

Child and Man

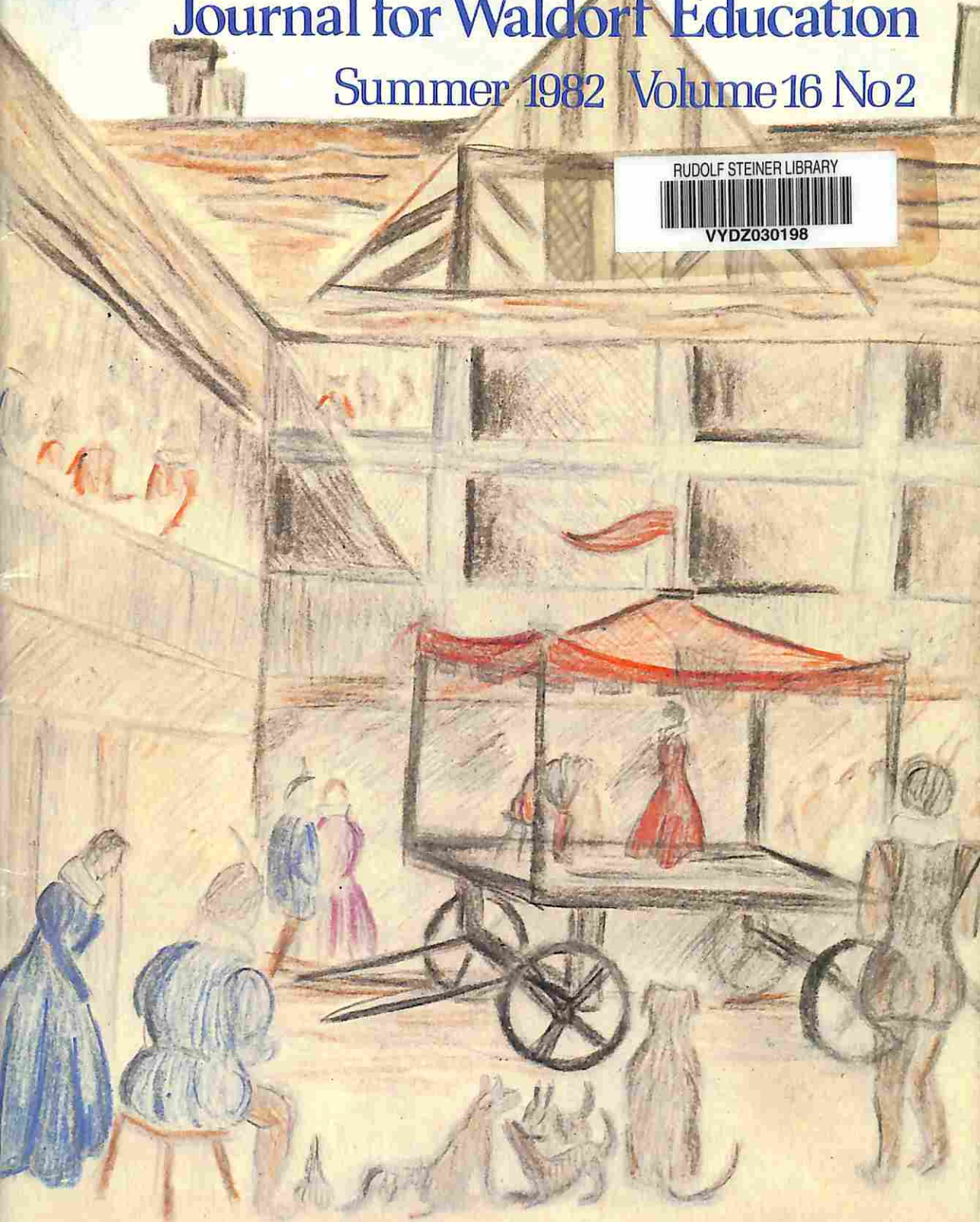
Journal for Waldorf Education

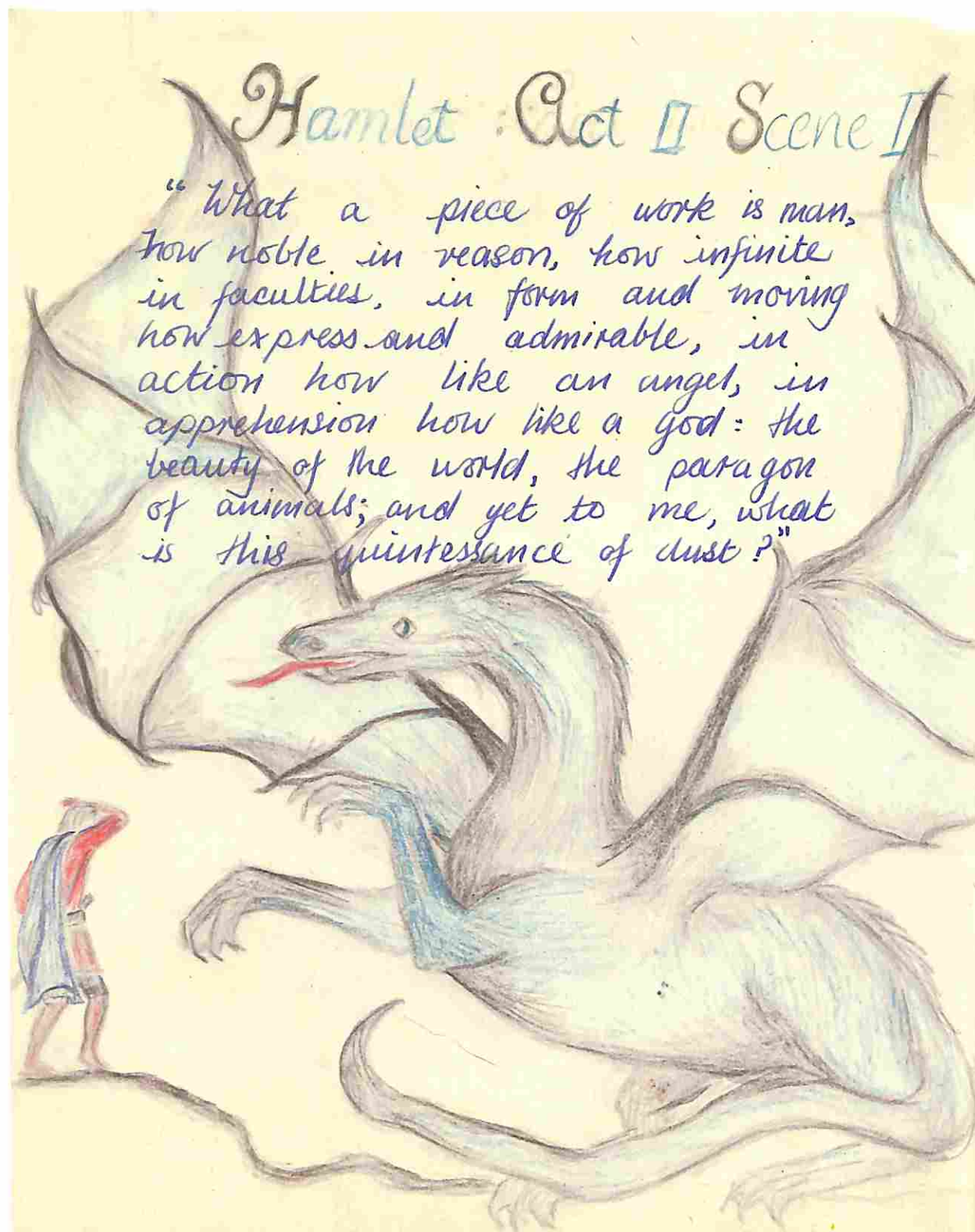
Summer 1982 Volume 16 No2

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Child and Man

Everywhere in the oldest dramatic works, which were still inspired by the Mysteries . . . it was the man who received the God who was portrayed in drama. Now, we must find our way back to the portrayal of figures in which man himself, who is after all a spiritual as well as a physical being, may move within the spiritual experiences that pervade the world.

Rudolf Steiner (from a lecture 20.5.23)

Front Cover: A 15-year-old gives a vivid impression of a Medieval pageant in a drama main lesson.

Opposite: From the same main lesson, an unsolicited interpretation of Hamlet.

Individual copy price: UK £1.75. AUSTRALIA \$3.20. CANADA \$4.30. DENMARK K26.25. FRANCE F21. GERMANY DM8.35. ITALY L4,375. NETHERLANDS G9.15. NEW ZEALAND \$4.45. NORWAY K21. RSA R3.55. SWEDEN SK20.10. SWITZERLAND SF6.65. USA \$3.70.

Subscription price (2 copies per year, postage included): UK £2.75. AUSTRALIA \$5.00. CANADA \$6.75. DENMARK K41.25. FRANCE F33. GERMANY DM13.15. ITALY L6,875. NETHERLANDS G14.50. NEW ZEALAND \$6.75. NORWAY K33. RSA R5.50. SWEDEN SK31.60. SWITZERLAND SF10.45. USA \$5.85.

Subscriptions from: *The Secretary, Child and Man, The Sprig, Ashdown Road, Forest Row, E. Sussex RH18 5BR, U.K.*

U.S.A. Subscriptions from: *Diane Schmitt, 1823 Beech Street, Wantagh, New York 11793.*

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Summer 1982 Vol. 16 No. 2. Child and Man is a focus for ideas, insights and achievements in Waldorf, Steiner and all truly human education throughout the world. Subscriptions and all correspondence to: The Secretary, Child and Man, The Sprig, Ashdown Road, Forest Row, East Sussex RH18 5BR. © 1982 by Steiner Schools Fellowship. ISBN: 0009-3890 Printed in England by Image Illustration Ltd.

