souls.

Carol Kelly is a teacher of Music Curriculum at the Antioch/New England Waldorf Teacher Training Program in New Hampshire. She attended the Waldorf Institute in Detroit, Michigan, from 1982 to 1984. Carol then became a class teacher at the Great Barrington (Massachusetts) Rudolf Steiner School, where she also taught music and conducted the seventh and eighth-grade choir. Carol has recently returned from the Tonalis Music Course at Emerson College in England and is currently teaching music for the younger grades at the Hawthorne Valley School in Harlemlville, New York.



Push-Button Entertainment and the Health of the Soul

by Christopher Belski

WARNING: Push-button entertainment may be hazardous to the health of your soul and the soul of your child.

We live in an age of electronic entertainment. We are surrounded by radios, televisions, video cassette players, CD and audio cassette players, and computers that run video games and CD-ROM's. At nearly every moment, we can entertain ourselves by the push of a button. And often we do push that button – first thing in the morning, in the car on the way to work, at a lunch break, during dinner, late in the evening before going to bed. We listen to music, the news, the latest weather report; we watch a nature documentary, or a favorite movie. We let ourselves be entertained and informed. It is part of our daily life, and we take it for granted.

The cost of all this push-button entertainment is nominal or seems to be. But, in reality, we and our children may be paying a great price.

For one thing, we may be suffering from "indigestion of the soul." Just as our body consumes food, our soul or *psyche* consumes sense impressions, experiences, and ideas. And as the body digests food, the soul must digest its food in order to be nourished by it. This is done at night when we sleep and take in no (or very few) further impressions.

The soul-stimulation or food we get from the electronic push-button entertainment is very powerful. If I see a movie, I am very much affected by it for about three days. A jingle I hear on

the radio is, if I happen to wake up at night, likely to be still going through my mind. And we receive tremendous amounts of this powerful stimulation, some of which we choose and some of which comes unbidden, when we shop, for example, or are put on hold when making a phone call. The hectic quality of our lives, the undertone of anxiety which permeates the day, our nighttime restlessness – are these symptoms of "soul indigestion" caused by too many rock hits, movies, commercials, and news reports?

Also, the entertainment constantly at our fingertips undermines the three essential activities of the soul: thinking, feeling, and willing. It threatens, in effect, the very basis of our humanity.

A person who can create vivid inner mental pictures has, we say, a "good imagination." This good imagination is an important element in creative thinking. It can help us reach a new and original solution to a problem. Also, because it allows us to enter the soul-life of others and to experience what it is like to be another person, it helps us become broad-minded and tolerant. The images of a rich and vibrant imagination, though, can be replaced by images that we receive from outside ourselves. If we are constantly taking in external images and thoughts and struggling to digest them, our imagination, creativity, and capacity for empathy are being dulled.

When we experience something in life and respond with deep and genuine emotion – joy, fear, hope, sorrow, et al. – our soul is enriched, and we are "inspired." With this "wealth of the

If we are immersed in electronic entertainment, much of our emotional life is in response to contrived and imaginary situations.

soul" comes a deep and steadfast satisfaction and an inner peace. If we are immersed in electronic entertainment, much of our emotional life is in response to contrived and imaginary situations. Our emotions are elicited and manipulated (consciously and cleverly) from the outside. We start to lose, therefore, the ability to respond deeply to real people and real-life situations. And we lose that inner peace. So we are never satisfied. We crave more and more stimulation to give us a sense of being "really alive." But vicarious, electronically mediated experience cannot give that.

To enjoy most push-button entertainment, all we have to do is to sit passively and take it in. We do not have to exercise our will, and hence it atrophies. Gradually, we become a "couch potato," an electronic voyeur, a person with little initiative or will. A true couch potato is unlikely to sing a song, practice a musical instrument, draw a picture, tell a story, or carry on an intelligent discussion. He has forgotten what fun it is to "do," rather than merely watch.

For our own sake and for the sake of our children, we need to become acutely aware of the danger that push-button entertainment poses for us.

Imagination, inspiration, and initiative are of course involved in producing television and radio programs, videos, recorded music, etc. And some of what is proffered does indeed stimulate our imagination, enrich our feeling life, and lead to positive action. Yet if we use the electronic entertainment heedlessly, our own thinking ability, emotional life, and will are threatened.

We can observe the effect of push-button entertainment by going on a media fast. A pleasant and painless way to fast is to go camping. Spend a week or more quietly in nature without access to electronic devices and begin to clear out your soul life. Enjoy the sense of peace that makes a vacation so refreshing. Upon returning to civilization, don't push that button out of habit or just because it is convenient. Deliberately choose some push-button entertainment and carefully

observe the effect it has on your inner life of thoughts, emotions, and initiative. You may find that your own self-directed thoughts are replaced by ideas derived from the movie or news broadcast you watched. You may find that your own songs, the folksongs you sang around the campfire, or the tunes that you hum and whistle, are replaced by the songs and tunes you hear on the radio or in commercial jingles. You may find that you have less initiative to prepare a special dish for dinner, or to write a letter, or to go out for a walk.

Our use of push-button entertainment and the resulting "soul indigestion" affect our social interactions as well as our inner soul life. In Goethe's fairy tale, *The Green Snake and the Beautiful Lily*, the Snake is questioned by the Golden King:

"Whence comest thou?"

"From the chasm where the gold dwells," said the Snake.

"What is grander than gold?" inquired the King.

"Light," replied the Snake.

"What is more refreshing than light?" said he.

"Speech," answered she.

Human conversation may be our most precious art, but it has little room in the realm of push-button entertainment. Last Thanksgiving, family and friends gathered at my mother's home. After the meal, we sat around the table, complimenting my mother on her culinary masterpiece and engaging in lively conversation on various interesting topics. The children asked if they could watch the Thanksgiving Day Parade on television in the adjoining room. Thus, after they ate, they went to consume that visual dessert.

The sound of the television was a distraction, but the adults just spoke more loudly and continued their conversation. Pauses in the discussion or a change of subject caused those facing the television to take a peek at the parade. One adult, then another, then another, left the table and stood in the doorway to watch the parade and eventually came to rest on the couch. Soon most of the adults were with the children or had gone home because a program came on which did not interest them. The conversation dwindled to a

few comments, during the commercial breaks, on the content of the program. Upon saying good night, I realized that a valuable opportunity to meet and spend time with family and friends had been lost to push-button entertainment. I was sad that again I had been lured from real social interaction by the ever-available push-button.

Some adults today grew up without radio. Many of us grew up without television and stereos or at least were without them during our early childhood. But today's children, from the moment of their birth, are surrounded by a variety of push-button entertainment devices. Their developing imagination and thinking capacity, their equanimity and depth of feeling, their initiative and inner freedom, like our own, are being sacrificed to passive entertainment and to easy, quick information. Will today's children experience their own world of ideas, feel their own emotions, and give themselves direction in life? How much of their soul-content will they be able to call their own? These are crucial questions which every parent and teacher must take seriously.

As a teacher with eighteen years of experience, I can see a change in children in the past ten years that I would definitely attribute to electronic devices. It is not a change for the better. The work of the teacher has become more demanding because a "real, live" teacher may not be as entertaining as what is found in the world of CD-ROM's. When they are being entertained electronically, these children are passive and easy to control. But they are easily dissatisfied with real-life situations, relationships, and activities. They prefer to be entertained from outside and have largely lost the ability to play creatively on their own. The negative effects are even more noticeable in teenagers than in younger children. Judgmental attitudes, sentimentality, lethargy, and an inclination to addictive behavior are common traits among teenagers of the video era.

For our own sake and for the sake of our children, we need to become acutely aware of the danger that push-button entertainment poses for us. We need to revive the activities and the abilities with which generations of the past amused, entertained, and informed themselves.

Doing puzzles, playing parlor games, reading aloud, doing handicrafts, sewing, painting, drawing, singing, playing music, putting on plays and skits, discussing issues and ideas, and many other activities come from and involve the mind, heart, and will. These can and should again become part of the daily life of children and adults.

Every child should be sung to by his mother. Every child should be read or, better yet, told stories by his father. Every child should have her grandparents and other older family members build toys and bake cookies with her and tell her about their own childhoods. It is our privilege to tell our children stories, to sing them songs, to make music for and with them. They need to experience these things directly from those who love them. We should not give up our privilege to electronic devices.

Radio, television, CD's, CD-ROMS's, et al., are part of our civilization and part of our daily life. But we must use them with consciousness, care, and discretion. The health of our souls and the health of our children's souls depend on it.

Christopher Belski is totally involved in push-button entertainment. He plays the accordion for country dancing at the Great Barrington (Massachusetts) Rudolf Steiner School and in the larger New England community. Since Christopher spent his childhood with his Italian maternal grandparents on Long Island in the 1950's, pushing accordion buttons was inevitable.

As an education major in college, he came across Waldorf Education and Anthroposophy. Being young (twenty-one at the time) and energetic, he became a class teacher. Christopher has taken two classes through the eight-year cycle and hopes to continue teaching after a sabbatical year. He has three teenage children who have successfully survived growing up without a radio, a television, or a VCR.

Caritas in the Classroom: The Opening of the American Student's Heart

by John D. Lawry

Caritas is a Latin word meaning "kindness," "affection," "love."

This article was published originally in 1990 in a journal called *College Teaching*. While the writer is a college teacher, his basic point about the importance of empathy, compassion, love, and personal integrity in the classroom pertains to every level of education.

R.E.K.

If Allan Bloom, author of *The Closing of the American Mind*, is right in saying that there has been a gradual closing of the American mind, then I believe it is due to the closing of the American heart. Indeed, the more I listen to college students, the more I come to realize that American higher education has focused on the eye of the mind to the virtual neglect of the eye of the heart. This has resulted in a kind of moral astigmatism and spiritual blindness.

To quote Bernadette Roberts, author of *The Path to No-Self* (Shambala Publications, Boston, 1985):

After two years at the university, I suddenly realized I had not learned a thing. Despite the influx of information, nothing really happened. I was the same person with the same mind – I had not grown at all. If learning could not bring about change, if it was not a way of growth, then the university was a waste of time. (p. 153)

More and more I have come to realize that

the quality of the relationship between the student and teacher is critical in opening the heart as well as the mind. Though there is little empirical evidence, I believe the highest form of learning occurs when the teacher loves and accepts the students so fully that the students feel safe enough to go within to see themselves and to emerge with new answers about themselves and their lives. As Parker Palmer, author of *To Know As We Are Known: A Spirituality of Education* (Harper and Row, New York, 1983), asserts: "To teach is to create a space in which obedience to truth is practiced." Similarly, Goethe said in the last century

that it was not the most brilliant teachers who had had the greatest influence on him, but those who loved him the most.

There are few authorities in my field of educational psy-

chology who have written about the place of love in the classroom, with the exception of Leo Buscaglia and the late Carl Rogers. In a little-known study published in 1974, two researchers, D. Aspy and F. Roebuck, found that what Carl Rogers calls empathy, congruence (psychological integrity), and positive regard, as measurable characteristics in grade-school teachers, contribute significantly to classroom learning. In other words, teachers who measure high in empathy, congruence, and positive regard produce students who score higher on standard tests than do teachers who measure low. Moreover, the students of the teachers with empathy, etc., had better attendance rates and fewer cases of "school phobia." In 1977, Aspy and Roebuck published their updated research with the telling title, *Kids Don't Learn From People*

...I believe the highest form of learning occurs when the teacher loves and accepts the students so fully that the students feel safe enough to go within to see themselves and to emerge with new answers about themselves and their lives.

They Don't Like. They might have added the subtitle: *Kids Don't Learn From People Who Don't Like Them.*

In 1986, three educators at the University of Utah Medical School, N. Whitman, D. Spendlove, and C. Clark, published an ASHE-ERIC Higher Education Report, *Increasing Students' Learning*, arguing that professors should become "professionally intimate" with undergraduates to minimize student stress. The authors observe that:

When students feel that the professor cares (emphasis mine) not only about their academic progress in general [but about] them as people, they are more likely to feel a collegial relationship with the teacher and to adopt the teacher as a role model. (p. 15) [Furthermore,] teachers should consider sharing their thoughts and values in a manner that encourages students to disclose theirs and [should] commit themselves to personal growth for all students. (p. 34-35)

"It is not so much what we say nor even what we do that speaks loudest to our students; it is who we are."

Romano Guardini, Roman Catholic Theologian

Anthropologists tell us that this tradition of ignoring the emotional connection between student and teacher is peculiar to the West. In his book, *The Human Cycle* (Simon and Schuster, New York, 1983), a brilliant analysis of the human life cycle as experienced in different cultures, Colin Turnbull contrasts British attitudes and educational practices with those of small "primitive" societies like the Mbuti and the Ituri Forest people of central Africa. Every teacher of adolescents should read it.

The chapter on adolescence, "The Art of Transformation," emphasizes how little our education has to do with the spiritual and how that neglect fragments our understanding of the world and our place in it. In contrast, all of Mbuti education involves the spirit and the heart. There is one particularly revealing account in which Turn-

bull informs the Ituri Forest people elders that it is the students, not the teachers, who control the rites of passage ordeals in Western society.

"Did you have no teachers?" they asked. Then when I told them that our teachers were not kinsmen or friends, or even known to our families, and that they only taught our minds and trained our bodies in sports and games and didn't teach our hearts or spirit, they understood, I think, why we seem as cold to them as we do. (p. 105)

In Western education, the exception, of course, is the enviable relationship between student and coach. Who can forget Greg Louganis's tearful victory embrace of his coach, Ron O'Brien, in the 1988 Olympics? How infrequently we teachers hug our students who are beyond the fourth grade!

But objectivism, this schizophrenic split between mind and heart, does not have to prevail in the college classroom. As Parker Palmer reminds us in the last chapter of *To Know As We Are Known*, a chapter entitled, "The Spiritual Formation of Teachers": "The transformation of teaching must begin in the transformed heart of the teacher." (p. 107)

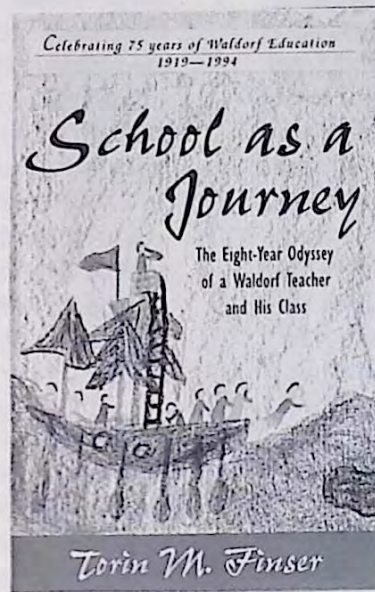
My own personal journey has been to explore the implications of creating a classroom where love, caring, and cooperation are the predominant themes rather than fear and competition and to develop some ways for doing this. Though I have tinkered with strategies and syllabi, I keep coming back to myself and to the words of the Roman Catholic theologian, Romano Guardini: "It is not so much what we say nor even what we do that speaks loudest to our students; it is who we are."

John D. Lawry is Professor of Psychology at Marymount College in Tarrytown, New York. Professor Lawry holds a Ph.D. in Educational Psychology from Fordham University, and his books include *Guide to the History of Psychology* (University Press of America, 1991) and *How To Succeed in School: Letters of a Professor to His Daughter* (Sheed and Ward, 1988). His current research interest is in developing holistic approaches to college education, especially for freshmen, with particular emphasis on the spiritual dimension in a pluralistic society.

Excerpts from *School as a Journey*

by Torin Finser

Torin Finser, Ph.D., is currently director of the Waldorf Teacher Training Program at Antioch/New England in Keene, New Hampshire. In *School as a Journey*, he gives an account of his eight years taking a class of some twenty-four boys and girls from grade one through grade eight at the Great Barrington (Massachusetts) Rudolf Steiner School. This is a well-written, delightful book which parents, grandparents, teachers, and others interested in Waldorf Education will find informative and pleasurable reading. We excerpt here a tantalizing paragraph or two from each chapter.



This work also nourished me. I found myself learning wonderful stories, playing new tunes on my recorder, expanding my repertoire of poems, and finding new ways to teach math through the use of jewels, nuts, and pebbles. My imagination was constantly being stretched. I felt active and alive, and that energy translated into a high level of student involvement. I was not permitted to rest on past accomplishments nor grow stale by doing the same grade over and over again. After just nine brief months, we were ready to move on to second grade together. (p. 27 ff.)

Grade One: "Once Upon a Time"

Despite my frustrations at never having enough time to do all that I planned, and despite my constant feeling that I needed more expertise as a poet, illustrator, storyteller, and dramatist, I was continually rewarded by a group of children who seemed to soak up everything I could give. Much of what we did together in first grade seemed to sink into deep pools of potential understanding, which was reflected in comments and observations in later years. The children seemed to be able to round out the imperfections of what I brought as they listened. The images became whole and true for them, thanks to their wonderful senses of imagination. Thus, even when I knew for sure that some element of my main lesson was not as it should be, I had at least tried to give them living material that could be taken up by their imaginative capacities.

Grade Two: "The High Road and the Low Road"

In addition to continued work with basic skills in reading, writing, and arithmetic, the second-grade Waldorf curriculum emphasizes fables and legends. Because children at this age can so easily live in extremes, the fables and legends connect the child's feeling and experience to two different aspects of human nature. The fables expose, and even accentuate, our human foibles, while the legends speak to the striving human being of individuals and saints who have accomplished extraordinary physical and spiritual tasks. The images are rich, and the juxtaposition of the humorous, mischievous animal exploits and the supra-human achievements described in the legends engages the feelings of those listening and participating.

In second grade, participation meant more than listening. The day after the fable or legend was presented, I led the class in recalling the story by asking simple questions designed to elicit responses from the children. After the story had thus been retold, we often entered into a discussion about the crafty fox, the yapping lapdog, or the angry father of the blind Odelia. The children had many thoughts and feelings to share, and I often felt that the real artistry in teaching was in the way one worked with these student contributions. Sometimes the recalling session needed prodding; at other times many children were simply bursting to tell the story in their own words. In any case, it was then only a small additional step for me to write some of their sentences on the blackboard and introduce elementary composition writing. The children enjoyed writing sentences on their own paper, drawing illustrations with beeswax crayons, and then adding the new page to their growing main lesson books, which served as a record of what we were learning in second grade. (p. 35 ff.)

Grade Three: "Towards Community"

The child at the age of eight or nine wants to see the connections between things in the world, is interested in how people work, and wants to participate in the processes of building, baking, and farming. The third grader turns to the outer world in a more conscious way while simultaneously feeling more separated from it. The children at this age seemed more individualized, yet they were keenly interested in everything around them. They were more observant than ever before, even critical at times. Instead of a morning exclamation of, "Oh, Mr. Finser, what a beautiful blackboard drawing!" (which had always made my day in the earlier grades), a child would now comment, "Nice picture, but you left the gearshift off the tractor!"

Third graders are also capable of lots of energetic work. Fortunately for me, the third-grade Waldorf curriculum met the children with activities and content that addressed the above-mentioned needs and characteristics. The main lesson blocks for third grade included Bible stories, arithmetic (especially measurement), housing (especially Native American), grammar, form drawing, more Bible stories, farming, a class play,

many field trips, and a building project. (p.48)

Grade 4: "Trials By Fire"

Toward the end of my fourth-grade year, I participated in an international Waldorf teachers' conference in Dornach, Switzerland. Knowing what I had been through during the past twelve months, one of my colleagues drew me aside and asked, "Wouldn't you like to take an extra week and have some time to yourself after the conference?" The conference itself was scheduled during spring vacation, but any extra time off would mean missing a week of school. At first, I responded with the attitude, "That's impossible!" Yet she stubbornly persisted, "But would you like to?" When I finally acknowledged that I would enjoy some time to write, hike in the Alps, and reflect, she insisted on pursuing her initiative. Before I knew it, my substitutions, schedule, and finances had all been arranged. Her deed did as much for my personal renewal at that point as the actual week of vacation in Europe.

I had a glorious time. My room in Arlesheim overlooked the valley and the mountains beyond. Just a short way up the road were the ruins of a castle that had figured in the Parsifal legend, and beyond that the trail climbed up into the mountains. I read, wrote, hiked, and sat in outdoor cafés. I practiced my German, met people, and walked through downtown Basel. But most of all, I found myself again.

We teachers spend a lot of time involved in the act of giving. I would not want to change that aspect of teaching. It can also be re-creative and renewing. I found in Switzerland, however, that time away from one's responsibilities and the possibility of uninterrupted solitude restores inner balance. I will also never forget the kind intervention of my colleague. (p. 88 ff.)

Grade Five: "In Balance"

In addition to the maypole dances that the children performed, the May Day festival also included Morris and garland dancers costumed with bright ribbons and bells. They danced to lively accordion music, surrounded by a wide circle of spectators. Jack-in-the-Green often appeared mysteriously from out of the woods, with

a newborn lamb tucked under his arm. The dances were followed by a picnic lunch, with children, parents, and teachers sitting together out on the grass. In the afternoon there were games, including a tug-of-war between winter (the adults) and summer (the children). In the end, summer always seemed to win.

Parents and teachers also participated in a variety of festivals during the course of the school year, each marked by a special assembly at which the children shared their accomplishments. Michaelmas was celebrated at the end of September, Halloween at the end of October, Thanksgiving at the end of November, Advent in early December with the Advent spiral, and Christmas at the final assembly before Christmas vacation. These festivals linked us with the passing of the seasons and brought us together as a community. By celebrating these rites of passage together, I found that the bond between parent and teacher grew stronger.

Two or three times each year, I also met with the parents of my students at class evenings. We explored aspects of the curriculum together, often engaging in some of the activities that the children had experienced during the day. We performed morning exercises, painted, drew, recited verses, and played the recorder. Parents always seemed to have more appreciation for the Waldorf method of instruction after having actually participated in these activities themselves. At these evenings we also discussed the social and developmental changes that were taking place in the children, along with the field trips, class plays, and special events that called for everyone's participation. I was exceedingly fortunate to have a high level of parent support. Class nights were well attended. We had high group expectations. If a parent missed an evening, I would call the next day to schedule a "make-up" session. Parents also came twice a year for individual parent-teacher conferences. These conversations were essential for my work, insofar as we developed a common picture of the child in question. I kept notes on these conferences, which helped me write the year-end reports and follow up on any issues raised by parents.

Rudolf Steiner placed a high priority

on parent-teacher interaction. He felt that it was really a two-way street: while teachers need to enlist parental support for their educational objectives, the parents also need to express their hopes and aspirations for their children. A continuous human contact between parent and teacher represents the single greatest security for an independent school. If the government, with all its state mandates and legal/political directives, finally gets out of the business of education, the vacuum will need to be filled by mutual trust and a harmony of feeling between parents and teachers. (p. 91 ff.)

Grade Six: "With Both Feet Planted Firmly on the Ground"

Working with the Waldorf curriculum, the teacher tries to develop the concepts given in physics out of life itself and strives to be as inventive as possible in bringing the phenomena in question before the children. In sixth grade, we covered acoustics, heat, magnetism, and optics, with the latter falling in the second block, given in the spring.

Several experienced Waldorf science teachers have suggested that acoustics be "born out of the musical," perhaps through the playing of stringed instruments and the experience of higher and lower tones. With all due respect to my colleagues, I disagreed. Of course, my class had experienced music every day for six years now. As a musician, I welcomed every opportunity to further their musical appreciation. But I felt that my sixth graders needed a new approach – they were yearning for "real science," and I felt it was time to use a phenomenological approach that challenged them in new ways. I had tried the "musical approach" with my first group of sixth graders, and it came off as a rather ho-hum experience. This time I wanted to adopt a new style of teaching and really challenge the students in science.

So we began with the phenomena of sound. When the children walked into our classroom that first day after the Christmas holidays, they found a large screen shielding my desk and the front of the room. This in itself awakened their curiosity, but their questions received a "wait and

see" answer. After morning exercises, in which we still did speech – now mainly working with hexameter – I passed out paper and pencils and asked the class to take five minutes to practice listening and write down all the sounds they could hear while sitting at their desks. A student commented, "Not much," but after a few moments he was writing busily. Long lists indicated that there was much more to hear than they had imagined. These included such things as doors closing, birds singing, a lawnmower, a plane overhead, and so on – things that ordinarily they wouldn't have noticed at all.

I then stepped behind the screen and made various sounds using coins, a glass, water, a spoon, a hammer and nails, paper, scissors, an egg carton, a plant mister, and a bean bag, and the students were asked to write down sequentially what they thought they had heard. Afterwards, we compared notes. They had identified every single object. (pp. 138 & 139)

Grade Seven: "Outer and Inner Experiences"

My recollections of seventh grade emerge in images such as this one: I am at sea in a small rowboat. The oars have fallen overboard. The surging, rolling waves are tossing me from side to side. The sea rises higher and higher. Storm clouds always seem to be threatening, yet the storm seldom breaks. The smell of electricity is strong in the air; I feel the atmospheric pressure. I find myself almost longing for a storm so that at least the air will clear. But the heavy clouds above and the surging sea below simply roll on. I am at the mercy of elemental forces far greater than I. It is dark outside, and I am all alone.

Such were my feelings in the early months of seventh grade. My room was the darkest one in the building. In addition, it was filled with the surging emotions of twenty-six adolescent girls and boys, who seemed to bear very little resemblance to the children I had taught over the past six years. They had made a 180 degree turn in attitude and bearing. They were so focused on each other that I felt almost superfluous, a "last-minute addition" to the scene. The warm, morning handshakes of earlier years were replaced by, "Oh yes, good morning," as they streamed in the

door toward the more important people in the room. I was, at most, an afterthought – and I didn't like it at all.

Was this how it would all end? Would I ever have a chance to come up for air? What had I done to deserve this? Hey, everyone, remember me? (p. 149)

Grade Eight: "Rounding the Corner"

With a full heart, I called each student's name. Each stepped forward to receive his or her diploma from the faculty chair and a last handshake from me. In return, each gave me a hug. As the class filed out to the reception, the entire faculty of the Rudolf Steiner School, twenty-some strong, rose and stood along one side of the room so that they could give each student a farewell handshake or a hug. Very few eyes were still dry at the end of the ceremony.

Almost four years passed before I could write about my journey with this class. The experience was so full that I needed time to process it, time to sort things out, time to find concepts for the experiences. Once I began writing, the words gushed forth. I came to trust the process. Writing this book has completed my journey. In telling this narrative, I can now give it to my readers, knowing that it is a personal statement about one teacher's attempt to understand what happened over the course of eight years.

One thing has remained with me above all – how little I did as a person, and how much came about through the children in my care, and through their efforts. The more I learned to know them, the more I realized that they were constantly teaching me. They were not encumbered by the heavy baggage of material knowledge that adults possess. They seemed to have resources that were fresh, inspired, and full of star wisdom. My best moments were those in which I was truly open to what the children had to teach me. For that, I am deeply grateful. (p. 218)

School as a Journey by Torin Finser
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The Spirit of the Waldorf School

by Georg K hlewind

This lecture was given April 21, 1994, to the faculty of the Live Oak Waldorf School, Applegate, California.

Transcript and editing by Lynnea P. LeBlanc and Friedemann Schwarzkopf.

In this article, the quotation references consisting of "GA" plus a number refer to the volume in the collected works, the *Gesamte Ausgabe*, of Rudolf Steiner, from which the quote is taken.

In a lecture on September 11, 1920 (GA 199), Rudolf Steiner said:

The artist cannot stay in his creation of today with his creation of yesterday. He has to strive in every moment to be creative in an original way. The same striving applies even more to teachers.

This every-moment improvisation, which we try to educate in the teacher training courses, has a very long-range validity. As I see it, Waldorf pedagogy is founded on three cosmic laws.

The first of these principles is that anything that is new – when it comes to us – requires that our previous state, content, or incarnation be dissolved. Thus, in cosmic evolution, a certain creation has to be dissolved in order to make place for the next creation. But this "next" emerges from the power of that which is dissolved. This principle exists in every pedagogy. It is present in Waldorf pedagogy in the way we want to educate capacities and faculties. We cannot do this directly. We cannot give a child a faculty. We can only give examples through the content of our lessons. We have to give this content in such a way that it can easily change and dissolve into the corresponding faculty. This is a cosmic law – an eternal law.

Therefore, the most important, concrete, up-to-date, pedagogical question is: How can we

give a certain content so that it easily dissolves and changes into a faculty? My answer is that we present the material in three stages. We give something first in the sphere of the will, so that the physical body and movement are involved. Then we appeal to the feeling sphere through artistic activity, involving the aesthetic sense and the imagination. Then we present it to the thinking sphere. If a specific content is brought to the children in this way, then feeling and will can resonate with the intellectual thinking. In this case, the content can easily be dissolved into a faculty.

If the content is presented only to the thinking capacity of the child, the child's will and feeling – the foundations of thinking – are not activated. The content will remain undissolved in memory or in thought. Then the child will have much content without being able to use it in a creative, productive way. (It is not only the child who has this problem: I think every Anthroposophist has the problem of having much information and many ideas, yet not always the faculty to dissolve this content into his own productivity.)