Editorial

From waves pounding against rocky coast to cumuli billowing in majesty overhead; from the haze-blue vault of a summer afternoon to the fire of sunset; from the blinding of tempest to the calm of moonrise — such transformations form the natural back-drop of a theatre like the Cornish 'Minac', its auditorium hewn out of the cliff side near Land's End. Not that one expects the thunderclap to coincide with the stage direction every time! But such a back-drop — whatever one's view of open air theatre may be — can bring it home to us, on a scale of cosmic grandeur, what the very medium of the dramatic art is. Notwithstanding the vast workshops and wardrobes of every self-respecting theatre, it is nothing material, measurable, weighable; it is the element upon which the progress of the human soul is founded: the element of *transformation*.

A career in drama opens the possibility of taking part not merely in dramatic production, but also in the transformation the production may bring about in members of the audience, of taking part in the alchemy of the soul. As a race, for instance, we owe the birth of conscience partly to the midwife of Greek drama. Or later, the sun of the young Italy dawned above its horizon of obscurity and oppression partly through the work of Verdi and the librettists with whom he collaborated. Other examples could be cited.

Drama in Waldorf Education — the theme of the present issue — is fully engaged in this process of transformation. But the purpose of drama in this context is to bring about the change, not in the audience — though it may well be moved — but in the players themselves, the pupils. They enter the project, if you like, as caterpillars; they emerge from it as butterflies. And, at the expense of overdramatising the metaphor, the teacher radiates the sunlight which encourages the long and often arduous activity that every play must undergo while it is involved in its cocoon stage.

Three of the present writers reveal how this is linked with Rudolf Steiner's concept of the threefold nature of the child as it unfolds in the three 'ages' of childhood.

Joan Marcus allows the reader to join the intimacy of the circle of her Kindergarten children, to sing with them, smile with them, to be part of their and their teacher's bubbling spontaneity. For the pre-school child, drama and life hold hands. Moreover it is difficult to discern which of the two is the Snow White and which the Rose Red of the partnership. The young child wears both the imaginative life of drama as well as the tender drama of life equally on its sleeve. Hence, the pedagogical tact of the teacher is exercised to the full as he or she treads lightly over a flowering carpet of creativity.

In the Lower School (ages 6 - 14 in Waldorf Education), the teacher's endeavour is to bring *artistic* form into every domain of classroom practice. This can be effected in drama by simply working on a chosen play. Rehearsing the music, maybe some eurythmy or dancing, making costumes, props and scenery, together with the actual acting, all allow ample opportunity for bringing the artist into play.

But there are other ways. Out of his class-teacher experience, Dennis Demanett immerses us in the process of play-writing itself. With him we listen to

the remarks of his cast; with him, also, we read between the lines where the needs of the cast — his class — are clearly expressed. On the other hand he also helps us 'listen' to the dramatic potential of each character in the story and shows us how, by skilfully stressing this nuance or that one, the character of Perseus can become the perfect role for Arthur Jones, while that of Andromeda is ideal for Judy Smith and so on.

(It is fascinating to compare this article with Anne Jurika's eye-witness account of the drama that contemporary classroom life can encompass, and see how the two demonstrate a form of educational continental drift with similar dramatic fauna in the South of England to that on the West Coast of the United States.)

A further step is necessary in order to achieve the catharsis through drama which the passing through puberty makes possible.

The adolescent stands at a threshold of life: for some, a brief two-year threshold, for others — whose path into life leads through years of further education — longer. At this threshold will dawn the realisation that he/she and the part that life has reserved for him/her to play seek one another. The seeking can be painfully long or dramatically short, acute or humdrum; it can be conducted in acquiescent or belligerent mood. More important, however, is the discovery that, though the role is reserved, it awaits the full initiative of its actor/actress; the discovery that life entrusts each one with the freedom to interpret, to create.

Daniele Gaillemin takes us in confidence behind the scenes. She shows us how drama with the adolescent pre-reflects, how it rehearses the intricacies of life situations. It can, thereby, increase qualities such as sensitivity, intuition, self-assurance and adaptability for when the step over the threshold into life is finally taken.

In these three contributions, we are not only given lively descriptions of teachers

and pupils at work, rubbing dramatic shoulders as it were, we also have prime examples of how the *principles* of Waldorf Education give birth to the *method*. Further, through the *style* of each contributor, not only is our insight into the nature of childhood at various ages deepened, we are also led to an awareness of the interplay between the teacher's study and his classroom. It is this interplay which allows either to benefit the other with reciprocal vigour, a vigour which is never more clearly displayed than in drama.

World-widening and welcoming

After five and a half years in its present, illustrated format, Child and Man warmly welcomes all those in North America who are joining its circle of readers. To mark the occasion, the Editorial Board looks forward not to wine at its next Waldorf wayzgoose, but to an increase in the number of articles, in forthcoming issues, by American writers. On both sides of the Atlantic we share the hope that the growth of the journal will be a contributory factor in enabling Waldorf Education to realise its ideals all the more in the contemporary scene.

B.M.

Sore points

Perhaps in response to a remark in the last issue, we have received and are publishing here a fair number of letters. Such reactions are very helpful to us and, interestingly enough, Ulla Talbot's suggestion in response to Richard Aldred's last article (Birth 1980), we ourselves felt prompted to pursue before we actually received the letter. This arose, however, not out of a desire to find some follow-up but rather out of a feeling similar to that expressed by Richard Aldred himself in *his* letter, also published here. We are not seeking to pre-empt criticism by trying to show that we got our *self-criticism* in first; however, discussions recently amongst

those responsible for the journal led us to want to take steps to dispel any false impression that Waldorf schools are somehow immune, as Ireland is free of snakes, to the sort of problems that are increasingly besetting teachers, parents and children the world over. Without becoming hypnotized like rabbits by the difficulties, we nevertheless felt there was the need to introduce a regular feature on problematic areas. Hence Trudy Derwig very kindly allowed us to condense an article of hers, ultimately intended for a book, on the subject of the single parent family. This also constitutes for the present issue our regular parental feature which could perhaps permanently combine with this new venture in future issues. We would of course hope to attract articles that showed the particular ways in which such general problems manifested in Waldorf schools and communities, and what particular ways, therefore, working out of the spirit of Rudolf Steiner's educational and social initiatives, they might be, or have been, tackled.

Finding the balance: a sub-dominant theme

Our child-development series (last issue: 9 to 11 year-olds) we are giving a breather to in this issue, hoping to bring to our readers next Christmas an examination of the last two years of the Class teacher period, a time of great strain on the teacher's resources and so crucial to the healthy entry of the children into Upper school work. In place of this we have two contributions, one from England and one from the United States, as befits our growing inter-continental character. To

whet your appetites I shall restrict myself here to referring in the briefest manner to them both. In the first, 'Relationship is Action', Terence Davies draws our attention to Steiner's insistence that "the ruling impulse of education is egoism" (sentimentalists and accusers thereof, take note!) and argues that between a dominating and structuring egoism and the "chaotic self-surrender" that love can degenerate into, a third balancing force is required. The two polarities are expressed in the second article by Jack Petrash as 'Straight and Curved' and he shows them at work in the classroom, affirming that the goal of Waldorf education is to unite them harmoniously. The task of achieving a balance between fundamental polarities in life emerges, therefore, as a sub-dominant theme in this issue devoted to Drama, the origins of which, coincidentally, may be found in the uniting of the Apollonian and Dionysian impulses in the spiritual-cultural life of Ancient Greece!

No doubt?

Finally, the very rapid increase in the number of Waldorf schools on the European continent, particularly in Germany, brought about a situation where in recent years it was felt that a deepening of the Waldorf impulse was necessary. We may deduce from Alan Howard's contribution under 'Comment' that this necessity may now face the English-speaking schools. His characterization of the ideal Waldorf teacher as one who is free of doubt as regards anthroposophy may in this age of doubt, provoke in return some comment which we would be glad to receive.

D.S.

Comment

What gives Waldorf its impulse?

It is common knowledge that Waldorf education is expanding, that schools are springing up all over the place — often with little more than hope and enthusiasm to sustain them. What is it that lies behind this educational impulse, that enables it to arouse such widespread interest?

When I entered Waldorf education (at the end of World War II) this expansion was something we hardly dreamed of. There were only a few schools then in the English-speaking world. There were no training colleges, no large numbers of young people finding their way by hook or crook to where they could take a Foundation year or an Education year. And as for getting a degree in education at a recognised university with specialization in Waldorf studies . . . unheard of!!

The teachers in what schools there were then, however, were people who, almost without exception, were thoroughly imbued with, and devoted to Steiner's conception of man and the world. They were first and foremost anthroposophists; and as anthroposophists they took up Waldorf education as a spiritual dedication to the future of mankind. Sometimes their enthusiasm for anthroposophy outran their tact in talking about this new method of education to a public that neither knew anything about anthroposophy, nor particularly wanted to know, so that the

schools suffered in consequence. They were also sometimes too anthroposophically uncompromising in their dealings with parents, and tended to insist on certain requirements in the home life of the children which the parents could neither understand nor go along with. But they did establish those early schools, and kept them going; and the education as it exists today is in no small measure due to their pioneering efforts. I can well remember the hesitation we sometimes felt when a supercilious enquirer challenged us with, "And what is this Waldorf education really?" and compare it with how one might deal with the same attitude today, "What!! You haven't heard of Waldorf education!!!"

And all this has happened on the foundation of the work done by those early teachers who were thoroughly imbued with that view of man and the world known as anthroposophy. Latterly, however, it seems the tendency has been to soft-pedal anthroposophy. This is largely due to a disinclination to give the impression that the schools are in any way sectarian, as of course they are not; but the education is still rooted and can only flourish in the anthroposophical view of the world. Is this in danger of disappearing behind what is rapidly becoming a household word, the name 'Waldorf'? For unless anthroposophy is consciously at the heart of educational practice these schools will not be able to initiate that change in the life and outlook of coming generations on which the future social life of man depends.