We have here a very high cosmic law. We can find it in the Gospel of St. John (12:24): "If the grain of wheat falling onto the earth does not die, it remains alone; but if it dies, it brings much fruit." This grain is something formed; it has the difficult challenge to change into new life, new fruitful life. It has to die to dissolve and lose its form. That is one principle.

The second principle is the cosmic principle of integration. This means that a human being cannot receive anything ready-made. For instance, you can perceive only the sounds of my speech. When you integrate them into words, you have my words. And then you have to integrate

my words into sentences. Thus, through the words you have to look at the meaning. And the meaning cannot be given. The meaning is not sense-perceptible. Only the signs in which the meaning is "enchanted" are sense-perceptible. You have to disenchant the signs into meaning. Therefore, what you can perceive is something sense-perceptible: the sound of the words. You can easily hear the sounds of the words, but to grasp the meaning of the sentence you must "do" something.

When the sentences are trivial, you do not notice the work of synthesizing from the words the meaning that is above the words. The meaning is not in the words, not between the words, but above the words. When you speak, this wordless understanding enables you to choose the appropriate words and grammar.

And so it is with every content; you can give only a part. This is a cosmic principle, and we use it in Waldorf pedagogy very consciously. We try not to give perfect dolls to the child. We try not to give something ready-made but to let the child use his own fantasy and understanding to integrate what is given.

There was a fantastic Russian puppeteer in Budapest. He had very technical skits and also very simple ones. For example, he took a piece of wood shaped like a globe. This globe had a hole into which he put his finger, so it became a bowling ball. Then this ball became a baby; he sang to the baby and put it to sleep. And then the baby woke up, and he put fresh diapers on – and he did this in such a way that you could smell it. Then suddenly this globe changed into a ferocious dog who had to be restrained so as not to attack. This very striking example helped me understand this second principle of Waldorf education: the principle of integration.

A third principle that will not change during the ages is the use of the physical body as a means of expression of the human spirit. Originally, in the Garden of Eden the human body was a means by which the human spirit could express itself. In our writing and in our speech, we try to express what we mean. But the whole body was, and to a great extent still is, a means of expression.

We can speak not only with our speech organs but with our physical gestures – with a shrug of the shoulders, with a look, with a turning away without looking. All gestures can speak. In a Waldorf class, everything is done with the body as if the children were still in the Garden of Eden, where the body was the means of expression of the spirit.

These three principles will not change, and they originate from a very high source.

There is a fourth principle that will not change and that is: Everything else shall change. Apart from the first three principles, everything else should change. But the question is: How can I as a teacher change? What can guide me in this everyday, every-moment struggle to be original, to be receptive, to know by way of feeling what is happening in the class? Without this guidance, I as the teacher cannot know what is going on. If there are thirty children in a class, I cannot observe them one by one. If, at the end of an exercise, I am experiencing them as thirty individuals rather than as a whole, I must begin all over again. If I am a good teacher, then I feel the whole class. That is the artistic gesture. If one of the children is in trouble, I feel it. And if I feel it, I cannot ask myself: "Well, what do I do about it?" I have to know what to do. I don't think about it. I just do it. If a musician thinks: "How will I do this or that? How will I reach the high key on the keyboard?" the artistic gesture is gone. That is why it is called the *art* of education. I used to think this phrase was an exaggeration, more of a euphemism: "the art of education." The common feature with artistic doing is *presence* – the creative, improvising presence – and therefore it is called an "art."

Now the question is: How will we know what needs to be changed, and how do we change it? This is possible in only one way: by having a very intense relationship with the children. Children under the age of ten are capable of intense relationship, of truly contacting another person. For them the teacher is transparent. They can be more aware of who an adult is than the adult himself. Therefore, there are many "miracles" that occur between child and teacher, as between all human beings.

Perhaps there is a teacher who is very erudite, who knows a great deal, and who carefully prepares for class. Yet things do not go well, and he does not reach this intense contact with the children. And there may be another teacher who is not at all as diligent, and perhaps not so erudite, and who does not prepare, but the class goes well. So much depends on the state of the teacher's inner being.

In this context, I have had the following experience in my country's schools: the discipline of the class very often depends on the *inner* discipline of the teacher, not the outer. That means, those teachers who work on themselves in a very strict, intensive way, normally have no disciplinary problems in their classes. The children feel that there is "something." The children are not so impressed by outer appearances, and they don't let themselves be fooled easily. They feel instinctively that this woman or this man has an inner "smile." This inner "smile" radiates outward so that the worst class becomes still. There is order when such a person enters, and there is no order if another person enters. Classes behave very differently in the presence of different teachers.

On April 29, 1920, Rudolf Steiner said in a lecture on pedagogy (GA 301):

If you read my book Occult Science, and if you read it without inner experience and without knowing that what is said is only an instruction for you, for your own thinking, then this will remain "straw" for you. This is why it remains "straw" for many people. But if you read it like a musical score, and if you find all the details by yourself, you develop forces in this way that would otherwise remain locked up in the human nature and would not unfold. These are precisely the forces which develop the relationship to the children and that make children attentive to us. In the process of conjuring up the spiritual forces in us, we establish a connection from soul to soul, a connection that is in the child and in us.

Now here we have a hint: we must connect to the source of Waldorf pedagogy. If we change something in the classroom without having access to the cosmic source, it is an arbitrary change. We need connection to the child. We need to know what the child wants – not what the child "wants" to play with, or eat, or be entertained by – but what the real personality, the real

individuality, the veritable "I" in the child wants to hear, to feel, and to receive.

But we also need connection to the sources of Waldorf pedagogy. What do we do to have access to the unchanging cosmic laws on which this pedagogy is built? We must meditate. Steiner has given quite a "booklet," a textbook of meditations, to Waldorf teachers. It is called *The Study of Man*. In his worst nightmare (I really don't know if he had nightmares), he could never have dreamed that there would be Waldorf teachers who did not know how to meditate. Naturally, a Waldorf teacher without meditation cannot be. And in a school, if the teachers have no access to the source of their pedagogy, the school will perish.

After Steiner had founded the first Waldorf school in Stuttgart, people asked him if he could form a second one. And his answer was "No." Why? Because all the twelve persons who were capable of being teachers were already at the first school. There were twelve Waldorf teachers in Germany at that time. How many Waldorf teachers are there in Germany today? I don't know exactly, but perhaps three thousand. And how many of them know what meditation is?

I have much experience in these European schools, so I am not simply guessing. I know how things are today. Therefore, the whole Waldorf movement is always lamenting that the Waldorf pedagogy is diluted. Of course, it is diluted. How can these Waldorf teachers know what meditation is, if it does not appear in the teacher training?

There is an opinion that a Waldorf teacher does not have to be an Anthroposophist. Indeed, he does not need to know everything a good Anthroposophist seems to know. And he does not have to be a member of the Anthroposophical Society. But a Waldorf teacher has to be an Anthroposophist in the sense that he has to have access to the sources. Nothing else matters. If he does not, then he is in danger all the time. "To have access" means to have an inner path, to be able to work with the "booklet" of meditations. And today – and I see this – the situation is unbelievable.

I think the inspiration for Waldorf pedagogy comes from the highest sources of humanity, the highest sources of the Spirit of the Times, and maybe even higher ones. The whole Logos teaching is innate in Waldorf pedagogy. But we are here on earth struggling with everyday problems, small and big: problems such as how to build a community.

I have been consulting at schools in Europe and consistently have encountered three questions:

- (1) How can we build a community?
- (2) How can we make our faculty meeting less boring and more lively?
- (3) How can we keep our teaching fresh?

Invariably, in approximately twenty schools, I encountered these same three problems, like a "continuo" on the organ. The three problems have only one solution: access to the source, nothing else. Currently, we do not have access to the very high sources, to the spirit of Waldorf Education.

Rudolf Steiner gave about 150 lectures on Waldorf pedagogy. These contain a lot of "content," a lot of "information." But *The Study of Man*, virtually from the beginning to the end, is a meditative text, which cannot be approached otherwise. If you "think about" this text, you go crazy, because there are so many seeming contradictions in it. Even where there are no contradictions, it seems to be crazy. The whole book is a meditative text. And if we explore it in a meditative way, suddenly it makes sense. It expands and becomes higher and higher, and then it is a very different book. And each time you read it, it is a new book. You never finish reading *The Study of Man*.

So, we have much information, much content. But this has to be dissolved within us into capacities, so we can connect to the sources of the content, of the information. And only if we make this connection will we be able to solve the problems of community, of liveliness in the faculty meeting, and of freshness of teaching, which is also a problem of community.

In some schools, teachers begin the faculty meeting with a concentration exercise, or meditation, with the result that the meeting becomes much shorter and more interesting. And in the teacher training courses, we try to introduce this to the students. Throughout the teacher training, we give "the inner path" – along with an introduction to spiritual anthropology, because we have to know what we are doing when we do exercises. We need to know why a meditation exercise is done in a certain way, what it means for the human mind, etc. Therefore, first, we give an introduction with the spiritual picture of the human being and, especially, of the human consciousness of today. And then we introduce a single exercise in concentration, because if you are really concentrating, you will find your way further along. If you do not concentrate, you can get the best advice, but you will still not find your way.

This concentration is something that is fundamental. For example, if a violinist is not concentrating, he can still "pull and push" the bow; but without concentration, there is no music. Therefore, in our teacher training courses in Hungary, this concentration is the main issue and the main aim. It is very difficult for young people today. Our first aim is to help the trainees achieve this concentration, so that they can find a connection to the spirit of Waldorf Education.

Every Waldorf school has a different spirit, but it is in connection with the source. Every Waldorf school has to be an individual spiritual being. And each class must have its unique identity. Steiner once said:

If there are parallel classes, and if in those classes there are two different teachers, and if they are teaching identically (if I am visiting this school, and I find that in both classes the teaching is the same), then something is wrong. The subject may be the same, "what" they teach may be the same, but the "how" has to be different.

This is a terrible provocation and challenge.

Steiner also said:

At the beginning of the year, you cannot know how to teach in a good way. If you know it in advance, you will absolutely not be able to teach in a good way. At the end of the year, you can only look back at how it has been good and well done; but this knowledge you cannot use in the next year.

That is Waldorf pedagogy.

I find it very beautiful that you have to be an artist all the time, which is very difficult in this challenging world. Today, there is an unfriendly environment everywhere. I don't mean that the feelings are unfriendly, but the whole way of life is against the spirit of Waldorf pedagogy. We need only think of the "screen" in front of which the children are sitting already. It is not the best environment. It is a very difficult environment.

Still, I think the only hope for humanity is good education, and Waldorf Education is an example. I do not say it is the only way. In Hungary, we have quite a variety of "alternative" education programs, and some of them are very near to Waldorf pedagogy, and some of them are not so near, but in every one, there is a good kernel

Georg K hlew nd was born in Hungary in 1924. For over thirty years he was a professor of Physical Chemistry, teaching and doing research in Budapest. Since the late 1970's, Professor K hlew nd has written many books on subjects related to Anthroposophy, including epistemology, linguistics, and spiritual psychology. Of these books, the best known in North America are *Schooling of Consciousness* (Rudolf Steiner Press, Fair Oaks, CA), *Becoming Aware of the Cosmos*, and *From Normal to Healthy* (both Lindisfarne Press, Hudson, NY).

Even before the demise of communism in Hungary, Professor K hlew nd helped start the first Waldorf school there (in Budapest) and also a teacher training program. Today there are several Waldorf schools and many kindergartens in Hungary.

Professor K hlew nd regularly comes to North America on lecture tours. A fresh, experiential approach to awareness is a central and popular focus of his teaching. In September and October of this year, he will be giving seminars in New York and in California. For information, call the Waldorf Institute of Sunbridge College in Chestnut Ridge, New York, 914/425-0055, or the Rudolf Steiner College, Fair Oaks, California, 916/961-8727.

"Home Together 1995":

A Waldorf Education-Inspired Initiative

Dr. Robert Hickmann is a marriage and family therapist in San Diego, California. Several years ago, his daughter Rose was a student in the first grade at the San Diego Waldorf School. Rose was having behavioral and learning problems in the classroom, and her teacher suggested to Dr. Hickmann that Rose was watching too many cartoons on television. Though believing this diagnosis was an exaggeration, Dr. Hickmann made his home "television-free."

The results were clear and unequivocal. As Dr. Hickmann writes: *Rose is able to engage in spontaneous, creative play. She has become a motivated learner and avid reader, and, contrary to my worst fears, she is able to occupy herself without television.*

Dr. Hickmann also began to realize that television has a ruinous impact on family relationships, that: *families that have television as the primary form of entertainment are more likely to have children with behavior problems, marriages lacking genuine intimacy, and family relationships lacking warmth and cohesiveness ... and that when families watch less television and spend more time together as a unit, these effects are diminished.*

Dr. Hickmann and others concerned about the negative impact of television and the electronic media have organized "Home Together," a national campaign to promote the responsible and sensible use of television and other electronic media.

"Home Together" will take place from Monday, October 2, through Thursday, October 5, 1995.

During this time the campaign will:

- disseminate accurate information on the detrimental effects of excessive television viewing;
- teach educators, parents, and children how to critically evaluate the various electronic media and their content.
- encourage parents to make informed decisions about the amount of television the family watches and about the content of the programs;
- inform educators, parents, and children about activities they can engage in as alternatives to watching television;
- suggest that all families institute one day a week as a media-free day when family activities will be undertaken.

To obtain information on the campaign, instructions on how to organize it in your area, and a copy of an article by Dr. Jane Healy called "Visual Technology: Vacuous or Visionary," call 1-800-337-1230. Within San Diego, call 287-2442.

Sculpture in the Waldorf Curriculum

by Patrick Stolfo

The sculptural arts are an integral part of the Waldorf curriculum. They represent in a practical, artistic form all those activities which bring a formative, structuring, "Apollonian" element into education. Although the finished product is often pleasing to look at, the importance of the activity lies in its effect on the child. Through giving shape to a plastic, malleable medium, the child gains an enlivened, feeling-filled relationship with her own imagination, with the world around, and perhaps with the very life-forces behind phenomena. At each "age plateau" – early childhood, the middle years, and adolescence – a different approach and medium is called for.

Parents and teachers are most familiar with the lively, yet somewhat amorphous, clay models done by the fourth through seventh graders in conjunction with main lessons or in special classes. In the fourth grade, there is a main lesson block called "Human and Animal." In this block, the child takes the first steps toward a scientific observation of the world. The content, though, is still interwoven with a strong imaginative element. Through stories, pictures, and lively descriptive comparisons, the child is given an overview of the animal kingdom and how its forms can be seen as specializations of the human form. During this block, the children are usually introduced to clay modeling. Their intuition for *inner dynamic* is

ready to interact with images born from the awakening capacity for *outward observation*.