Waldorf education could become just another educational *method*, and no doubt a very popular and successful method, but at the same time miss what it was intended to do as in *impulse* for spiritual-social renewal. Are all these schools today manned by teachers who are deeply anthroposophically oriented and dedicated as the earlier ones were, so that they can work with this education in depth, and give it the character of the

spirit in a universal, non-sectarian, human way?

The Waldorf teachers of the past became Waldorf teachers largely out of the impulse of anthroposophy. The teachers of the present it seems to me are becoming teachers out of the impulse of Waldorf. There is a subtle and important difference here. People hear about Waldorf because it is so widely and enthusiastically talked about today. They become interested. Perhaps they visit a school. They are charmed with what they see and hear there. The desire arises in them to teach in such a school themselves, or perhaps to start one so that their own children can go to it. Then they hear about Emerson or Mercy College or one of the other places and off they go to find out all about it. And then they come up against this tremendous body of knowledge called anthroposophy.

Now everything depends on what happens from this point on. It may be that, although such people meet anthroposophy as the second step on the way, they find it becomes nonetheless a first in their lives. But it could happen that they say to themselves something like, "OK, if it is necessary for me to know something about anthroposophy too, I'll do that; but it's really teaching kids in the Waldorf way that I want to do." But the plain, simple truth is that one cannot teach kids in the Waldorf way *without a deep commitment to anthroposophy!* And a very great deal will depend, not so much now, but in the future, on what proportion of Waldorf teachers are of the first or second kind.

Life commitment

I hope I shall not be misunderstood. Waldorf is a *method* of education, a method that can be learned and applied just like any other method. Just as method I can also imagine it having a great value wherever it is practised as

such; but Waldorf is first and foremost an educational *impulse*, based on the spiritual knowledge of man and the world known as anthroposophy. If that is not the fundamental life commitment of the teacher so that he could more easily doubt that the face he sees in the mirror is his own than doubt *that*, then he has not got the first thing that is essential to being a real Waldorf teacher. Not that that is all, of course. Method he must have too, and knowledge, and teaching skill, but if the kind of outlook on life that anthroposophy gives is not the underlying content of his thought, then he cannot be a real Waldorf teacher. "The main difference — the one that is really influential in teaching —" and therefore the one that makes the difference between one teacher and another, Steiner said, "lies in what the teacher bears within him as his constant trend of thought, and carries with him into the classroom." And by that 'constant trend of thought' he meant nothing less than the knowledge of the spiritual being of man and the world that anthroposophy has been able to bring to light.

Waldorf education will, by the genius of its method and curriculum alone, have a value which will be abundantly worthwhile, and superior to much that is going on elsewhere. It will only become a force in the evolution of human consciousness and deed, however, if it is carried out by those who are awake to that consciousness, and already on the path to its attainment themselves, that is to say, those who can acknowledge in Steiner, by a thorough and critical study of anthroposophy, a pathfinder to the spirit whom they want to accompany because they have discovered as their own experience that he knew where he was going, and because it is possible through education to help others on that way, too.

Alan Howard

Coping Alone

An autobiographical approach to the challenges of single-parenthood

by TRUDY DERWIG

A single-parent state asks for courage, ingenuity, creativity, presence of mind, ability to live in the moment, endurance, wholeness and many other things. Most of us have these qualities more or less dormant in us, but one is not prepared for the intensity to which they are needed. The circumstances which lead one into becoming a single parent are for each of us different. However, one can point to similarities of feelings such as a sense of being lost, of disorientation, inferiority, anxiety, perplexity, anger. At some point after a separation waves of emotion never experienced before are going to hit one. If the separation is through death, this starts almost immediately. In case of a divorce one is so engrossed in practical details, that this process is warded off for quite some time. What happens though when the emotions start to hit you below the belt is crucial and I would like to share some of my experiences with you and how I dealt with them.

Withholding blame

Unhappiness in a marriage is often expressed through *blaming*. What emotions underlie blaming? For me blaming often expresses a deep sense of my own inadequacy to deal with a situation. And as it is most discouraging to feel inadequate one externalizes the discomfort and *blames* someone else. Had I

understood this principle years ago I might not be divorced now. The inner blaming takes the form of criticism. Whether the criticism is done openly or secretly our children will *know*. And right at this point the wisdom anthroposophy brings can be of great help. The child (or children) involved in a separation has *chosen* his or her parents. *Both* the parents. Out of that choice flows a deep commitment to *both* of them. Whatever the age of the child, it cannot *bear* to be disloyal to one of the parents. That these parents can no longer live together is tragic, but for a child it is much more tragic to *sense* the dehumanizing act of trying to destroy each other in deed or words. So the tremendous responsibility not to let this happen lies with both parents. To achieve this takes almost superhuman strength, but *do* live with the conviction that superhuman strength is fully available in such very stressful moments of life.

The true mother

At this point a picture from the bible comes to my mind: the two mothers, who both claim a baby is theirs. Solomon orders the baby to be cut in half and then the true mother shouts: "Give the baby to her". Both father and mother must strive to be the *true* mother in times of a separation.

My message is very short: Don't fight over the children! The fight is a personal, individual one and is often not even linked with the partner, let alone the children. Ensure that the children can have a sense of *respect* for you both. After the separation our three small children immediately started to weave back and forwards between us. Both my husband and I – without having talked about this together – strove to continue the feelings of high regard and respect for each other. The children sensed this and were free to *be* with either of us, without being influenced into a one-sided opinion, or having to take sides between the people they loved and love most. We kept our disappointments in each other to ourselves and tried not to share them with friends and relatives. That was not always easy, but children sense all kinds of side-taking in the adults around them and for *their* sake it is important that we adults do not take sides in disagreements occurring among our married friends.

Supportive influences

This is the time to strengthen the relationships with the teachers of the children. Most helpful can be the people around one who want to help us with practical aspects of our life. To be with other couples can be quite traumatic during such a time, yet they were then my greatest comforters. It is so redeeming to sense human beings, who may be struggling, but who are still together and may always be together. And for my children it was and is blissful to play in the homes where a father and mother are laughing, caring and coping. It somehow took the sting out of their situation and enabled them to see a little beyond this moment and reach out to a goodness, which existed, despite the predicament we were in.

Negative effects of unconscious guilt

Very much depending on the circumstances of the separation the feelings of guilt

are an important issue. Guilt is a funny thing, because it rarely comes out openly or works in a straightforward way. It has many disguises and somehow we manage to push it enough out of the way not to be threatened by it, yet then it comes out crookedly and unrecognizable. In this respect children are wonderful recipients for the fruits of this emotion. I did so many silly things out of feeling guilty, which were more or less harmful to my children and I'll try to clarify this somewhat. Suppose someone cannot continue to live with his or her partner and leaves home and children. Feelings of guilt are so tremendous that they therefore need to be disguised. The cloak covering the guilt may be accusative behaviour towards the person one has left. One might even try to convince the children of negative characteristics of the parent they are with. One may attempt to buy the children's love through expensive presents. If one leaves with the children one might feel overburdened with guilt for taking a loved parent away from them. Out of that an unbalanced authority might arise. One might accept much more than one would have done if one had not deprived them of a parent. Children are very sensitive to the undermining aspects guilt brings about and will *undoubtedly* take advantage of the situation. They cannot do otherwise, but of course it is not *really* what they want.

The right time for a new start

The next issue I would like to touch upon is a very delicate one, namely the question of a new partner and how one can support the children with this. Indications Rudolf Steiner gave on this confirm that in marriage one merges together on a subtle but powerful level and after a separation it takes as much as three years to become completely separated from one's partner again. One has been joined together to a far greater extent than one can envision and in view of this a substantial interval of time between a separation and a possible

remarriage should be considered. Added to this are the *feelings* of children involved, especially when they are older, loving both their parents. So two very contradictory processes are working in on us. On the one hand one needs to be loved and find a new security, on the other hand one is not free enough to love. I know for a fact, that new security can only be found in *yourself* after a separation. No one can give it to us, we need to work for it ourselves. 'Time heals many wounds' is the saying. One needs time to heal, otherwise one takes all into the next relationship. A tremendous amount of undigested experiences make a deep love and commitment towards a new partner impossible. Children feel the truth of this instinctively and it is often not the new partner they resent, but they sense it is not right for their parent to be involved too soon. In fact, in this confusing time after my separation my children had often more commonsense than I and I am grateful for the small whisperings in me, which urged me to pay attention to their wisdom. I realize that I cannot, may not give a decree on this matter, but I urge you to be open to the challenge of living alone and aware of the strength one gathers from this period, which is considered to be a misery, yet may well hold the pearls of your life.

Dealing with 'bruised' children

Until now I have touched upon the more general aspects of a separation. Now I would like to try and focus a little more on the children.

Although public opinion on children from 'broken homes' is not always very good, I personally have tried to take this stigma as a challenge. Children living continually with parents who live in disharmony or lack of true concern and love for each other, have a great burden to carry as well. But it is a fact that one has to be more careful with children who have gone through this experience. The ice is much thinner and cracks more easily.

(I could describe my children as being both more vulnerable *and* stronger). I found myself changing and adapting to this after I started to have the full responsibility for them, realizing fully that they were bruised as well. For instance, I tried not to expose them (if possible) to unhappiness and disharmony. I avoided situations where their worries were enhanced and looked for good moments of life. Not that one should become over-anxious, but the child needs to feel *more* that one protects it, cares and is concerned. It will feel safer with that extra care in the background. It takes a tremendous inner discipline to look after one's children properly in any case and there are stages when one wants to give up completely.

I found my children responding very well when I explained to them that I was at the moment fully responsible and therefore had to be more careful than other parents maybe were at certain times. This I shared with them as early as eight years old. Children have a strong sense of being different when their parents have just separated, even if there are five more divorced parents in the class! They somehow always feel they are the only ones. Only later, when reasoning begins to come in, can they compare their situation to others. To somewhat bridge this feeling of being different I always invited lots of their friends over in the weekends to stay the night, help bake cakes and bread or go swimming with us. This helped me to make more of an effort to get a cosy mood in the house and it helped my children with their feelings of isolation (and mine!). To my deep shame I must say that I often did more for the children *because* there was a guest. A guest helped me strengthen my will to make the best of a not so good situation and they could playfully break through a dark cloud hanging over the family circle. These visits engendered visits to other homes, through which their horizons widened and it enabled my children to see that

every family has struggles.

Whenever I felt a wave of misery or depression approaching I took the children out on long hikes, walking through the hills or along the beach, rain or no rain, carrying a picnic in a rucksack. Somehow being outside in nature helps to ease out these difficult moods. They did not always go away, but the quality and intensity did change. Looking back I still see myself stepping frantically through the ferns, a trail of three small children and two dogs behind me! But it worked!

Baking away bad moments

On Saturdays I would avoid shopping. My children have always hated it and I found large crowds full of seemingly happy families too much to cope with. So on Saturdays we usually baked bread, rolls — whatever could be made of a large ball of yeast dough. Each of the children would bake shapes of their fancy, chocolated-filled rolls, plaits, strudels, funny faces decorated with nuts, raisins and sweets, anything going. The smell of baking bread drove away all moods. I would light the open fire, burn a candle and we would eat our freshly-baked produce. In a way I could look with a certain amount of amusement at my own actions to try and avoid a depression. The actions did not always work, but more often they did! And due to our continuous baking and cooking together my three children have become great cooks. As a working mother I now reap the fruit of this! When my teenagers don't feel well now, they start to bake something together and, whatever is bothering them, goes.

The healing value of routine

On Sundays, that most difficult day in the life of a single parent, I usually went to the children's service and after that we would go swimming, indoor pool in winter, outdoors in summer. These activities gave a certain shape to the day and the

children having spent their energy would read round the fireplace, whilst I prepared supper. We did exactly this for years. I stress this point because I realized the value of structured weekends, with certain rhythms and a regularity to them. The details can be different for all of you, but the importance lies in the recurrence of dearly-loved activities. A certain sameness in how we spent the weekends made the children peaceful as well as myself.

Another wonderful activity is reading to children. This does not come easily to some parents, but it's worthwhile to keep trying, for the children then start to ask for particular stories and they always carry something healing for that child. For weeks running I read the same Grimm fairy tale to my seven-year-old son — on his request. Now he is sixteen and 6ft 2in tall. A few weeks ago he was feeling under the weather and I remembered that story and read it once more to him. He was overjoyed and exclaimed: "I remember that story; I used to love it". Although at some level I understood most of their requests, I have never commented on them. Good stories carry the messages themselves and we adults do better to keep out of that.

I hope that from reading between my lines you understand that things were not always easy or wonderful, but a long time ago my son's Waldorf School teacher said to me: "Don't count the times it has gone wrong but *know* that the children experience your struggle to improve the situation and from that they will grow in the right direction".

Trudy Derwig is Dutch and has worked in counselling and in the business world. She has three children at Michael Hall, Sussex, where she teaches German.

Straight and Curved

by JACK PETRASH

In educating children at the Waldorf School we will on occasion bring ideas to them that they will only understand later in their lives. This probably occurs most often during the telling of stories. In the dramatic rendering of a tale we turn the soil of the child's imagination by actively engaging his emotions. Into this fertile inner soil we drop the seed of an idea which will grow with the child during his life and hopefully bear fruit in a later season.

Rudolf Steiner repeatedly encouraged the teachers of the first Waldorf Schools to do this intentionally. He too, would do this when he spoke to the children of a school. Once when speaking to a group of first graders, Steiner told them a story entitled, "Straight and Curved." Straight and curved, the study of form drawing, is the first subject which Waldorf School children study in grade one. In this story, which Rudolf Steiner composed, a shoemaker was asked to make a pair of straight and curved for a young child about to begin grade one. The shoemaker measures and cuts a piece of straight stiff leather for the sole of the shoe and a supple, delicate, curved piece of leather for the body of the shoe. The child returns in two days and finds that his straight and curved are sewn together. But before he can receive them the shoemaker takes him aside and shows him a pile of old, ripped, worn-out shoes with large gaping holes. The child, who is

repelled by this sight, is told that in these shoes straight and curved were not sewn together properly. The shoemaker then says to the child, "You must always sew straight and curved together in all you do." This simple injunction told to six and seven-year-old children is also a terse statement of the educational philosophy of the Waldorf School.

Uniting the opposites

In the last thirty years American education has vacillated between the extremes of straight and curved. Throughout the 1950's and early 1960's education was directed primarily to the child's cognitive development. The lessons contained all the characteristics of straightness. They were direct, predictable, and always had a fixed destination in view. The desks were set in straight rows; all the writing took place between straight lines; a sharp, definite line was drawn between the teacher and the students. In the late 1960's this straight aspect was rejected. It was seen as rigid, unbending and unimaginative, all undeniably characteristics of straightness. Desks were moved into circles and semicircles. The sharp line between teacher and student became less defined. Education stressed free, unrestricted movement and free, uncontrolled expression. In the 1970's we left the seeming chaos and confusion of the free school and the open classroom and came back to basics. Programmed learning and

accountability, products of the computer age, gave education a new appearance. However, it was a straight line which the student was made to follow.

Each aspect, straight and curved, is a half-truth. When they exist separately, education is one-sided, out of balance — we limp along dragging the leg we ignore. It is the goal of Waldorf education to unite these two fundamental aspects in each grade, in each lesson, in each day.

The balancing of these polarities occurs best when education is viewed as an art. It is through the arts — poetry, drama, storytelling, music, painting and drawing and the creativity of the teacher — that lessons are enlivened with spontaneous enthusiasm and joy, so that in sympathy students can accept clear, distinct, definite concepts which provide a fundamental understanding of all subjects.

From the picture to the abstraction

From the first lessons in grade one we find the blending of these principles. In the writing lessons each consonant is taught through a picture. This picture is like the ancient hieroglyph and from it we eventually abstract our letter. One picture used often is the snake. This bright, vivid image of the snake is drawn by the children. They can see the sinuousness of its shape, the subtle sleek curve, its slithery tongue. Through the telling of a story they will hear the snake hiss as it slides through the grass. The children's arms will become sly, slinking serpents. A tongue-twister laden with the sound of the "s" will be repeated daily. From this experience the children will arrive at a clear and fundamental understanding of the letter "s", its shape and its sound. Yet the road to this understanding will have had many unexpected curves.

Gnomic calculation

Similarly, in arithmetic concepts are not abstracted and memorized. Right from

grade one, all four processes are embodied in four distinct personalities. In our class, as in many others, four gnomes appear: Mr. Plus, Mr. Minus, Mr. Times and Mr. Divide. Each gnome works in the king's mines and handles his jewels in a unique fashion. Mr. Minus, a rather melancholy and subdued fellow, is constantly plagued by ill luck. A horizontal tear in his sack (the minus sign) causes him to lose some of the jewels he carries. If he starts home with eight, he may lose two or he may have had ten and lost five. The children will act these scenes out with their counting stones and find out how many Mr. Minus has left. They will also come to see that no matter what Mr. Minus starts out with, he always ends up with less. In this manner the concept that in subtraction we always end up with less is brought to the children through the lively imaginary character of Mr. Minus.

Knowing your children

It is our hope at the Waldorf School to provide an education in balance. This, of course, will differ for each school, each class, and each child. Within each individual we also find a tendency toward straight or curved. It is the task of the class teacher to know his children. He must discover which have greater sympathy for the lucidity and clarity of the straight line and which have a greater affinity for the spontaneity and vitality of the curve. Then he can help the children follow the shoemaker's advice and sew "straight and curved together in all you do."

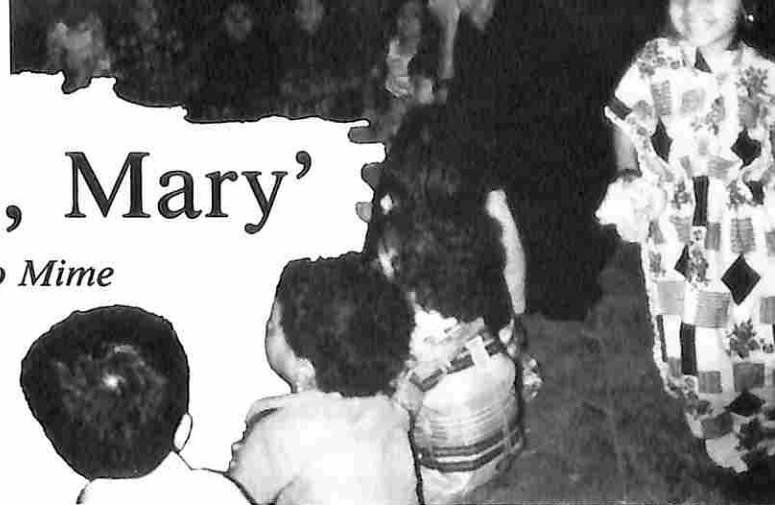
Jack Petrash was born in N.Y. City and received his M.A. in Waldorf Education at Adelphi University. He has been a teacher at the Washington Waldorf School for nine years where he is currently teaching grade one.

DRAMA SECTION

'Wake up, Mary'

Singing Games leading to Mime

by JOAN MARCUS



The Waldorf sunrise travels East during a Kindergarten singing game

Where will you find song, dance, fun and joy all in one for the young child? The singing game.

Have you ever heard a small child singing his own little song? It is almost impossible to reproduce because it isn't quite in tune in the ordinary sense, as well as having its own peculiar rhythm. Sometimes there are words, sometimes not, and usually there is a lot of repetition. It sounds as if the melody is flowing through the child. It is almost like a bird's song. In the realm of sound it is the nearest the child gets to being at one with the cosmos.

In the Kindergarten I have a short time at the end of the day when we talk or sing, either alone or together. "I would like to sing you a song" says Dominic, age five, with a far-away look in his eyes.