Here the teacher can help resolve the outer-inner conflict that the child is experiencing. In the modeling sessions the students watch and imitate the teacher's working with the clay. They are encouraged to work so that the animal's characteristic gesture residing in their enlivened memory pictures, shapes and forms the clay. Outer form is shaped by movement originating from within.

The clay medium and the approach used are appropriate to the children at this age. Clay is a highly changeable substance, ideal for holding a form born of movement. Its nature is to absorb water, as demonstrated by its ability to dry out the hands. When we model clay, our "life forces" stream out into it, and some people become fatigued while working in this medium.



The shaping process proceeds from spherical mass, to movement, to expressive gesture.

The shaping activity demonstrated by the teacher and practiced by the children is also new. The laws of sculpture first come into effect with clay modeling in the fourth grade. The development of the child, as reflected in the whole Waldorf curriculum, proceeds from the general to the particular. So in clay modeling, as well, the single lump of clay is modeled into an overall gesture, and then to its more detailed parts. For example, the

child begins with a large piece of clay, forms it into a sphere, and then gives it a horizontal direction or orientation. Then the head of a cat, cow, horse, or other mammal is "coaxed" and "pulled out" of the clay. While the movement or gesture comes from within, the form takes its shape through the planes and the more detailed surfaces as they are created by the hands. The intuitive sense for form in movement is expressed by the child in a kind of recapitulation of classical Greek art.

Rudolf Steiner has pointed out that working with clay in this manner before the child is nine years old could be harmful. It would draw too much upon the life forces that are building and forming the body of the growing child. From about this time onwards, though, it has a vitalizing effect on the child's developing consciousness and strengthens his ability to see and observe. (Stockmeyer, K., *Curriculum*, Rudolf Steiner Press, London, p. 51.)

In a Waldorf school, children in kindergarten through third grade work with beeswax. Holding this hard, colored substance in their hands, they first give it warmth and malleability. Then they playfully shape it into a figure or object suggested by the fairy tale or story told by the teacher – an angel, princess, sword, bird, or tree, for example. The question arises: What is the nature of this handwork with beeswax in the early years? One has to maintain, given our discussion here, that it is not in any way a "sculptural" process.

The young child's art work is not an imitation of an observed outer world as is the clay modeling of the fourth grader. It is mainly a representation of an inner imaginative realm, which is both rich and real. With the magic of childhood, a cardboard box can be a house and, in the next moment, an elevator. The art work of the young child similarly takes on *symbolic* meaning. (Cf. Strauss, Michaela, *Understanding Children's Drawings*, Rudolf Steiner Press, London, 1978.) Each creation is a representation of an inner and complete imaginative realm. The relationship between the young child and her art corresponds to



Seventh-grade face masks.

that between the so-called primitive and/or pre-historic human beings and their artifacts.

Also, the different developmental stages of the first grader and the fourth grader are reflected in the materials that they use. Beeswax is a "heavenly" substance. The bee is a creature born out of warmth, the beehive maintaining a temperature about that of human blood. Once warmed, beeswax has great plasticity and is easily stretched and molded. The young child in his purity and innocence has much in common with this translucent, yielding substance. There is no reason he should be coaxed into creating something naturalistic or "real-looking." The shapes should emerge out of a playful interplay between the fingers and the imagination; they should never be critically evaluated as works of art. Clay, in contrast to beeswax, is earthy, cool, and heavy. It is appropriate for the nine year-old, who has just experienced, for the first time, a sense of separation from the world and thus is able to observe and replicate things in the environment.

Plasticine, though not "light-filled" like beeswax, also holds warmth and does not absorb moisture because it is oil-based. It is an acceptable, though not ideal, alternative to beeswax or clay.

Rudolf Steiner indicated yet another mystery of human development in describing how early modeling and other handwork exercises lead to a dexterity in finger activity. This dexterity



Eighth-grade study of human anatomy.

metamorphoses in later life to a capacity for mobile, lucid thinking. (Steiner, R., *Balance in Teaching*, Mercury Press, Spring Valley, NY, 1982.)

In the fifth grade, the children study ancient cultures. They learn how the early cultures began to cultivate the earth, to build massive structures such as the pyramids, and to bring the beauty of movement to expression in Greek sculpture. Now the "subtractive" process in sculpture is introduced. The children are ready to penetrate a hard yet organic material – wood – which is less yielding than clay and must be approached "from the outside." The forms must be "revealed" through the carving and rasping away of material. Woods of various degrees of hardness are explored, from cedar to mahogany to oak. Knives, rasps, gouges, and draw-knives are introduced in gradual succession from fifth grade on. They challenge the student to work safely and with control and accuracy. The students carve animal forms (beginning with simple archetypal shapes of birds and mammals), bowls, spoons, stools, etc., always with the assignment to combine practicality and aesthetics.

Through the eighth grade, sculpture has been embedded in the broad, integrated, Waldorf elementary school curriculum. In the Waldorf high school, though, sculpture, like the various academic disciplines, becomes an independent subject. In their clay work, the students explore the "additive" process, building up whole forms from small pieces. Also, they undertake challenging projects in wood and stone carving. With a studied, objective attitude, they observe and render natural objects, the human figure, and some-

times a full-scale human head. The students also explore "pure form," working, for example, with convex and concave surfaces, the spiral, and the double-bent plane. In each project, they are encouraged to be exact and thorough in bringing it to completion.

In the high school, the three-dimensional work of art can now be fully judged according to aesthetic laws. We can speak to the student about what is beautiful and what is not in a way that would have been superfluous, if not harmful, in the earlier years. I often find the students create forms and figures that are reminiscent of the Renaissance and Romantic periods. The students, like the artists of those times, combine the discovery of the hard and fixed natural world with a longing for classical beauty and idealism.

The great art of all cultures expresses the striving for more than what meets the physical senses. The sculpture curriculum in the Waldorf school seeks to inspire the child to that same aspiration.

Patrick Stolfo is currently working in the arts and administration at Hawthorne Valley School in Ghent, New York. He has fourteen years of experience teaching sculpture, drawing, and art history at all age levels, including adults. He has a B.F.A. from Wayne State University, an M.A. in Waldorf Education from Mercy College of Detroit, and four years of sculpture training under A. John Wilkes at Emerson College, England.



An upright human figure, done by a twelfth grader.

Parsifal: The Quest for the Holy Grail

by René Querido

In surveying the curriculum of the Waldorf high school, one may be surprised to find that a main lesson block of three to four weeks in the eleventh grade is devoted to a study of "The Quest for the Holy Grail."

Since we are dealing with poems and legends that appeared in the Middle Ages, this block could be considered a study of world literature, as are high school blocks dealing with Homer and Dante. The historical significance of these tales, which shed light on the Age of Chivalry, when individual virtues were being cultivated, also points to their relevance for young people. Furthermore, while the ninth-grade curriculum emphasizes modern history, and the tenth grade focuses on ancient civilizations and on the Golden Age of Greece, the eleventh grade deals with the Middle Ages and the gradual emergence of the individual in relation to church and state.

The Parsifal saga was introduced into the eleventh-grade curriculum by Walter Johannes Stein, one of the twelve original teachers at the first Waldorf school in Stuttgart, Germany. Stein did so at the suggestion of Rudolf Steiner, the founder of Waldorf Education. While the saga is studied for its literary and historical significance, it is studied as well for its relevance to the profound existential questions that arise in the eleventh grade student.

Two main sources are generally used in the study of the Parsifal saga. One is the unfinished poem in French by Chrétien de Troyes, written in about 1180, entitled *Perceval: le Gallois* (*Perceval: the Welsh Man*). The other is a complete poetic version in German by Wolfram von Eschenbach (died 1203), entitled *Parsifal*. Each is regarded as a landmark in the development of

European poetry, and each is available in a fine English prose translation.

The two poems were part of the basic repertoire of the troubadours of the Middle Ages. These noble "entertainers" traveled in small bands from castle to castle, singing and reciting to the delight of all who heard them. Wherever they appeared, a festive mood prevailed. Peasants and villagers were invited to the blazing hearths of the nobility; and, after a lavish meal, the troubadours would perform, accompanied perhaps by a harp, tabor, or flute. The entertainment might continue for several evenings. Many of those present in the candlelit hall might fall to musing, entering with all their feelings into the stories as they unfolded. The troubadours provided a nourishment for the soul. It was not so important how much was understood, but rather what touched the heart. The tales alternated between earnest, profound episodes and humorous light-hearted passages. They provoked both tears and laughter.

The tales of King Arthur and his Knights of the Round Table also concern the search for the Holy Grail. The English collection of these tales, composed by Sir Thomas Malory, appeared around 1469, under the title of *Le Morte d'Arthur*. It was on this prose version that Alfred Lord Tennyson later (in the 19th Century) based his magnificent poetic sequel. These stories, with their compelling themes and archetypal characters, are usually brought to the students in the sixth grade, when the boys and girls are about to enter adolescence. The pedagogical value of these stories and the imaginations they arouse is immense. They present the Age of Chivalry with its ideals of self-discipline and of striving for the highest goal. They depict also the consequences of failure and betrayal if the knight is led astray.



Illustration in which Parsifal prays for strength to ask the healing question, "Uncle, what ails thee?" From the Michael Hall School Calendar, entitled *Parzival*.

In the Grail stories of Chrétien and Wolfram, King Arthur and his knights play a subsidiary part. The trials and tribulations of Parsifal, the individual who aims for the highest, are the focus of the poems. The action of these long and involved stories rests on the question that Parsifal fails to ask when he first arrives at the Grail Castle during Michaelmas, the feast of St. Michael, celebrated on September 29.

It is interesting to discuss the nature of the question with students who are sixteen or seventeen years old. We soon discover that, both in English and in French, the word "question" contains the word "quest" (in French: *la quete*). Hence, when I ask a question, I am on a "quest." But strangely enough, I can only ask a "question" about something that I already know something about. If I ask, "Where is Patmos?" I must have already heard or read or seen something about "Patmos." Otherwise, I could not formulate the question.

Wolfram von Eschenbach's *Parsifal* is a long, involved poem divided into sixteen books.

It has a multitude of characters, actually some two hundred, and its action moves swiftly against a colorful background stretching from Europe to the Middle East.

Gahmuret, a restless knight, travels to the East in order to fight for Baruch, a powerful potentate. There he falls in love with Balacane, a Moorish woman of great beauty, and weds her. Unaware that she is pregnant, Gahmuret hurriedly leaves for his lands in France. Gahmuret's marriage to a non-Christian is annulled so that he can wed Herzeloide, a noble lady, whose name in German means "heart sorrow." In the meantime, Balacane (related symbolically by name to "the pelican," the bird of sacrifice) gives birth to Feirefiz (the "proud son," as the French root indicates), who is both black and white.

Gahmuret sets out again for the East, unaware that Herzeloide is pregnant with his child. The boy is christened "Parsifal." The name has two derivations. "Parsifal" means the "pure fool." The French version, "Perceval," means "one who pierces the valley," by implication, "the one who goes straight through the valley of death." Gahmuret is killed in battle before he hears of the birth of his son Parsifal.

Herzeloide, cut to the quick at the news of her husband's death, vows never to reveal to her son his father's identity. She wishes at all cost to save him from knighthood. The servants are sworn to secrecy, and she, instead of calling him by his name, addresses him as "Beau fils, Cher fils, Bon fils" ("handsome son, dear son, good son").

But one day the lad meets five knights riding through the estate. Headstrong, he resolves to seek out knighthood. His mother, unable to dissuade him, gives him a nag of a horse and dresses him in motley fool's clothing, hoping that thereby he will not be taken seriously and will avoid becoming a knight. As Parsifal rides out, Herzeloide swoons and dies, but Parsifal, not having turned to wave goodbye, is unaware of the consequence of his rash deed. Wolfram describes Parsifal on his journey path as filled with "dullness" in his soul, "obtuse" to the consequences of his foolish deeds. He brings tragedy upon a married woman, stealing jewelry from her person and

helping himself to food in her tent, which he enters uninvited. When Orilus, her husband, returns, he accuses her of adultery and, as punishment, drags her through the countryside in sackcloth.

Incidentally, Orilus, in pursuit of Parsifal, mistakenly kills Schianatulander (from the French, "the dog on the heath"). This noble knight had brought down the cosmic wisdom to the earth and was sharing it with his beloved Sigune when his death occurred.

Of these events and many others in which Parsifal is indirectly guilty, he knows nothing. He aimlessly pursues some vague quest. This leads him even to the court of King Arthur, where he brings tragedy on the whole assembly by killing in cold blood one of the noblest and most courageous knights. Tearing the armor from his victim, he now rides forth as the "Red Knight," having usurped a lofty title.

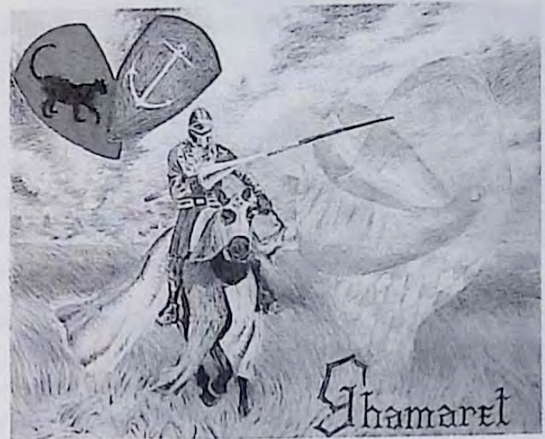
It seems by chance that Parsifal is led to the Grail Castle. The Fisherman King, Anfortas ("devoid of strength"), receives him graciously, as he lies in pain covered with furs in front of a blazing fire. The wounded Grail King can not stand nor lie nor sit without horrible pain from his wounds, which are the result of his having given in to sexual temptation. But it is generally known by the knights and ladies of the castle that their King can be healed if a "pure fool" but asks the right question.

Dumbstruck, Parsifal witnesses the sacred ritual of the Grail, but fails to utter a word. He is indeed the dumb fool, totally lacking in compassion as he beholds the ailing King, racked with pain. The next morning, as he rides forth, Parsifal hears a booming voice calling him a "goose."

Parsifal's further path, with many adventures, leads him to doubt everything he does. It is even said that he sinks deeply into evil. It is only many years later, on Good Friday, the day Christ Jesus died on the Cross, that he awakens to the fact of his being laden with shortcomings, error, and guilt.

Parsifal now finds his true teacher,

Trevrizent, the brother of Anfortas, a knight who has become a hermit to compensate for the Grail King's misdeeds. Parsifal remains two weeks with Trevrizent and receives a comprehensive teaching from the wise, old man that covers the past, the present, and the future. He is now sufficiently mature to discover gradually his own true path and eventually to become a Grail King himself, in spite of his misguided youth.