*"The grass is green, is green, is green;
The trees are growing, are growing
up high;
The wind is blowing, blowing and
blowing;
And the sky, the sky is high."*

Silence, complete silence and then a little voice says "That was a nice song, Dominic." "Yes" says Dominic, "I know".

Such experiences in the Kindergarten illustrate to what Rudolf Steiner is referring when he says: "When the human being sings he expresses the meaningful wisdom from which the world is built."

The teacher's singing is also something out of the ordinary. Try singing or chanting a story when the children are restless: the effect is magical!

Echoing the sun

When a little child dances he usually circles around, just like his first drawings, as if echoing the circling of the sun, moon and stars. A child feels content within the circle of his father's or mother's arms. When he was a babe in the womb he was enfolded in a sphere. When lying curled up in his cradle it is like being back in that comforting form. Yes, the circle is an echo of the cosmos whence this child has come.

A ring game, by its very nature, is often the child's first experience of taking hands, singing and moving together with others — a vital, social experience. Coming up to three years old, the child's first ring game is 'Ring a ring o' roses'. Even in the wording, the circle is emphasized while in the 'Atishoo', when the ring falls to the ground, we have a real dramatic element. One version of the second part of the game is:

*Ashes in the water,
Ashes in the sea,
We all jump up
With a one, two, three!*

Then all the children jump up with great glee and the game begins all over again.

Another simple singing game in which the words encompass the heavenly bodies is:

*Sally, go round the sun,
Sally, go round the moon,
Sally, go round the chimney pot on a
Saturday afternoon.*

Here there is a break in the ring as they circle around themselves. The natural feelings of wonder, joy and sorrow are beginning to be released through the singing game and the making of meaningful gestures. There is a wonderful balance of dancing and standing, movement and rest, ebb and flow. The rhythm of the words, the movements and music unite the children and make them feel at ease in themselves.

Still very tender

'Here we go round the mulberry bush' takes the child on to the next stage of the ring game. Just as the mulberry is a cluster of droplets, so do little children cluster together, their individualities still very tender and only just emerging. They are still very dependent on the grown-up. How children delight in miming such activities as washing, dressing, ironing, sweeping, hammering, stirring and eating!

When the children feel secure in the ring, we can choose games where there are two or three characters standing in the centre of the circle. 'There were three jolly fishermen', 'Oats and beans and barley O', 'The farmer's in his den' and all games with central figures who choose partners, dance or throw out their nets or mend shoes before returning to the ring. Growing or dissolving are also important features of these games with their gestures of sowing seeds, threshing the corn and carrying sacks on their backs, etc.

When the children are becoming six and need an outlet for a stronger dramatic element, they can play 'Old Roger is dead', 'Round and round the village', 'Poor Jenny sits a weeping' and others.

Peep into Mary's Arms

The natural bridge from the singing game to mime is the singing play. Last Christmas my group of four and five year olds sang a lovely singing play by Gerry Hayn for the parents. The children were dressed up simply and processed into the room, carrying their lanterns and singing a lantern song. They handed them to 'an Angel' and then formed a circle. Mother Mary first walked gently to the stars and asked them to greet her Child on Christmas Day. They circled around her, bowed, gave their gift of a crown of starlight and rejoined the ring. After visiting the sun and moon, Mary finally made her way to earth where the children were waiting to give their gifts. With Joseph by her side she sat down on a stool in the middle of the ring of children and an angel gave the Babe to her which she rocked to and fro. Several children got up from the ring to peep into Mary's arms and, seemingly satisfied, sat down again. There was a beautiful mood.

Ad Lib continually

Fascinatingly obvious is how differently one tells a story *while* the children are acting than when they just sit and listen, so that they are given rein for their inventiveness, spontaneity and imagination. One experiences the sequence of events in quite a special way and one has to adjust and ad lib continually. Sometimes there are two princesses and one prince; or three princes, one of whom is in tears because he had set his heart on being the youngest prince, and so he becomes the youngest prince's companion; or there is a cocky little girl who does the part of the lazy sister in Mother Holle, but at the last moment can't stand the bucket of tar over her head and so the teacher steps in instead, etc. On one occasion, while telling this story, all went well until the loaves had to be taken out of the oven. (The 'oven' was two tables, one on top of the other with a red cloth over them.) Suddenly there was loud

crying and a voice sobbed indignantly, "I haven't been taken out yet and I'm nearly burnt!" The little boy loaf was on the bottom shelf and had been overlooked! Incidentally, the English version of Mother Holle seems to lend itself to a more humorous treatment than the German one. For example:

O Tree of mine

O Tree of mine

Have you seen my naughty little maid?

With a willy willy wag

And a great big bag

She's stolen my money

All I had!

When acting these stories again and again the children all take different parts each time which enables them to experience the varied characters. Sometimes they will say their own words, but there is no question of *learning* a part at this age.

Gained confidence

In Creative Play the children sometimes act out stories on their own and then one can hear how they have gained confidence in the use of language. I have heard "You indolent fellow", "You must sit sorrowing by the river side", "Quench your thirst then". I've had many surprises. I remember one sweet, quiet, gentle little girl asking to be the wicked queen in 'Snow White' and stamping her feet with obvious relish.

Needless to say, children being what they are, the tides of creative play often wash onto the shores of the more formal singing play. I remember one Christmas one little melancholic Mary was sitting dreamily on a stool and a choleric Angel

standing behind her holding a star. The star moved slowly down to Mary several times until at last an exasperated voice said: "Wake up, Mary!"

Real apple – disastrous

I would also like to tell an experience which helps one to see what *not* to do. I had a group of twenty-one children and we were acting 'Snow White and the Seven Dwarfs' in the round. We had always taken a fir cone, a rolled up hanky or any available object for the apple but on the day when the parents came I used a real apple. Snow White refused to take the apple – nothing would induce her, whispers from the others were of no avail, so the wicked stepmother stamped off to her palace, sat on the throne and happily munched the apple! You can see how children live so much in their imagination that it was a disastrous thing to do to give her the real thing.

Drama means 'doing' so no wonder that the child loves the combination of doing deeds in his own realm of imagination. Sybil Thorndike says of drama: "In a way it is a curative art, also an art which can help to build human beings into something better and more understanding than they are by nature – to build them into sensitive creatures able to feel the sorrows and joys of others as their own." Through drama the child gains emotionally in tolerance, consideration and the sharing of a valuable experience.

Joan Marcus has been teaching in the Elmfield Kindergarten for many years.

'Does Perseus have to hold Andromeda's Hand?'

Writing a Play for Eleven-Year Olds

by DENNIS DEMANETT

"When will we be doing a play again?" asked the bright-eyed eleven-year old girl of her teacher one morning.

"Yes, when?" asked her enthusiastic friend.

"Couldn't we do the Norse Play again?" said one of the boys, joining the gathering circle around the teacher. "I wouldn't mind being Thor!"

"Let's do a Christmas play," said a quiet little girl.

"Yes, and who will be Mary?" chimed in her eager friend. "Who do you think will be Mary?"

"But let's do a funny play," said one of the boys, "with custard pies and people falling over."

"No, not a funny one, but one with lots of sword fights!" said another.

"Couldn't we do Shakespeare?" suggested one of the quieter boys.

"Oh yes, like the play from Michael Hall." (Class 8 had shown us *Henry V* the year before.)

"No," answered one of the wiser girls, "we must wait until Class 8 for that."

I listened to this conversation and answered the questions by promising an announcement to the whole class soon. When it was formally reported that indeed a class play was to be undertaken, there were many cheers and smiles to greet the news.

What lives in children as needs

This was the first time in the history of the class that a play had been thus announced. The Norse play of the year before had emerged from daily Main Lesson work: it was performed at our Easter Festival, having grown out of our daily lessons. The children had 'acted' many stories in the Main Lesson that were never performed as plays; it was our way of working in the younger classes. But having arrived at the ripe and curious age of eleven, the children were aware, consciously now, of the joy involved in putting on a play. From this, the longing to be doing a play had arisen, springing from real wishes and needs.

It would not be very healthy for a teacher to set about his work trying to gratify every wish that a group of eleven-year old children might bring forward. But at the same time, the teacher's ear must seek to discern in this kind of wish-expression, what really lives in the children as needs. Strangely enough, I had already begun to write a class play when the above conversation took place: and what more confirmation did I need to know that it was just the right thing to be doing . . . and soon.

Full of changes

My starting point for writing a class play



Opposite: 11-year-olds seeing the Gods and Heroes in their mind's eye

came from observations of changes that had (so it seemed) suddenly overtaken the children in my class. Two of my quietest, gentlest girls had become bouncy, robust, and at times, quite cheeky. One of the noisiest boys became thoughtful, careful, and hard-working, almost over night. One of my girls wrote me a letter saying how sincerely she hoped I would be her teacher until she was 14. (I had no intention of moving, the insecurity came somewhere from within her.) One of the boys, a hard-working and very gifted boy, who had been very open and cheerful, became gloomy and silent until I learned that he felt I did not praise his work enough, and several talks helped to sort this out. A girl who had always been bursting with energy and enthusiasm became silently critical and full of self-righteousness, and was heard to state uncategorically one afternoon: "I'm the only one in this class with any dignity at all!" A boy

who had never developed very neat handwriting, seemed like magic to have become conscientiously neat, revealing a real artistic gift for beautiful handwriting. Several children who had not been able, at earlier stages, to grasp very much of mathematics, improved by leaps and bounds in their eleventh year. The class, on the whole, had become livelier, more questioning, and full of changes, surprises and action. In looking at this state of affairs, I had plenty of scope for a play, for the eleven-year old period is drama itself, which needs an artistic outlet to make it healthy and satisfying to the soul.