Gahmuret, Parsifal's father, rides east to the Caliph of Baghdad, changing his escutcheon from panther to anchor. Illustration from the Michael Hall School Calendar.

But Parsifal learns that one cannot come to the Grail alone. Reconciled with his half-brother, he invites Feirefiz to accompany him. Feirefiz cannot yet see the Grail but has fallen in love with Repanse de Schoye (from the French, "the one who spreads joy"), the maiden who carries the chalice in the Grail Castle. Parsifal is now able to ask the question that will heal Anfortas: "Uncle, what ails thee?" One might paraphrase this as: "Uncle, what web of destiny brought you to this terrible end? How did you become entangled thus?"

Even from this sketchy account of salient parts of the saga, we can readily see that it is a story of destiny, of the interaction of men and women grappling with the riddles of individual identity, the significance of human relationships, and the meaning of life on earth.

It is only through "dullness" and "doubt" that Parsifal can ultimately find the Grail and



Gawain endures the ordeal of the Castle of Marvels, a battle with a lion as big as a horse. Illustration from the Michael Hall Calendar.

become its trustee. Yet this high office was inscribed in his destiny from the very beginning. He could not have achieved it without the deepest suffering and encountering death on a number of occasions.

This saga of Parsifal, full of adventures and symbols, though couched in the imagery of the Middle Ages, is able to quicken the deepest questions in the minds and hearts of the students in the eleventh grade. In conversations, presentations, and essays, the youngsters themselves show how relevant this saga is to the soul-searching which prevails in our day and age.

Thus, we can say that the Parsifal theme, as dealt with in the eleventh year of school, is not only of literary and historical interest. It is also of deep personal and even spiritual import for the adolescent. It can awaken the students to learning and can help them grapple with three essential riddles:

Who am I?

What is the significance of my relationship to other human beings?

What is the meaning of existence?

Today, answers are not readily given to the poignant riddles of life, death, and the meaning of existence. The seeking soul needs to

awaken and begin to ask essential questions. This marks the first step on the quest to discover the spirit within ourselves and within others.

Two translations of *Parsifal* can be recommended: *The Parsifal of Wolfram von Eschenbach*, a verse translation by Zeydel Morgan (University of North Carolina, Chapel Hill), and *Parsifal, A Romance of the Middle Ages* by Wolfram von Eschenbach, translated into prose by Helen Mustard & Charles Passage (Vintage Books, New York).

René Querido, LL.D., has been teaching in Waldorf schools in Europe and the United States for the past forty-five years. He has been a Waldorf class teacher and high school teacher. Over the years he has dealt with the Parsifal saga in the eleventh grade many times. René Querido is co-founder of Rudolf Steiner College in Fair Oaks, California, and was Director of the college for fourteen years, from 1977 to 1991. From 1949 to 1957, he received invaluable assistance from Dr. W. J. Stein, the original teacher of the Grail course.

René Querido is also the author of several books, including *Creativity in Education* (1982), *The Golden Age of Chartres: The Teaching of a Mystery Center and the Eternal Feminine* (1987), and *The Mystery of the Holy Grail: A Modern Path of Initiation* (1991). Some of these books have been translated into Japanese, German, and Russian.

For information about the Michael Hall (England) *Parzival* Calendar contact Michael Bromley (818) 960-4964.

Shakespeare And the Eleventh Grader :

A Match Made In Heaven

by David Mitchell

During my years as a Waldorf high school teacher, I have observed a change of mood in my students after they have passed from their sophomore to their junior year. This mood change is evident in a more inward, contained, self-aware composure. The transition is subtle but significant. It could also be characterized as a move to a more mature form of thinking. The eleventh grader has acquired the capacity to form an internal space for reflection. In the previous two years in high school, they were vacillating between inner and outer. Now they have the ability both to hold and to create experiences within the confines of their own soul life. The eleventh grader asks many questions about life. Curiously, most of these questions begin with the word, "Why?"

William Shakespeare also frequently asked this kind of question. He was able to look behind the gossamer veils of everyday reality and, through drama, to portray intense inner struggles dealing with passion, thinking, death, life, and with the entire gamut of human emotions. He can be viewed as the herald of modern self-consciousness.

An intense study of Shakespeare for eleventh graders can deepen their self-knowledge, help them to understand life, and enrich their souls through the beauty of his art. It allows students, at a time when their self-awareness is still fragile, to look at sensitive and perhaps intimidating personal issues through the characters

in the play. Also, a skillful teacher can use Shakespeare to exercise the students' power of analytical thinking. Finally, the study of Shakespeare can help students become more aware of their own humanity. As they explore the influence of sin and of virtue on Shakespeare's heroes, observe that happiness is dependent on the control of the passions, and see that knowledge is gained by living a humane, moral, and "mannerly" life, they learn valuable lessons for living.

Shakespeare's characters demonstrate that goodness of thought, if constantly cultivated, will become a habit.

There are challenges for the teacher, though. The class may be apathetic at the outset. They will find Shakespeare's language awkward and, on first reading, often hard to understand. The students may be resistant and question the relevance of studying the works of a man who lived four hundred years ago.

I often begin with a discussion of language. I may ask the class how many words they think they have in their everyday vocabulary. Common words such as "people," "three," "the," "funny," "run," "chair," "book," and "school" are given as examples. There is always a wide range of guesses, and the students are surprised to learn that a well-read person in today's society knows about 6,000 words. I might then point out that this is about 2,000 words less than it was at the turn of the century, before electronic media,



The Globe Theatre, illustrated by a high school student.

when people read much more.

I then tell the students something about Shakespeare and his time. Shakespeare lived from 1564 to 1616. At that time, speech and poetry played a different role in people's lives than they do today. Not yet embalmed in dictionaries, language and speech were alive and expressed not only thoughts but also feelings of the heart. And poetry, revered as the language of the angels, was a part of everyday life. Still possessing the warmth of feeling of medieval times, Shakespeare's audience was able to receive poetry in a different way than we do today.

In Shakespeare's day, the period of the "High Renaissance," the English empire was expanding around the globe. England was emerging as Europe's dominant political force, and English was becoming the "world" language. Shakespeare wrote thirty-six plays, 154 sonnets, and various longer poems. In his work, he introduced 9,000 new words into the English language, more than all the other English poets combined. Shakespeare coined such common words as "critic," "disheartened," "advantageous," "radiant," "generous," "obscene," "pious," and "dwindle." He took slang words and moved them into common usage: "fireworks," "hubbub," "jitterbug," "exciting," "hectic," "bogus," "striptease," and "clumsy." He put words together into phrases that we use today, such as: "a tower of strength," "zoot suit," "sit-down strike," "whodunit," "milk of human kindness," and "boom and bust."

Shakespeare was a genius. He was a man of keen humor and great sweetness of mind, who turned every sentence he wrote into a melody. Computers estimate that Shakespeare had an active vocabulary of over 25,000 words. He refers to over one hundred species of birds and over 150 varieties of plants in his plays. Usually this introduction awakens the students' interest and convinces them that the study of Shakespeare is something important for them.

Our study of Shakespeare includes, of course, the study of the world in which he lived. Life in Elizabethan England was rich and exciting. Explorers were returning from newly-discovered lands with exotic beasts and strangely-dressed

natives. The Tower of London at one time housed a giraffe, a rhinoceros, and a kangaroo! Street life was a carnival. Walking over London Bridge, you might come across a flame swallower, a bear on a chain going to the bear baitings, a crocodile on a tether, cocks fighting in a rope ring, or gymnasts leaping through the air.

The theater was a place of gay and abundant entertainment where this rich life was concentrated. A theater-goer might spend three hours dressing for the occasion, putting on a powdered wig, a ruff or starched collar, elaborately polished boots or shoes with gold buckles, a farthingale or wide hoop skirt with a wire cage beneath (often weighing thirty pounds or so), plus layers of chiffon and lace. The clothes were of rich colors and heavily embroidered, often with silver or gold thread, and sewn with jewels. Since hats were worn both indoors and out, a hat, perhaps of fantastical shape, would be part of the theater-goer's attire. Courtiers wore their fortunes on their backs and went to the theater to see and to be seen, as well as to watch the play. Living was a spectator sport!

Shakespeare wrote in this milieu. He wrote first to entertain but also to stimulate the mind. Behind his work lay deep study of humankind and the issues of human life. He understood that to the Elizabethans a thought was not an abstraction; it was an experience.

The eleventh-grade Shakespeare block (meeting for ninety minutes a day for about three weeks) begins, as I teach it, with the study of about twenty of the more well-known speeches: Hamlet's "To Be Or Not To Be," Romeo's "Thus With A Kiss I Die," "Such Stuff as Dreams are Made of" from *The Tempest*, et al. Most students have encountered these speeches before. We take turns reading the speeches aloud. We analyze them and become familiar with Shakespeare's modes of expression.

With this background and with the students' interest aroused, we now plunge into one of the plays. There are many levels of Shakespeare's work. There are the comedies, the tragedies, the histories, and the four "resurrection" plays written at the end of his career.

I like to begin with an earthy romance, such as *The Taming of the Shrew*. This play really appeals to adolescents and allows for the deep discussion of interpersonal relationships, a part of life students at this age are struggling to understand and explore. I use The Folger Library's *General Shakespeare Reader* series. Its side-page explanations, pronunciation guides, introductions, and critical essays are all excellent.

Parts are assigned, and we read the play out loud, relishing the battle of the sexes that takes place and being tickled by the turns of speech. We discuss the intentions of Petruccio and the hardness of Katarina. We listen to tape recordings of accomplished actors and take note of their inflection, their voice modulation, and their rendering of the puns, conceits, asides, and double entendres. The students then take the play home to reread it, to "mine" for words or phrases of importance to be noted and presented to the class the next day.

After reading the play, we start asking "why" questions. Why did Petruccio come to Padua? Why did Kate act so brutishly to her suitors? Why did Bianca's personality change after marriage? Why do we judge people on first meeting? Why must we find some way to bring the polarities of masculine and feminine together so that humanity can evolve?

Aristotle said, "The greatest thing by far is to be master of the metaphor. It is the sign of original genius and implies intuitive perception." We look for metaphors and similes in the play and practice writing our own.

We then read *The Doctrine of the Humours* by Dr. William Harvey, a contemporary of Shakespeare. Harvey's discovery of the circulation of blood was instrumental in changing the practice and theory of medicine. Before Harvey, medicine was based on the belief that there are four bodily "humors" or fluids which determine a person's temperament. Many of Shakespeare's characters have an excess of one humor or another and thus have a clear and particular personality or temperament. Harvey's paper helps the students to understand a belief common in the High Renaissance and to recognize "types" of personalities.

I then choose a play according to the nature and needs of the class. Among the plays we commonly work with are: *The Merchant of Venice*, *Hamlet*, *Othello*, *Macbeth*, *Romeo and Juliet*, *The Tempest*, and *The Winter's Tale*. The play chosen is carefully worked through. We act it out. We analyze it. We "mine" it for striking words, phrases, and speeches. Each play provides a theme for an essay.

We look at the structure of the play and at poetic meter. We start with iambic pentameter. Ten students are called to the front to represent the ten syllables in a line. The first person bends over and acts weak, the next stands straight and strong, and so on down the line, weak and strong alternating. A line is read by the group, with the strong "performing" the accent. Next, they are paired up in the buddy system, and we discover we have five iambic feet. When the strong syllable precedes the weak, we have a trochee. The important thing is to let the students act it out, to let them experience it in action. Then they will remember it with their entire being.

... the study of Shakespeare can help students become more aware of their own humanity.

Finally, the last day of the block approaches. We have had many different experiences with the material. We have played characters and become intimate with them. We have discussed Shakespeare's idea of sin and of virtue and his comparison of death and sleep. We have constantly asked the question, "Who is (Wo)Man?" We have touched on the many aspects of Shakespeare's genius—his understanding of people, his skill with words, his sense of drama, and his ability to please his audience.

Now I ask the class to suggest a word that expresses the deepest level of human connection. The word "love" is frequently suggested. I ask the students to describe what they love, and I write down their replies on the blackboard. The list may read: "I love my girlfriend (or boyfriend), my mom, my dog, peanut butter and jelly sandwiches, walking barefoot on the beach, having my

back scratched, etc."

Immediately we begin to see the problem. In English, the word "love" has many different connotations. Because the junior year is one in which we often have exchanges from Waldorf schools in other parts of the world, I might ask the Norwegian student how they say "love." The word is *elsker*. "I love you," is *Jeg elsker deg*. The word relates only to a human being. You cannot *elsker* a peanut butter and jelly sandwich! We also look at the German word *Liebe*, the French *amour*, or the Spanish *amor*. Each has its own uniqueness and possesses a certain vagueness.

Then we reflect that our study was the "re-birth" of the great cultures of classical Greece and Rome. We find that the Greeks have four words for love: *agape*, *philia*, *eros*, and *storge*. *Agape* refers to spiritual love, one's love for humanity (a totally outward, giving-to-others type of love); *philia* is brotherly love, the love of a friend or colleague of either sex; *eros* is erotic or passionate love between two people (a totally inward, taking-for-oneself type of love); *storge* is the love of a parent for a child or a child for a teacher.

Every eleventh grader is willing to discuss "love" in its various forms. We discuss these realities for a time as they exist in our own lives. Then we return to Shakespeare and analyze King Lear's relationship with Cordelia, Desdemona's with Othello, Romeo's with Juliet, Petruccio's with Kate, et al.

We see that we understand the nature of the human being only when we understand love. And we can only truly love when we understand. To understand, one must use one's thinking.

In this way, we are able to go below the surface of Shakespeare's works; each student is able to sound the depths of his soul. We wrestle with feelings and thoughts and questions about life that are as real as when Shakespeare depicted them in drama over four hundred years ago.

During Elizabethan times, the human being was thought to be a battleground where an ever-changing, constant battle between good and

evil are being fought. The deeds and sufferings of the soul are a path of development. The Renaissance man felt that we come to earth in order to meet difficulties that we cannot meet in Heaven. We overcome these difficulties, not by escaping or avoiding them, but by confronting and penetrating them. This is how we grow. Shakespeare wasn't simply concerned with plots; he was interested in how human souls interact and how they metamorphose.

The poet Robert Browning said, "When the fight begins within a man, then he's worth something." And Rudolf Steiner said, "If more people would take up the inner battle, then outer battles would be less likely to occur." By now, the students realize that behind Shakespeare's drama is a profound understanding of life and that each of us needs, in his own way, to engage in the inner struggle for personal development.

There was more than human personality working in Shakespeare. There was the spirit of the whole of human evolution working within him. When the eleventh grader encounters the study of Shakespeare at the correct time in his development, there can be a profound effect. An appreciation of literature and philosophy; a sense of the complexity of the human psyche; a beginning understanding of oneself; and a capacity to analyze oneself, human life, and the world – all these can emerge. Tools of comprehension can be developed and inner pictures built up that will provide strength throughout life. Such are the goals of Waldorf Education.

David S. Mitchell has been involved with Waldorf Education for twenty-four years as a class teacher, high school literature and life science teacher, a manual arts and blacksmithing teacher, and as an Adjunct Professor at Antioch's Masters Waldorf Teacher Training Program. Currently, he is teaching at the Shining Mountain Waldorf High School in Boulder, Colorado. He is very active within the Association of Waldorf Schools of North America and has served for the past three years as a member of the U.S. Department of Education's Private Schools Leadership Committee.

The Antioch Teacher Education Program

by Ronald E. Kotzsch

This is the first in a series of articles about the various Waldorf teacher education programs in North America. A list of the recognized education courses is available from the AWSNA office.

It is late on a July afternoon, and about twenty men and women are painting in the art room of the Pine Hill Waldorf School in Wilton, New Hampshire. They are working with a technique called "wet-on-wet," in which watercolors are applied to already wet paper. The room is quiet, and there is an atmosphere of concentration as the students carefully wield wide brushes to mix and use the bright colors. Instructor Carla Mattioli walks around the room, offering encouragement and advice to the students, as they pursue the theme she has suggested. These men and women, who range in age from their early twenties to early forties, are all Waldorf teachers-in-the-making. Despite a long day which has included classes in eurythmy, speech, child development, and projective geometry, they seem alert and involved. A few continue painting after the period ends.

Six months later, the same group is sitting in a classroom in a beautiful building – a newly renovated, former furniture factory – in Keene, New Hampshire. It is about lunchtime, and many are snacking on cookies, crackers, or sandwiches as the class – a seminar on professional development – begins. Each student has recently begun a fifteen-week teaching practicum in a Waldorf school. Master teacher Ann Pratt, who has had thirty years of experience in Waldorf Education,

asks if any questions have arisen in the past week. "The teacher I work with tends to use his voice a lot to maintain order, and I feel a bit uncomfortable with that approach," one young man reports. A discussion about classroom discipline follows.

Ann Pratt observes:

There are many ways to maintain an orderly environment. Positive reinforcement can be very effective, especially in the early grades. If a child is misbehaving, and you praise the other children nearby for their good behavior, the problem child will very likely try to win your approval as well. Remember, if the class is out of control, it is up to the teacher to do something that will help the children return to order. Playing a tune on the recorder, or starting a song or a clapping exercise can work, too.

"If there are going to be enough trained, qualified Waldorf teachers to meet the needs of the movement, we – the training programs and the schools – have to support the teachers better."

Torin Finser, Director

A young man comments on the dangers of changing the established patterns in the classroom. "I had them sing the songs in a slightly different order than usual, and the result was, well – bedlam!" he says, with a slightly pained smile.

The conversation then moves to classroom "transitions" – how teachers move a class from one activity to another. One woman intern in a Waldorf kindergarten says:

It's remarkable. She never announces: "Okay, now we are going to do such and such!" Instead, she just sings a few bars of a song, or asks the class a question, and they glide right into the next activity.

After an hour and a half of lively discussion, the prospective teachers gather up books and edibles and move on. Their next class is "The Waldorf Curriculum in Grades Four Through Eight." The students do some group problem-solving activities and discuss their importance in the upper grades. In the final class of the day, the students consider some of Rudolf Steiner's ideas about karma and reincarnation. Around six p.m., they head for home, which for some is a two-hour drive away.

The number of independent and public Waldorf schools is increasing; many existing schools are expanding; and there is a large and growing need for trained, qualified teachers. Last year, there were advertisements for over two hundred openings in North America. The integrity and success of the Waldorf movement depends in large measure on its ability to train teachers.

The scenes described above took place in the Waldorf Teacher Training Program of the Antioch/New England Graduate School in Keene, New Hampshire. The Waldorf program at Antioch began in the early 1980's as a cooperative effort between the Pine Hill Waldorf School and the Department of Education at Antioch. In 1989, the New England Waldorf Teacher Training Council, a group of experienced Waldorf educators, formed to take over Pine Hill's roll. Today, the program is the only Waldorf teacher training program that is part of a university and the only one to offer the possibility of state teacher certification. Currently graduating about thirty teachers a year, Antioch is a major training center for Waldorf teachers in North America.

Director of the Antioch Program is Torin Finser, a former class teacher in the Great Barrington (Massachusetts) Rudolf Steiner School. Torin explains what the program offers:

There are several course options. One leads to Waldorf teacher certification. Another leads to Waldorf certification, plus a Master's Degree in Education and New Hampshire state certification. We also have a program for experienced educators – that is, people already teaching – called the "Three Plus Two" program, involving three summer intensives and two internships. Many who enroll in this option are active

Waldorf teachers wishing to develop their background and skills. Last summer, we began a course for eurythmists teaching or wishing to teach in schools. And this summer, a course specializing in Waldorf early childhood education is beginning.

All students entering the Antioch program must have a basic knowledge of Anthroposophy and of the works of Rudolf Steiner. Many acquire this through a period of independent study guided by a Waldorf mentor in their area, others through a foundation year elsewhere, and some through life experience in a Waldorf community.

The various course options are all scheduled so that a student need not live in or even near Keene. The course leading to a Waldorf certificate begins, for example, with a four-week summer intensive in Wilton that takes place at the Pine Hill and High Mowing Schools. Then, during the academic year, from September through June, the students gather for classes each Thursday and Friday in Keene. In the spring term, each student spends three or four days a week as an intern at a Waldorf school, usually one near his or her home. In July, there is another four-week intensive, and students are ready to begin teaching in September. Those in the Master's and state certification program do another term of classes and another internship.

The curriculum of the teacher training program has several major elements. Students study Anthroposophy – the understanding of the origin, nature, and destiny of the human being that underlies Waldorf Education. They also study Waldorf Education – its theory, practice, and curriculum – as Rudolf Steiner conceived it and as it has developed over the past seventy-five years.

Practical experience in various arts and crafts is also important. The students do work in speech, painting, drawing, clay modeling, singing, and eurythmy. They learn how to knit, crochet, sew, model beeswax, and play the recorder. In terms of arts and crafts, they get a compressed version of a Waldorf education. The aim of this artistic and craft work is to prepare the trainees to work with the children in these areas. But it is also

to help them to become more sensitive and fully developed human beings.

Torin Finser observes:

We in Waldorf teacher education aim to facilitate a process of transformation in each individual, so he or she is able to meet the changing needs of children and also contribute to social renewal. To this end, we provide experiences that develop imagination, inspiration, and intuition.

Clay modeling, music, and speech, for example, work with and upon the supersensible aspects of the teacher – respectively, the etheric or formative body, the astral body or the domain of the feelings, and the ego or individuality – and make available new inner resources. These in turn help the teacher to "learn anew" and practice the kind of child observation that is the basis of pedagogy. Insight into human nature and the practice of Anthroposophy can then become the awakening art of Waldorf teaching.

Another crucial part of the program is the internship. Each student must do at least one fifteen-week internship. This long involvement with one school, and often with one class, gives the student an opportunity to observe and to work in-depth with an experienced teacher and to practice-teach under expert supervision.

One important advantage of the the Antioch program is that students need not move to Keene. Thus Steve Donoso, for example, married with two children, has been able to do the program while continuing to live in Burlington, Vermont.

Some students find the academic environment of Antioch a benefit. The new Antioch center in Keene also houses programs in environmental education, counseling, and another approach to education called "Integrated Day." Erica Carnay-Williams comments:

I really wanted to be in a normal academic environment. That's why I came here. It's stimulating and fun to be around students in other programs and to have to explain what we are doing in terms they can understand.

However, some students wish there were more artistic and craft work in the spring semester, when they are doing their internships.

The Waldorf program at Antioch has grown rapidly. There are five times as many students today (about eighty-five) as there were five years ago. New courses have been added, and more are being considered. A full-fledged "Foundation Year," with much work in the arts, and a program for training Waldorf high school teachers are planned.

When asked about the challenges facing the Antioch program, Torin Finser says:

We need to give our students more support once they are out in the world, teaching. Waldorf teaching is very challenging. The personal and professional demands are great, and the salaries are low. We try to help now but don't have the time, money, or personnel to do the job right. If there are going to be enough trained, qualified Waldorf teachers to meet the needs of the movement, we – the training programs and the schools – have to support the teachers better. Teacher burnout is a big problem. Some class teachers do not complete the eight years with their class. Or they get through, and then leave Waldorf teaching. This is a major factor in the teacher shortage. The Waldorf movement needs to address issues of professional development in the schools.

Teachers are the "legs" on which a Waldorf school "walks." No matter how devoted and supportive the parents in a school may be; no matter how wise and generous the members of the board; no matter how open and receptive the children; no matter how beautiful the school building – if there are not enough trained and/or qualified teachers, the school will not thrive. For that reason, the work of the Waldorf Teacher Training Program at Antioch is critical to the whole Waldorf movement.

"National Educational Goals and Standards: A Critical Review and Dissent"

A Report on the Conference

by William Ward

"Goals 2000," the legislation to implement National Educational Standards and Goals, has already become law. Federal educational goals and government-directed, outcomes-based programs will have an impact on personal rights, individual freedom, the financing of education, teacher training, parenting, and child development. Does this make you nervous? Perhaps it should.

The conference hosted by the Social Renewal Foundation at Hawthorne Valley School in Harlemville, New York, in November, 1994, offered a forum for critical review of and dissent from the National Educational Goals and Standards. Contributors with a wide variety of political, educational, and spiritual points of view challenged the underlying assumptions, motives, methods, and presumed outcomes of Goals 2000. The home schooling movement, Constitutional law, historical precedents of nationalized education, the effects on minority cultures of government-mandated, standardized education, and holistic paradigms of human development all were brought to bear on the central issue of governmental involvement in education.

The crucial common concern of the conference participants was the threat posed by state-directed education to individual freedom and values. The dissenting voices of conference participants provided an urgently-needed counterbalance to the support for Goals 2000 from the mass media, from political lobbyists, and from the business community.

For those who already feel distant and disenfranchised from the national debate concerning the future direction of education, the threat of

federal or state control of the content and outcomes of public education may seem a bit abstract or alarmist. Information on the economic and political motivations behind the educational reform sheds light, though, on the explicit agenda of Goals 2000.

While the need for educational reform is universally accepted, the specifics of reform (much less of renewal) are hotly contested. The deplorable condition of America's educational system has long been decried and debated, particularly after the Sputnik launch in 1956 and after the Carnegie Foundation's report, "A Nation at Risk," in 1983. In recent decades, there have been a host of studies, much finger-pointing, and many programs, experiments, and innovations. The existing system – from the neighborhood schools and the local school boards to the state and federal educational bureaucracies – has been widely questioned.

The studies revolved around the question of how we as a nation could regain and maintain technological and economic dominance of the global economy, as we made the transition from an industrial-based economy to the age of information. Business interests asked:

"Where are the highly educated and skilled technicians going to come from for the computer-directed industries of the future?"

"How are we to remain competitive with the Japanese?"

"How can the American worker become more productive if the educational system can't keep pace with rapid developments in a changing economy?"

In a context of sweeping technological change, declining test scores, chronic unemployment, inner city collapse, institutional inertia, and public anxiety surrounding education, the Bush administration convened a bipartisan summit conference of governors. This conference – in which then-Governor Clinton played a prominent role – set specific goals for American education. The apparent need for government to remedy the obvious crisis in American education led, after due consultation with noted experts, to the Goals 2000 legislation. What could be better, for example, than goal number one: that all children in America will start school ready to learn?

Larry Kaseman is Director of the Wisconsin Parents' Association and editor of "Prairie," a bulletin on parental rights and responsibilities in education. In his dissenting view, the implementation of the "ready to learn" proposal is riddled with difficulties. It presupposes that intervention is needed to prepare the child to learn. Those "not ready to learn" would need to be pre-screened, socialized, and conditioned with values needed for proper schooling. Compliance will be expected, and competition will be encouraged. Young children will be rendered anxious to please and to achieve. A separation from the nurture and values of the family learning environment will be effected.

The responsibility for reclaiming a broader vision of education lies, in Kaseman's view, squarely with the parents, not the state. Abdicating initiative to cure the crisis in education to the impersonal state will perpetuate the crisis, which should be transformed from the grassroots – the families – up, not from the government down.

Stephen Arons, Professor of Legal Studies at the University of Massachusetts, built the case that the fundamental premise implicit in Goals 2000 – that the federal government has the authority to establish standards and goals for education – has no Constitutional foundation and, in fact, threatens Constitutionally protected guarantees of "freedom of belief and intellect." Just as the government is forbidden by the Constitution from regulating the content of religion, speech, and the press, so it should not be allowed to impose

standards on education. In Arons' view, Goals 2000 re-allocates power from individuals to the federal government, representing a "reconstitution of American schooling injurious to individual freedom."

Professor Arons pointed to the increasing politicization and litigation by interest groups competing for control of segments of school curricula. Goals 2000 would exacerbate this competition that turns schools into ideological battlegrounds, where groups fight over whose perspective and values should be taught, regarding, for example, sex education, Eurocentric versus multicultural history, banned books, and school prayer. Governmental pressure towards a unifying, standard curriculum, no matter how generally defined, threatens not only "freedom of belief and intellect." By attempting to regulate curriculum content nationally, Goals 2000 may undermine community dialogue and pragmatic, local compromise. Freedom of conscience and community responsibility, two sides of the same coin, cannot be legislated. The proper role of government is to ensure equality of funding and freedom of choice within public education – in other words, "to pay the piper without calling the tune."

How would minorities be affected by the proposed National Educational Goals and Standards? Gerald Porter, faculty member of the Psychology Program of the Education Department of the State University of New York at Albany, maintains that such government intervention perpetuates paternalism toward disenfranchised minority groups. It assumes these groups need guidance in deciding how, what, and when their children should learn. The mechanistic and quantitative approach to testing implicit in "standardization" rests on a narrow view of human potential. It is unable to embrace creative, qualitative differences between cultures and individuals which are good, natural, and healthy. The standardized curriculum has no place for the individual to find her or his own muse and source of inspiration. Common ground among diverse cultures and individuals cannot be imposed or inculcated. It is through face-to-face encounters that we recognize our commonality.

Since public funding for education always has strings attached, the separation of state and school was a recurring theme at the conference. Besides, the mechanism for determining whether public money has been well spent – "quantifiable accountability" – is invariably based on testing. National standards will require national testing that can be assessed by machine. Individual creativity, imagination, initiative, ideals, and character lie outside schooling oriented to this kind of testing. The conference workshops challenged all participation by government in education as wrong in principle, inevitably undermining individual freedom as the state serves its own ends. Education as a foundation of the spiritual and cultural life, along with art, science, and religion, must be unencumbered by the dictates of the state. Otherwise, freedom of thought inevitably will be compromised.