Emerging individuality

In looking at the curriculum, I beheld a wealth of suitable material for a play. Classes 5 and 6 (I have a double class) is a time when the drama of ancient culture-epochs, from India to Ancient Greece and Rome, is unfolded. In looking

at my class, I felt that our play should stress the heroic element, so I narrowed the scope to Greece. Heroes abound in the Greek stories, of course, and we had already had stories of the Greek Gods – favourite tales of the class in the course of the year. We had also had the stories of Theseus and Herakles, both heroes beloved by the class. But it was Perseus on whom I settled for the theme of our play. Perseus, slayer of Gorgon and Sea Serpent – the image was right for the class, for age and mood – and furthermore, it would be presented at Michaelmas, where the image of Shining Being overcoming the Dragon prevails.

The task of writing the play I undertook with these guidelines: (1) To remain true to the story itself. (2) To try to emphasize and draw out elements that could meet the class at its present stage of development. (3) To make the whole an artistic expression offered as a gift to the rest of the school. My point of departure was specifically not to write parts for individuals in the class, but rather to try and build up the characters on the archetypes meeting me both in the legend itself, and in the children as well. No easy task, to be sure, but nonetheless, things began to fall remarkably into place once I studied the Perseus story and began to extract images from it. Perhaps it was inevitable that images of the children from the class, whose emerging individuality I try to meet afresh each day, should appear when I started to picture the story to myself. All the soul qualities I could use to describe the class are there in the story: the selfish pride of Acrisius, the gentle wonder of Danae, the haughtiness of Polydectes, the warmth and goodness of Dictys, the fisherman, the courage and strength of Perseus himself, the innocence of Andromeda, the fiendish humour of the Three Grey Sisters, sharing an eye and a tooth amongst them – all these opposing moods are present.

Focus on rhythm

And yet I had already mapped out whole scenes of the play before I found the rightful focus: it had to be, *not* in subtleties of characterization – that would be far too sophisticated for our purposes – but rather in an emphasis on rhythm. The play needed a rhythmical form to give it life. This form was to be found in the basic Greek rhythm, iambic pentameter, which was not new to the class, as we had been stamping and clapping it as a movement-concentration exercise each morning for several weeks. Important speeches in the play (oracles, prophecies and choruses) were all written in this meter, thereby giving the whole play a certain form. The plot itself also revealed a rhythm of sorts, the rhythm of the circle which could be expressed as a series of prophecies and fulfilments, which are all enclosed by the basic prophecy-fulfilment of Perseus's life. Before he was born, it was said that Perseus would inadvertently kill his grandfather – the grandfather's attempt to thwart this decree sets Perseus off on his series of adventures, the ultimate one being, of course, the fulfilment of the first prophecy. The play, then, had to reflect this circular movement, which it did, through the use of the iambic pentameter speeches, which began and ended the play, as well as appearing at critical moments throughout.

When the play was introduced to the class, we first of all learned these opening and closing speeches by stamping the rhythm while walking in a circle in our classroom. This was a beautiful sight to behold, as every child tried his best to keep the rhythm in walking, clapping and speaking. We did the whole play each day for several days with a completely different cast each time. The children learned the play through repeating, speaking, acting it – all the children learning all the parts. This process took about two weeks, revealing that the

Ahura Mazda in conversation with Zarathustra from the second culture epoch



whole class had somehow taken up the play as a whole. By this time it was also clear which children seemed right for the parts. In fact, it seemed as if I had done exactly what I thought I hadn't: written parts for individual children after all. The boy whose work had improved was an ideal Perseus. The quiet girls who had become boisterous were ready to become two of the three screeching hags who point Perseus towards the Medusa. The girl so full of dignity was perfectly suited to be King Polydectes; one of the shyer girls was a demure and gentle Danae; while a very chatty girl became a serene and quiet Andromeda. As for Dictys, the boy whose handwriting had improved so much was delighted to take this part. And so it went right through the play. We actually had two full casts in the end, so that the boy who felt his work had been neglected could also be Perseus; the girl longing to be Mary could be Danae; and the chatter-boxes could be silent servants of the King.

It all depends on who

We spent four weeks altogether preparing, going through the whole play once or twice each day; practising shadow-play sequences of the Medusa and Sea-serpent slayings; making and painting Greek shields, swords and helmets. It was a busy, exciting time. Children were heard proclaiming long snatches of the play in the playground, at home in the kitchen, the bathroom or from the top of the stairs! Overhearing them talking to others or amongst themselves, you heard something like this:

"We're doing a play. I hope I'm Dictys or the servant." "Me too. But definitely

not Perseus."

"Why not?"

"He has to hold Andromeda's hand."

"Well, it depends on who Andromeda is."

"I would like to be Perseus."

"I would rather be one of the Three Sisters, or else King Polydectes."

"The messenger is funniest – he walks funny."

"Yes, but Perseus is the hero."

"Well, he has to say a lot, quite a lot."

"Does Perseus *have* to hold Andromeda's hand?"

"Does Andromeda have to wear real chains?"

"I really love Dictys. I hope I'm him."

"Where is Seriphus? I think we went there for a holiday."

"Be careful not to look at Medusa when you come to see our play. You'll get turned to stone. Oh, it's all right. You'll only see the shadow."

The performances were joyful occasions attended by parents and children. Just after our second performance – we had not even put costumes away yet – a group of children gathered around their teacher:

"When will we do another play?" asked one girl.

"First let this one sink in!" said another.

"But will we do a Christmas play? Who will be Mary?"

The teacher just smiled and urged the children to help putting costumes and props away.

Dennis Demanett is the Class Teacher of Class V, Folly Farm.

'The World is a Stage'

Drama and the Birth of Adolescence

by DANIELE GAILLEMIN

*"All the world is a stage
And all the men and women merely
players;
They have their exits and their
entrances;
And one man in his time plays many
parts,
His act being seven ages."*

AS YOU LIKE IT. III.

Age one. Here comes the child into a Waldorf school – not 'creeping like snail unwillingly to school' – yet keeping his good 'snail nature' while he slowly learns to write *before* he learns to read.

In the performing arts today, cinema, radio, television play a big part. In such arts one writes, *fixes* something on films, posters, Hertz waves . . .

Why do we do so much drama in a Waldorf school? In a language lesson, in a class situation, in a drama course, or in a Drama Club? How do we do it? Maybe the facts will show us what happens.

In a foreign language, speech is essential from the beginning. Through imitating the teacher's voice, intonation, the pupils have access to the language; they transform themselves in relation to the language. Speech will engender drama: I remember Daisy performing a witch being beaten up, having to repeat "Ouille! Ouille! Ouille!" (ouch!) and bringing a right French expression on her suffering little face. As long as a strong expression on a face is part of Drama, Christian in Class I will very convincingly

speak for you "un bonbon, Mmmmm! que c'est bon." . . . and bring a dreaming expectation on his little face.

A language teacher cannot have a stereotyped intonation, it must be fluid, mobile. One does not say 'Bonjour Madame' in the same way to one's baker, one's teacher, one's dentist. A child knows it and will be able to hear it, to feel it and grasp attitudes and intonations.

Today, in Class One, I am the Green-grocer and my little customers are queuing in order to get the vegetables they need. Rachel asks for 'un petit champignon, s'il vous plait!' I mime the picking up of a delicate, minute mushroom! Dimitri will then ask in a jolly voice for 'un très, très gros choufleur' and I will stagger under the weight of such an enormous cauliflower. This is Drama through speech but it can only happen that way in the Lower School, when children are still very sensitive to the power of sounds, to the pictures created by words. . .

Sense of aesthetics

Later on, I meet the children again in a drama course or in a Drama Club. The drama course is a timetabled course: an alternative to exam work. When working at an exam one learns to concentrate more and more from an enormous amount of written material to a few compressed notes, that can be revised just before sitting the exam: it is a very *contracting* process. In drama one starts from a printed text having a definite length



Photo: Paul Querido

Members of a highly co-ordinated, yet vigorously free group-portrayal of Ariel helping both Ferdinand and the audience come to terms with the supersensible

and then begins *expanding*, breathing it out, speaking it, singing it, walking it, creating it into space, sound, music. One keeps on creating and, in creating, discovering how opposite, certainly complementary, are drama and exams.

Such a drama course is a very interesting course to give, where young people from Classes XI and XII join in order to learn more about the drama phenomena they have experienced from Class I to Class X. Instead of just putting on a play, we study together, at depth, what is necessary in order to become a mime, an actor, a good play-writer. In other words, we work more with improvising, miming . . . we go to London to see Marcel

Marceau or Dimitri. We also read lots of plays together, we study them, discuss them, act parts of them, design a few sets, do some directing, and possibly go to see these plays performed on a professional stage. Then we discuss the performance and the students learn to develop a sense of analysis, of acute observation, a sense of aesthetics in drama.

Called upon their ego

In such a course, I do not hesitate to study controversial plays, political plays such as Dario Fo: 'A Woman Alone', the accidental death of an anarchist, as well as Arthur Miller, Turgenev, Ibsen, Brecht or Shakespeare. By the end of the

course the students have hopefully developed a personal sense of drama and have discovered their own taste, they have learnt to become an active *audience*. This work has really called upon their ego.

Let us open the curtains and follow the series of steps which comprise a Waldorf School Drama Production:

- Choice of play (*taken by director*)
- Proposal to the group
- Reading
- Giving out the parts
- Rehearsals
- Choice of audience
- Performances.

Never take it dramatically

When Shakespeare is proposed to a group, they will react in many different ways according to the fashion of the moment: Shakespeare is not 'on', 'in' . . . But even such a temporary refusal is much more due to fashion, mass reaction, than to lack of taste, and I have made a point never to take it 'dramatically' in a passionate, personal way. Bring it the right way, and the enthusiasm of the class will grow to a peak. A few evocations about a 'four voices' Ariel, an eighteen feet high mast, huge sails held by a four-bodied Ariel, goddesses appearing through coloured smoke and a new design for costumes were enough to turn the tide. Magnificent Main Lesson books were created and sketches, analyses of characters came to life. So directors! Stick firm to your beliefs, and your enthusiasm will engender the cast's.

When Shakespeare is not the target, students left to their own choice are faced with TV or stage productions which often prompt them easy and mediocre plays — which are probably fun to produce within one month, maximum two, but not to build up over five or six months.

Challenge to individuality

Having been educated in France and

studied Comparative Modern Literature, I am very attached to Molière, Garcia Lorca, Dickens, Synge. I brought them to the Drama Club, and without fail I have felt strongly rejected by the students. They had a strong antipathy towards 'Don Juan', 'The Prodigious Cobbler's Wife', 'Playboy of the Western World'. They manifest antipathy, however, because they know it is not going to be easy and they feel it is a challenge to their individuality and even their nationality on occasion! But when I could enthuse them through the reading, they gradually dropped this feeling of isolation and acquired individuality as a group. Being enthused as a group they could accept this collective challenge.

Finally, I think a good play should carry a redeeming element in it. Therefore remarkable plays like Ibsen's, or Hamlet, are not plays I would choose: these young people have not yet stepped into life, one cannot face them with the lack of abilities certain characters have in order to cope with their life. The students have to perform plays which will give them strength to build *themselves* up.

At last the play is chosen and the group willing to step into it. Now starts this magical process of bewitchment and disenchantment. Reading silently and isolated at home is over and the magic moment comes when the printed word is spoken aloud, and a group of caring young people, attentive and sympathetic, gives it life. I usually spend quite a long time doing the reading. (For a Class X play, the casting is not done until the reading of the whole play has taken place.) After a reading, everybody has such a strong sense of the play that casting is so much easier: the students see the play *as a whole*, not as something around 'their part'.

Rhythm between black and white

If one spends a long time reading, one can study the characters, their inter-relations,



Photo: Paul Querido

Above: Active inner participation brings the spaces between the lines of the text abundantly to life

Below: Preparatory bookwork forms part of the project of an Upper School class play



THE TEMPEST

Act 1 Scene 1 Storm Scene: Boat.

CHARACTERS

Boatswain: A nice rough, tough character. Very realistic. Very practical. He realises the danger. He has no admiration for rank. He shows his efficiency and also knows that the loyalty can do nothing to save them, and tells them as much. Middle aged.

Gonzalo: Wise and very loyal. Looks at everything philosophically. He has a strong sense of humor. Optimistic, confidence, alive in his oldness.

Antonio: We find him to be impatient and nervous. Over respect for rank; even admiration. Insecure; even, perhaps a coward. He is over-rude in the scene. Coarse in a nasty way. Panic. Loves power. Perhaps he should wear very extravagant clothes; as though covering up his weakness.

Sebastian: Cruel. Rude. He loses his aristocratic dignity in the panic, and becomes like any other person.

The scene is complete panic. In the danger the characters become their real selves and any face or front that was there is lost. Especially the aristocrats. They

become very rude and panic. We learn little at all about Alonso. But Antonio and Sebastian immediately seem rude and seem to love power.

SCENE 2 The Island.

Prospero: Calm and powerful. Complete power over the elements. Master of a strange, magical art. Confidence. Loved for Miranda. Slightly eccentric in that he hides away in his library and lets Antonio take over. Trustful. Warm. Mysterious. Simple clothing, perhaps. Loved by Gonzalo. Teacher to Miranda. Can show distaste, and anger. Has a human side and one of or more magical, mysterious nature. Thinks about past and learns by it. Plans everything; and for very special and different reasons. Control of human feelings.

Miranda: Gentle. Over-sensitive. Has pity for others. Simple openness. Shows all feelings. Tells all thoughts. Naive in that way. Un-self conscious. Inquisitive.

Ariel: Airy. Always in movement. Unfathomable. Lives in the present; completely for the moment. Quick. Able to charm with singing. Obeys Prospero.

Caliban: Hairy. Earthy. Thinks physical and cannot understand anything not.

the rhythm of the play quite deeply. For one Class X, I was lucky to be given some Main Lesson time. So every morning we would first sing some of the music, then we would read. The students would take notes and build a Main Lesson book. Through each act they would study each character, see how characters belong to different groups ... sketches would be done. For 'The Tempest', Ariel and Caliban's sketches gave birth to fascinating characters. A project was done on Prospero's magic garment. Later, the Main Lesson books inspired those who joined the costumes or the set group. Sometimes we would interrupt the reading in order to talk about costumes, shapes, colours, music, rhythm, lighting, sets, or we would have some improvising or an introduction to stage make-up.

All through the reading, there must be a conscious knowledge that behind these printed words a whole world of passions, struggles, ideals, is yearning to become visual, to have a body, to become apprehensible. Usually it is a step lived in much happiness and enthusiasm; the cast is fresh, full of courage for a challenge. Hopefully through this the students get away from the idea that a part is merely a certain number of lines: "My part has 125 lines or 600."

As we read, we are constantly all together sitting or talking, listening, watching each other as a close cast. This should store energy for months to come. Then starts the rehearsal period, when each one has to *relate* individually to his or her part.

Gradually, the reading aloud of one's own part — some printed words caught between other printed lines — is going to become more and more alive. In drama, it is not only what is printed, what is black, which counts; one has to conjure forth what lives between the lines, what is white, the silences. It is the rhythm between the black print and the white page which has to come to life, to be held by the actors, the musicians.

I like to rehearse first with one character only, until he or she deeply relates to their character. Only then can work be coupled with acting the scene as a totality.

Spanish temperament

Alex, performing the Mayor in Lorca's play, needed to talk with me at length. He could not relate easily to his part. The Spanish temperament was too far from him. So we talked and talked to give him the insight and confidence, but he needed also to work with the other characters in order to experiment with what we had been discussing.

Neil as Paris in 'Romeo and Juliet', always found it very fruitful to work on his own, but had to learn to fit with the pictures built by the others, and after hard work he could do it splendidly.

Hugh was Mercutio in 'Romeo and Juliet'. He was quite close to the part he had to play and understood it beautifully from the start. But, through becoming aware of the other actors as well, he proved himself not only a very intelligent person but also a very sensitive one. Actors have to listen to each other until they know their partner's part as well as their own.

Let Romeo be Juliet

Exercises, such as the following, are often revealing, helpful and stimulating: let Trinculo be Caliban and vice versa, Romeo be Juliet; mime a part while somebody off stage speaks it; speak one's part in one's own words; say a speech in different moods. Andrew learnt to be more objective about 'Jacques' after having spoken a speech in all kinds of ways, angrily, melancholic, joking ... Then, having played with printed words during such exercises, the actors will be able to free themselves from memory, becoming aware of their partners' speeches more and more. They will discover the inward breathing of the play. This leads to the *Music of a Play*. I am



Photo: Paul Querido

convinced each play has its own music, and by carefully building it up, one is helping each element to take place in the communal writing of the play.

Music brings quality to a scene. When actors have to speak while music is being performed, they have to breathe the scene and find the right rhythm when they speak, otherwise they sound out of tune.

For 'Glass Menagerie' Paul came three weeks before the play and started improvising on the piano while the actors were performing, until we got 'the themes' for it. For 'Don Juan' a student in Class X wrote the whole music for the play. It had a 'cello, a viola, a violin, piano and flute. After attendance at rehearsals 'The Beggar Tune', 'Don Juan's Tune' ... arose. For 'Cobbler's Wife' Hugh came

A Drama club production of 'Playboy of the Western World' — opportunity to express light and shade in set, gesture voice and mood

for rehearsals without end, playing his Spanish guitar, looking for tunes appropriate to what the actors were speaking, which gave a right sense for 'the' attitude, 'the' tone for a Spanish mood.

Music is an essential part of building a picture. For the dances in 'Romeo and Juliet' our dance master helped us choose appropriate music; we then formed the orchestra and the musicians joined the cast.

At the same time, the work on designing sets and costumes has started. In the early days with 'Glass Menagerie' the set was really born out of my dreams on the play; gauze, glass bells ... and yet, I was lucky in the response. Little by

little, though, I wished to engage more the *will* of the actors: Robert undertook the set of the Spanish play . . . Alex created a labyrinth for 'Don Juan'; the cast joined efforts in 'The Playboy', while the engagement of the united will of the cast reached a peak with 'Romeo and Juliet'. All actors had to choose to belong either to the set or to the costumes. Then the *feeling* and the *will* of the cast were fully harmonised.

Happy frenzy

Now we are two weeks from the first performance. Frenzy starts. I would like to make a point: happy frenzy. Drama is often reproached with creating stress! It is not really true. I have not experienced undue stress in any of the actors. I think the real point is to teach young people how talking a lot is a matter of proper breathing. And remember, preparing a test or exam and rehearsing for a play are complementary activities, not piled up jobs.

I am convinced we can help the students to become less prejudiced in the way they label 'work'; we also have to educate teachers about drama not being a piling up activity. Then stress, two weeks before a performance, does not exist. If an actor turns hysterical (reproach made) it only shows the inability of this particular young person to handle *work*. It would have happened in another subject if drama had not been there!

Drama is, and awakes, a world of passions, but if properly handled should help teach young people first to live in such passions in a sensible way at school and then later in the 'OUTSIDE WORLD'.

Of course, it is always a happiness to share with parents, friends and peers the plays we are putting on, but it is also an amazing experience to *tour* with a play. Two years ago, with 'Playboy of the Western World', we visited other schools,

together with Botton Village. This has been imprinted in the memory of this particular cast. First the cast, already so close, grows even closer through having to be as united as possible in order to perceive clearly the different audiences. In Botton the actors, having met all day the young people from the Village School, were especially keen in delivering their picture, so moved to be so well received! They discover how an audience can be sensitive, moving.

Writing in human warmth

After that tour I have kept very deep connections with these young people. I have learnt to respect them and to listen to them. Chris still talks about it as one of the major experiences of his schooling: it was an adventure where a group of people suddenly lived a full experience of deep relationship enhanced by the gift of the play they were offering.