No one made this point more strongly than John Taylor Gatto, former New York State and New York City Teacher of the Year and author of *Dumbing Us Down: The Hidden Curriculum of Compulsory Education*. Gatto traced the philosophical underpinnings, motivation, and results of compulsory/state-controlled education. Whether coldly calculated or well-intended, the human engineering of state programs has in the past self-servingly fostered communitarian thinking at the cost of individual liberty. Nationalistic aspirations and economies have been served for "the common good" from Prussia to Japan and from National-Socialist Germany to Mao's China.

The state-directed, centralizing logic of national standardization through universal goals and testing, in Gatto's view, undermines family and cultural identity. It represents a "colonization of the mind" and the end of the democratic experiment. Teachers become "agents of the state" through nationalized certification. Those students who do not become docile, productive workers, tune out and drop out of the game. Dialectical thinking disappears as the power to think one's own thoughts is subverted by the reward system of test-taking. Gatto's well-documented historical view, based also on over thirty years of experience working within and

against the restrictions of the public educational system, was an earnest call to oppose actively the abridgment of freedom of thought resulting from state-designed educational programs.

Marshall Fritz, Director of the Separation of School and State Coalition, addressed the theme of removing local, state, and federal governments from education in his talk, "Why It's Necessary, How It's Possible." He suggested that it is a dangerous illusion to believe we will be more competitive or economically secure through state directives for education. In the words of Benjamin Franklin, "If you exchange your liberty for security, it's a bad bargain. You end up with neither."

Gary Lamb, co-editor of *The Threefold Review*, a journal based on the social ideals of Rudolf Steiner, spoke pragmatically about how schools can be funded privately and therefore be independent of state control. In his vision of a threefold social order, Rudolf Steiner envisioned an education which, as an organ of the cultural/spiritual life, is truly free and independent. This ideal can only be realized if the question of funding is addressed in practical terms. Lamb is the director of "Hope Through Education," a privately funded voucher program in New York State.

The individual and his or her freedom, the state, economic and social forces, and education – all are related in complicated ways. Our view of what these relationships should be is guided ultimately by our view of human nature and potential. We need a view of the human being that will shape a true renewal of education that goes beyond reforms in content and standards.

Dr. Douglas Sloan, Professor of History and Education at Teachers College, Columbia University, noted that as a society we are unclear about what education is. We have lost sight of the student – the emerging individual – subjected to differing educational agendas more aptly characterized as "socialization," "indoctrination," "training," and "schooling." These are quite removed from the nurturing process of education which leads to the creative, self-reflective, self-determining, caring, and responsible individual.

Our current educational model, based on a narrow, materialistic view of the human being, is dominated by concepts of input and output and by "thought-packages," which are the basis of testing. And this model is preoccupied with producing a technologically competitive work force. Our institutional structures, our schools, can and should reflect a larger, more inspiring vision of our human potential and of our capacity for self-transformation.

In a similar vein, Professor Jeffrey Kane, Dean of Education at Adelphi University and editor of the *Holistic Education Review*, challenged the theory of knowledge and the conception of the human being implicit in the standardization of education. Agreeing with Emerson that we educate "but half a man," Kane asserted that "the heart is being cut out of education." In his view, calculative thinking is being promoted at the expense of meditative thinking – thinking which embraces a whole spectrum of meaning, including wonder, reverence for life, and an "ethic of caring." Goals 2000 will not only prescribe the content of education. It will establish a way of thinking about education in which "children become means rather than ends," "intellectual capital," a resource to be mined. Who sets the standards? On what basis? Towards what end? These are important questions that we must ask.

"Educational Freedom, Confidence in Mankind," the workshop led by Joel Kobran, co-editor of *The Threefold Review*, revolved around the concept of freedom as individual, spiritual activity which cannot be bestowed by education or guaranteed by government but must be won for oneself. The observation of a moment of silence before class (a point of contention in the school prayer controversy) ironically has little relation to the ability to perceive and know the world spiritually. Spiritual ideals of freedom, equality, and brotherhood need to find their reflection in cultural, social, and economic forms which recognize our essential human nature and potential. The rampant egotism, the animalization of instincts, the fear, and the paralysis of will symptomatic of our times must be countered by a renewed confidence in the untapped resources of our humanity.

The challenges to Goals 2000 expressed at the conference, though briefly sketched, will alert readers of *Renewal* to the fact that the legislation concerning National Educational Goals and Standards has major and, perhaps, ominous implications for the direction of public and private education in America. The machinery is already turning, and tax dollars are flowing to encourage "voluntary" acceptance of the plan. A broader vision for education and a profound insight into the essential nature of the individual opposes this monolithic, state-directed approach to educational reform as a threat to freedom.

William Ward has been a class teacher at Hawthorne Valley School in upstate New York for the past eighteen years. He graduated from Columbia University with a B.A. in English Literature and received an M.A. in Elementary Education from the Waldorf Institute of Adelphi University. When he is not busy teaching, William writes plays and stories and designs and produces children's toys.

Waldorf Approach Offers Hope in Schools for Juvenile Offenders

by Arline Monks

The audience was unusually silent as two fifteen year-old boys began a Mozart duet on their recorders. For months they had worked diligently on learning to play the instruments and to read music. Now it was June, the last day of school – Parents Day – and forty-five people, including classmates, teachers, and members of the county school board, as well as parents, were listening attentively. When they finished playing, their classmates cheered, and the boys even clapped for themselves.

"It was a miracle," said Ruth Mikkelsen, principal of the T.E. Mathews Community School and the Carden Court School in Marysville, California. Both boys had been expelled from public schools for violent acts, constant failure in class, and refusal to follow directions. "But their music lessons were rigorous and involved following many directions," she said. "They had never in their lives worked so hard at anything."

T.E. Mathews Community School is a school for twelve-to-seventeen year-olds who have been sent there by the court. Some have committed serious crimes. Some are already hardened criminals. The Carden Court School is in Juvenile Hall – a lock-up facility. Both schools are

in Yuba County, which has one of the highest percentages of people sentenced to prison per capita in California and the third highest crime rate in the nation.

Parents Day at Mathews culminated nine months of an exciting experiment – the application of Waldorf methods and curricula in the two schools – and reflected the success of a growing partnership with Rudolf Steiner College.

The experiment began in September, 1993, when head teacher Evy Arcuri returned to her classroom at T.E. Mathews after taking a two-week summer institute for public school teachers, called "The Waldorf Approach Applied in the Public School Classroom," at Rudolf Steiner College.

Evy was enthusiastic and determined. In the two weeks at the College, she had learned many new things – to draw, to tell stories, and, especially, how to integrate the arts into academic lessons. She had learned about main lessons, making main lesson books, and about how to develop concentration and math skills through



Students in the T.E. Mathews Community School work on a projective geometry project.

movement. Armed with a large repertoire of songs, poems, and new ideas, she intended to bring as much as she could to her thirty-eight students. Venturing into new teaching territory with skills recently acquired meant taking risks. But if she couldn't take them, how could she ask her students to do so?

She remembers telling her first story – a short fable. It was greeted by cynical sneers. "My heart sank, but I continued on, determined to finish. About half-way through, their faces began to relax, and I knew I had them."

Evy's enthusiasm was contagious, and "Waldorfin'g" began at T.E. Mathews. When Sacramento's largest school district contracted with Rudolf Steiner College to offer a Waldorf staff development course for its teachers and made it available to teachers from other districts, Ruth Mikkelsen enrolled herself and three teachers. From November, 1993, to May, 1994, they attended classes on two Tuesday afternoons and one Saturday each month. "The Waldorf course first had a remarkable and dramatic effect on my teachers," the principal says, "and then on the students."

Among the many things being adapted from the Waldorf methodology and curriculum for the special needs of these students, storytelling is one of the most powerful. Presenting lessons orally – through story – reaches and engages those with learning disabilities and minimal reading skills. Although the students are of mixed grade levels (seventh to twelfth), many are reading below third-grade level and have a history of school failure. But when lessons are given through the story approach, students can remember with



A recorder class at the Carden Court school.

great accuracy and begin to forge a positive connection with learning and with school.

At Juvenile Hall, head teacher Carol Holtz tells of the effect of oral delivery of the lesson on her ten-to-eighteen year-olds. She says:

First thing each day, they would ask if I were going to tell a story. Sometimes I had to remind myself of their ages. When I did tell a story, there was total attention. One boy who was scheduled for a morning court appearance asked his probation officer if he could go first so he would be back in time for the story.

Carol reports that immersion in the spoken word through stories and poetry has influenced the students' capacity to write:

Before I had my Waldorf classes and started storytelling, I couldn't get them to write more than a paragraph. Now they are writing pages and even creating their own stories.

Principal Mikkelsen also points to the impact of the music program:

Students who couldn't focus on their work for more than two minutes at a time worked for thirty

minutes on practicing recorder. We couldn't stop the wave of tweeting and tooting. Music lessons also taught cooperation and helped dissolve the polarization of gang culture so rampant among these young people. After all, how can you hate someone with whom you've just played a Mozart duet?

The staff is impressed by a number of other aspects of Waldorf Education: the uplifting current of morality that pervades the curriculum; the extensive use of physical involvement in learning; and the use of ennobling tales, poems, and biographies to stimulate imagination. They note also that many of the latest teaching strategies involving learning, child development, brain research, and the use of art and music in the classroom have been used in Waldorf Education since its inception seventy-five years ago.

The success with Waldorf approaches in the first year prompted Ruth Mikkelsen to send her teaching staff of seven to Rudolf Steiner College's 1994 summer institute for public school teachers. It has also kindled enthusiasm for the next step – a partnership project between Rudolf Steiner College and the Yuba County Court and Community Schools to develop a model program for highly at-risk delinquent youth based on Waldorf Education. With juvenile crime and violence one of the major issues in America today, it is hoped that the program will provide practical solutions and be replicated nationwide. Funding is being sought for the project, which includes teacher training and on-site classroom supervision, as well as program and curriculum development. Betty Staley of Rudolf Steiner College and Ruth Mikkelsen are directing the project. Arline Monks is project coordinator. Nel Noddings, Acting Dean of the School of Education at Stanford University, will supervise a consultant research team – Ida Oberman and Kathy Simon – for an evaluative study of the project.

Last spring, teachers Evy Arcuri and Carol Holtz attended a committee meeting of the California legislature focusing on violence prevention and the impact of arts programs in prisons and juvenile detention facilities. They were prepared to testify about the success of what they were doing and came bearing student work – main lesson books, drawings, and paintings – as

well as many stories and observations about the program:

There are days when groups of three or four students are singing the songs we have taught them as they file out to other classes, happily singing, rather than swearing, shoving, or verbally abusing each other.

One young man who has much difficulty with both reading and writing always finishes his main lesson book for Humanities class and can repeat verbatim any story told during that class. He takes pride in his main lesson book, and his drawings are always his best work.

Boys in rival gangs are practicing recorder duets together. When one falters, the other patiently points out the mistake, and then they continue.

In written testimony submitted to Senator Henry Mello, who chaired the legislative committee, Evy Arcuri wrote of her students:

Often their lives make it difficult for them to retain the beauty we introduce to them during the school day. It is my hope that late at night, if they are afraid or angry or running the streets ready to commit a criminal act, the words they have learned or the beautiful images they create in my class might creep into their heads and steady them – stay their hands, soothe them, carry them to a better place, or give them hope.

(This article first appeared in the *Rudolf Steiner College Newsletter*, 1994/1995, published by Rudolf Steiner College, Fair Oaks, CA.)

Arline Monks began her working career as a reporter for the *Los Angeles Times*. Later, she did public relations and development work at Highland Hall Waldorf School. After completing the Waldorf teacher training at Highland Hall, she taught kindergarten. At present, Arline is Development Director at Rudolf Steiner College and also coordinator of the College's program for public school teachers. She is a member of the AWSNA Development Council. Her husband Clifford is a class teacher at the Davis Waldorf School, and her son and daughter are both graduates of the Sacramento Waldorf High School.

The Aveda Child's Garden: Waldorf-Inspired Corporate Daycare

by Martha Coventry

It was on the Ginza, in Tokyo, that an Austrian entrepreneur named Horst Rechelbacher first heard of Rudolf Steiner. Rechelbacher was with a group of people. They passed an old man reading palms by flashlight. Something made Rechelbacher turn back and ask the man what he saw in the lines of his hand. Through an interpreter, the old man told Rechelbacher that he would be continuing the work of Rudolf Steiner. When Rechelbacher asked who Rudolf Steiner was, the man replied that he had no idea. It was Rechelbacher's task to find out.



Corporate headquarters of Aveda in Minneapolis, Minnesota.

Rechelbacher is the founder and director of the Aveda Corporation. Aveda, one of the world's largest manufacturers of natural health and body care products, is housed in a large complex outside Minneapolis. In 1993, Rechelbacher decided he wanted to do something to improve the quality of life for his employees and their children. The most pressing need was in the area of childcare.

Corporate daycare is still a rarity in this country. Although there are more than six million employers, less than two hundred businesses currently have on-site daycare facilities. In terms of productivity, daycare is good business. A happy, hard-working employee is one who knows that his or her child is right next door and well cared for. Less attention goes to worry and phone calls about a child's well-being, and more attention goes into the job. From another viewpoint, it is simply a very kind thing an employer can do for employees. A mother can nurse her baby; a father can use his break time to rock his child; and both are soothed. A sick child has a parent only minutes away.

When the decision was made to explore the idea of daycare at Aveda, a man named Todd Kohl was hired to deal with the licensing procedures and set-up. Kohl had his own struggles with the idea of corporate daycare. He didn't believe that children, especially very young children, should be cared for outside the home. He felt so strongly about this with his own daughter that it figured in the breakup of his marriage. Kohl knew, though, that in seventy percent of families in America, both parents work away from home and that that number is rising.

Kohl believed, though, that there was a way to honor both the family and the child, and that was through the work of Rudolf Steiner. He saw that Aveda's center could be a place to demonstrate ways in which children could be cared for when not at home. Kohl presented his idea to establish a daycare center based on Steiner's understanding of the nature and the needs of the young child. Rechelbacher was among those who heard Kohl's proposal. Kohl brought Waldorf

materials to get his point across, anticipating that no one would have heard of Rudolf Steiner, but Rechelbacher had. The Waldorf-inspired Aveda Child's Garden was born.

There are now some thirty-six children at the Child's Garden at Aveda, almost all of them between six months and two-and-a-half years old. The four rooms in which the children stay, when they are not outside in the large play yard, are beautifully appointed, with lovely carpeting, walls, and curtains. Pink gauze hanging from the corners softens the angles of the rooms. There are veil racks and furniture made of wood, crafted by an in-house carpenter. A festival shelf with leaves, stones and other special tokens of the natural world hangs on the wall out of the reach of little hands. It is obvious that someone pays attention to creating a beautiful space.

The efforts to incorporate principles from Waldorf Education are not merely cosmetic. Stories are told, not read; music is played on instruments, not tape; and transitions from one activity to another are done to song.



Aveda employees visiting their children in the Aveda Child's Garden.

There is a wish to provide the best for the children's bodies as well as for their souls. Infant meals are puréed from fresh foods. Hot breakfasts and lunches with fruits, grains, and little or no meat are served everyday. Twice a day, a snack of grains and fruit is offered. All food is organically grown and prepared for the children by Aveda's on-site restaurant.

The present director, Merrilee Frey, has been involved in professional daycare for over two decades. She exudes the professionalism and the competence that a parent appreciates, yet is soft, loving, and energetic. In the Child's Garden, her devotion to children is evident at every moment. Frey supervises a staff of about nine persons.

Frey encourages the staff, especially those in the infant room, to refrain from using any personal care products with artificial fragrances. She strongly believes in preventive medicine and, with the consent of the parents, uses an herbal approach in conjunction with Aveda products. Gentle massage is used to calm the infants. Though neither Frey nor any of the staff is Waldorf-trained, a kindergarten teacher from a local Waldorf school has been giving an evening workshop about once a month.

A corporate daycare center can be a hectic place. At the Child's Garden, the day begins at 7:30 a.m., and children are there for up to eleven hours. The work can be grueling. The caregivers get little relief: there are diapers to change, sick babies to hold, meals to serve, and medicines to administer. Children from six months to three years old need and want adult attention most of the time.

Yet Frey aims

to create for the children in her care an environment as loving and as safe as their homes. The caregivers who help her have been chosen, because, as Frey says, "they live and breathe for the sake of the child." She and the staff are committed to clearly and consciously maintaining a "reverence for the child." This is a great gift for a child in any situation, but in a daycare center it is a special blessing. The result is a calm, peaceful place, still very much alive, where the children are obviously cherished.

Alan Frohmader is a regulatory chemist at Aveda and the father of a toddler and an infant in the daycare center. The advantage of on-site daycare is that he can spend almost every lunch hour with his children. Frohmader is very happy with the Waldorf influence. His children are not bombarded with electronic media and advertising as they might be in more mainstream daycare. "It's nice to have them in an environment free of it for at least eight hours a day," he says. Frohmader also sees that Aveda and the Waldorf movement share a respect for nature and the environment.

A Waldorf kindergarten is for five and six year-olds. The Waldorf kindergarten teacher, who ideally has been through a two-year, full-time training, has her children only about three hours each day. In that time, she weaves webs of magic and wonder, creating an atmosphere of love and security that, it is hoped, will stay with the child for years. It is rigorous and exacting work and the teacher must be "on" throughout the three-hour session. When the morning is over, the child is delivered into the waiting arms of a parent, and the teacher takes a deep breath. The Child's Garden, serving infants and toddlers, is clearly a daycare center rather than a kindergarten. Inspired by Waldorf Education, though, it strives to care for its children with the same sensitivity and consciousness aimed at in a Waldorf kindergarten.



The play room of the Child's Garden.

From the Waldorf perspective, infants and young children are best served by being taken care of at home by their parents. But because of economic and social realities, there is a tremendous need for quality daycare. Horst Rechelbacher and Aveda have tried to apply the ideas and ideals of Rudolf Steiner and of Waldorf Education to the institutional care of infants and young children. They have created a situation in which children are well cared for and in which parents can visit them at least once a day. The Child's Garden is available to all employee children. No one is turned away because of financial reasons.

The project is still young and fragile and, like many new Waldorf initiatives, a bit of a hot-house flower. Its continued existence and its development depend on both Aveda and on the Waldorf schools in the Minneapolis/St. Paul area. The Child's Garden will need a strong, long-term commitment from both. Rechelbacher, as an enterprising businessman, has many other interests that demand his resources and attention. And the two Minneapolis area Waldorf schools understandably are preoccupied with their own affairs. Through the Child's Garden, Aveda has shown that corporate daycare is possible and that it can have a human, loving, inspiring face. It has done

have a human, loving, inspiring face. It has done its employees and their children a great service. Aveda has also demonstrated that business and Waldorf Education can work together. The Child's Garden may become an inspiration and an example to other corporations.

Waldorf Education and corporate America have something to offer each other. Waldorf Education can bring to the corporate workplace daycare that meets the needs of the infant and child in a way shaped by a reverence for childhood. Corporations can give the Waldorf movement the financial support and exposure to the public it needs to thrive.

Rudolf Steiner hoped and expected that the business community would provide the financial basis of the Waldorf school movement. In the future, perhaps, corporations such as Aveda will found and fund, not only daycare facilities but Waldorf kindergartens, elementary schools, and high schools, as well. If they do, they will make an immeasurable contribution to the healing and renewal of our individual, family, and social life.

Free-lance writer Martha Coventry is a native of Rochester, Minnesota, and one of the founding mothers of the City of Lakes Waldorf School in Minneapolis. Martha has daughters in the third and seventh grades at the school and is a member of the school Board of Trustees.

Physics is Fun! *A Sourcebook for Teachers*

by Roberto Trostli

Available from Roberto Trostli
The Hartsbrook School, 173 Bay Rd.
Hadley, MA 01035
\$25.00, 286 pages

Reviewed by Arthur Zajonc

A little boy in the first grade who is struggling with his knitting is also struggling with himself. He is trying to see what is wrong, which implies that he senses what could be right. And he is trying to get his hands to move according to his intentions. Never again will his fingers and eyes be more open to being formed than they are now. They still possess the freshness of youth, and now is the time to imbue them with an intelligence that can serve the will in order to make the world beautiful. Each movement he makes and every longing he has to make the scarf better, redesign the organization of his whole being, from his subtle spiritual nature right down to the "wiring" of his brain, as recent research on neuroplasticity has confirmed.

As adults, we are each an image of our past actions; therefore, Waldorf teachers are ever mindful of the importance of giving the child a rich diet of worthy challenges that ennoble and uplift the developing human being. In the early grades, the subtlety of our thinking and its connection to realities are better schooled by the demands of handwork than by theories of electromagnetism. These too will come, but in their right time. First, the growing child should experience directly and deeply a wide range of natural phenomena, unburdened by the edifices of abstract theory, however magnificent, which we scientists have elaborated to explain those phenomena. The great mathematical physicist, James Clerk Maxwell required his students to read all of Michael Faraday's experimental researches before he would permit

them to theorize. Even Isaac Newton ground his own telescope mirrors and took pride in the fact that no London artisan could match his ability. Theory is barren without the firm guidance of experience, and the twelve year-old thirsts for experience of the natural world.

Obviously, children can become completely engaged in their language learning, their history and geography, their music and drama, and their other art and humanities subjects, but it is just as important that science and mathematics come to life in them as well. The child needs to live into outer sense experience deeply and exactly. He needs to experiment with it and carry it into himself. The plant kingdom and the animal kingdom are easier to handle in this regard than the realm of physics, and yet it too can nourish older elementary school students if handled in the right way.

The physics curriculum from the sixth to the eighth grade is an occasion to introduce both interesting phenomena and the concepts that go with them. Too often in normal textbook-based instruction, the student sees only diagrams and reads only technical descriptions of the effects being studied. By contrast, the Waldorf curriculum cultivates wonder and the spirit of inquiry. It offers the child a direct experience of curious phenomena and then, through experimentation, it gives a means of uncovering the proper concept,

be it a principle from optics or one at work in an electric motor. First, the teacher demonstrates the effect (without explaining it). The children observe. Then they question and puzzle, postulating reasons why, until finally they have the joy of discovering the key, the correct concept that can elucidate the phenomenon at hand. Now they are in a position to make something of their own that depends on their newly won understanding: a solenoid or a telescope, perhaps.

The mastery of knitting in the first grade brings the child's thinking into the intricate movements of her hands, harmonizing the two. By the upper grades, students long to bring their thinking into the marvels of nature from rainbow to blast furnace; they long to know their world, through and through, and then to put their knowledge to use. Their supple minds and hands are enthusiastic partners in the undertaking, if granted the chance. Roberto Trostli's new book, *Physics is Fun! A Sourcebook for Teachers*, offers teachers (and interested parents) scores of meticulously described demonstrations and activities in physics that can give adolescents between twelve and fourteen the opportunities they long for.

Physics is Fun! A Source Book for Teachers is what every Waldorf class teacher surely has dreamt of owning, namely a reliable, detailed, and beautifully produced resource guide for teaching physics in grades six, seven, and eight, complete

with professional illustrations, bibliography, materials lists, and sources for equipment and supplies. Each grade level is introduced, each subject area (sound, light, heat, electricity, et al.) is overviewed, and each subject is further subdivided according to leading concepts. For example, the fifth "concept" for electricity in grade seven is: "Electricity can be generated by chemical reactions." Three demonstrations are given: "Sour power," "What a lemon!" and "The voltaic pile." The procedures for each are clearly presented, and a list of materials is found in the adjacent margin (which is wide enough for writing in your own comments). These

45. DEMONSTRATION

Resonance

This can be quite an amazing demonstration if done properly, for the sound from the resonating bottle can be heard very distinctly.



Materials:

several wide-mouthed bottles or round-bottomed flasks of exactly the same size

Illustration of resonance: how a sounding object can cause another object to sound.

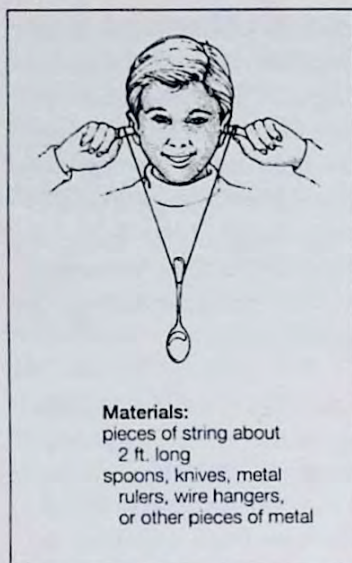


Illustration from the chapter on the propagation of sound.

demonstrations are followed in turn by three activities designed for students: making a voltaic cell, testing it, and making a battery or "crown of cups." Every detail has been looked to: cautionary notes, likely difficulties, etc.

Yet Roberto Trostli has given us more than a comprehensive compilation of demonstrations for the teacher and activities for the student.

He has succeeded in bringing the many suggestions originally given by Rudolf Steiner concerning science teaching together with his own ample experience of teaching physics to the upper grades, so that his introductions, in and of themselves, are an important contribution to Waldorf pedagogy.

To give one example, Roberto Trostli discusses the method used in teaching against the background of the Chinese proverb:

*I hear and I forget;
I see and I remember;
I do and I understand.*

During the narrative introduction, the student's interest is awakened by lively, imaginative material drawn from the lives of scientists. The students hear, but at this stage they are also likely to forget. The instruction, however, moves on to the next stage of demonstration. The phenomenon itself now comes into view and, being well-chosen, captures their attention. They remember. Yet a third phase remains, one that

can lead to understanding. The students do it for themselves, but now also they vary the conditions and factors until it becomes clear which of these are essential to the phenomenon and how exactly they affect the outcome. Now the students understand.

Roberto Trostli has given the Waldorf movement a wonderful resource. It offers a hundred ways of engaging the early teen in science through eloquent experiences and crystalline thinking. What the first grader learns through his hands, he will as an eighth grader join to the light of thinking, which is the birth of modern scientific knowing.

Arthur Zajonc is Professor of Physics at Amherst College in Amherst, Massachusetts, and General Secretary of the Anthroposophical Society in America. He is author of the widely acclaimed book, *Catching the Light: The Entwined History of Light and Mind*.

Roberto Trostli is a class teacher at the Hartsbrook School in Hadley, Massachusetts, and his class is currently in the fourth grade. He attended the Rudolf Steiner School in New York City and is a graduate of Columbia University. He taught at the Rudolf Steiner School before moving to Massachusetts.

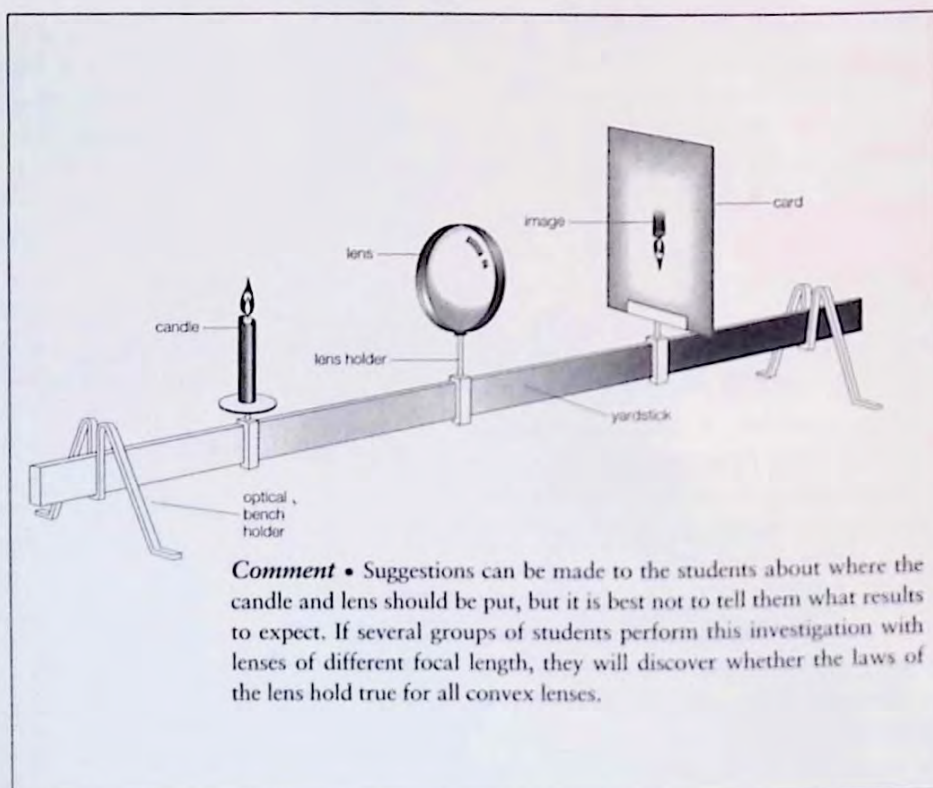


Illustration from the chapter on the propagation of light: how lenses affect light.



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