The drama phenomenon does not only aim to dissolve a play into words. All the actors together will recreate actively the written picture. It is an alive writing process as opposed to a deadening process. In drama each actor prints in his body this writing. Each actor is like a letter in the alphabet and altogether the cast will write the play anew. It will be the audience's part to listen, to perceive, to read, so to speak, the creative activity which makes a play. A play is a writing process in human warmth. It is a writing of the soul, the actors having met in warmth and consciousness, having learnt to deal in a dignified way with passions, having harmonised what they read, their hearts and their limbs will then write this human encounter on the stage. The audience will then witness the gift, will be able to read it.

Daniele Gaillemain teaches French and Drama at Michael Hall.

'Nobody wants to do a Norse play'

Guiding the will of ten-year-olds

by ANNE JURIKA

All seemed to be peaceful in my fourth grade class, and the children responded with excitement when I announced that we would begin working on a Norse play after our February break, so there seemed no reason to suspect that an insurrection was brewing. Then one Friday at recess time a small group of my girls asked to speak to me. Their leader was a freckle-faced sweetheart who had been taking drama classes outside of school. Her angelic disposition hid a very determined will which I was usually careful not to directly oppose. She now stepped forward courageously and said, "Miss Jurika, I've asked everyone in the class, and nobody except two children wants to do a Norse play." Instead, she emphatically finished, they wanted to do a "contemporary" play, something like the movie "Grease". All the others nodded in Agreement, envisioning, I imagined, a fast-paced production with jazzy dance tunes and caricature performances that would create a sensation rather than a serious dramatic experience.

My heart sank. I was caught unprepared by this first direct challenge of my authority, and even though I know such things are normal for 9-10-year-olds testing their new individuality, it was hard to meet with detachment. I knew, though, that I had to meet it with utmost tactfulness, if I was to keep their willing respect for

my decisions. Lacking inspiration, I felt the best response was to listen sincerely to their ideas and to go with the course of events until I could discover what to do.

The spokesman mentioned that she and her best friend had decided to be the two directors of the play. "Fine", I answered, "I've noticed what natural directing ability you have. I've been thinking myself (this was true) that you should direct some of the skits that we are going to do before beginning play rehearsals. And I can't give you an answer yet, but I'll think about what you said."

I walked on to the faculty room, feeling down-hearted and wondering what to do. A colleague there thought that perhaps they were asking to do drama that was more related to their daily lives in the modern world, and suggested that I act out some scenes from everyday life with them.

From Grease to Wizard of Oz

Returning to my classroom after recess I found the two "directors" in the hallway, arguing. One complained that the other (the freckled leader) wanted to do it all her own way, and she wanted *me*, as an authority, to settle the dispute. I found this amusing, as they had wished to preempt my authority just a few minutes before — but this is natural for the fourth grader; to be one minute trying

new wings, and the next returning to the safety of the nest. I wished to encourage these new wings, but not to allow them to climb to the tree top and leap off prematurely – something they often feel themselves able to do.

The newest twist in the plot was that the whole class had resolved to practise their play at recess time if I did not agree to it in class. "Hmmm... not likely for very long!" I thought to myself. "I'll watch this and see what happens."

At this point it became clear to me that the whole event was a cry for recognition that they were individuals with a choice and the freedom to say yes or no. What play they chose was unimportant. What was important was that *they* had chosen it. And indeed, their choice had already changed from "Grease" to "Wizard of Oz".

The wings took flight. All through the next class, which was Handwork, the last class of the week on Friday afternoon, they soared to the heights of imagination. The "directors" had everyone involved, all talking at once, deciding who should play which part. They gave parts and took them away a dozen times. All the thrills and disappointments of being chosen – or not chosen – for a starring role were present.

After that was finally settled, the discussion turned to the scenery. Fabulous sets were erected.

"We have to make the house go away up in the air and whirl around."

"And then land on the witch."

"Oh-oh, I don't want to be the witch."

"We're monkeys, we get to fly through the air!" Even the wizard, with all his special effects, was planned.

I sat quietly in the background, allowing the noise level to rise, for I suddenly realized that nothing would ever come of it. It was all being played out in the imagination, which was running rampant at the moment. Their feverish enthusiasm would never reach their will, and normally I would have felt this to be unhealthy and

steered things in another direction. But in this case there was a process happening which I could not interrupt – something was being worked through in true 10-year-old fashion. The children were exploring their possibilities by casting themselves in various roles and dreaming up fantastic stage sets.

Healthy and deeply desired

I understood then why drama is so healthy and so deeply desired by the growing child. The stage is the whole world, a place where the child so newly aware of his/her self can safely try on many different roles and act out possible situations. It is an exploration of one's self in relation to the world – just what the 10-year-old needs to discover.

They were happy and high as I bade them goodbye on Friday afternoon, still buzzing as they went down the halls.

On Monday morning I heard not a peep about their play: We began doing dramatic work that afternoon and almost every day for the next two weeks. We began Norse stories again, which thrilled them, and we acted out these. I had not forgotten my colleague's advice, so I took from each story several situations and asked the children to imagine that they were situations from their own everyday lives and to act them out as they might if they were in that position. Instead of Loki asking Thor if he might go with him to Jotunheim, I told one child to pretend to be going somewhere, and the other child to beg to come along. The first must refuse, and the second persuade the first to take him.

The class was enthusiastic and the imaginative skits were hilarious. Afterwards we acted out the Norse story itself, and the children brought to it the same liveliness they brought to the improvisations, connecting with it in a deeper way than I had seen before. Whenever we did this at the end of the day, the mood before the closing verse was absolutely alert and still, yet charged with energy. I

let my two "directors" direct some of the scenes, but they soon grew tired of this and wanted only to act.

After a week, their desire to do a real play rose again, but still no word about "Wizard of Oz". They begged to know what Norse play we would be doing, and when. I held off telling them, still not sure if they would be happy about the choice. Besides that, I was writing it, and wasn't finished!

At last the Monday after the February break arrived, and I announced that we would do "Iduna and the Golden Apples" for Easter. A cheer went up in the room, to my great relief. That day we began recalling the story and improvising it as we had done the others. I carefully watched each child to determine what part he/she should play and dwelled on it every night. It took a week of acting out the story every day and chorally reciting the dialogue before I could give parts.

The children took up the play with an astonishing sense of responsibility from the very beginning. Was this the same little girl who was always forgetting her homework, the same little boy who could never concentrate? They most certainly seemed to feel that this was *their* play and they were personally responsible for its success. Lines were learned and improved, scenes endlessly repeated, props and costumes flowed in, all tirelessly and without complaint. They even gave their best effort to their Main Lesson. This to me was the other side of the coin – the blessing of their new "wings". They were capable of taking initiative and supporting a group activity with their own actions. One boy could not restrain himself, and was constantly jumping out of his seat to direct the actors, even talking over my directions to be heard!

Yet the week of the final performance I worried that my play was not very good, and that I had failed to bring the best out of the children. I thought that I should have done this or done that. But

when the lights went up on Friday morning, and I stood at the back of the hall, watching, I was awed at the magic that appeared on stage. The children were weaving a spell with their play. Their voices were strong, their gestures certain, and it moved from beginning to end like a dream. "I" had not failed to do anything – it was *they* who, out of their strong wills, had succeeded.

EDITOR'S FOOTNOTE

This play, performed for parents and friends at the school's Easter Festival, was exceptionally full of life. It was clear that much work with their eurythmy teacher lay behind the imaginative way in which four girls brought into existence the magical being of Fire, so unreliable in Jotunheim and yet the protector of the gods in Asgard. The contrast in movement, speech and mood between rough, loud, treacherous giantland Jotunheim and gentle, harmonious, responsible home-of-the-gods Asgard was very moving.

D.B.

Once a travelling craftsperson with a degree in interior design, Anne Jurika studied at Highland Hall and Rudolf Steiner College and now has the Fifth Grade at Marin Waldorf School.

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Relationship is Action

Anyone who is trying to lead a responsible life will be bound, at some stage, to ask this question: "How can I act in my daily life in a way which will be beneficial and creative?" It is a very important question which can only be answered by individuals in their own way, but a sound knowledge of the actual forces at work in daily life is an indispensable pre-requisite to any personal solution.

Rudolf Steiner has in many lectures described these forces, but let us fix on one crucial passage in 'The Social Future': "Two impulses dwell in the human soul which are related, just as the north and south poles of a magnet are related to one another. These two impulses are egoism and love."¹ Steiner goes on to explain how the prevailing opinion — which is that love must overcome egoism — is too simple, and that many actions which are considered to be altruistic are nevertheless founded on egosim. He gives two examples (i) the man who takes a genuine interest in his fellow-men and derives a heartfelt satisfaction in helping them (ii) maternal love. In both these cases, he insists that the roots of these actions are to be found in egosim; and yet these actions bring great benefit to humanity.² Moreover, Steiner insists elsewhere, in 'The Inner Aspect of the Social Question', that in general — the ruling impulse of education is egosim. After specifically stating that education is part of spiritual life, he says "As a general rule, it is egoism, whether of a grosser or more refined sort, which leads a person — quite understandably — to seek in spiritual life whatever satisfies himself."³

It is clear from the foregoing passages what Steiner means by egosim. Any activity which seeks personal satisfaction,

stimulation or pleasure has its root in egoism. The realm of art and culture, the service of our fellow-men, the nurturing of our children all bring deep satisfaction to ourselves as well as benefit to our fellows. In short, many of these actions spring from beneficial egosim and not from love.

'Love seeketh not itself to please . . .'

What then is love, and how can it be distinguished from beneficial egosim? It is the total disregarding of our own satisfaction and the intuitive awareness of the other person's needs, rights, opinions, cares, duties, pains and pleasures. And then, out of this awareness, the shaping of our actions to meet the other person's need. This can be satisfying or it can be painful. The person who loves must of necessity be indifferent to pleasure and pain.

Can anyone claim such indifference? Here we are at the root of human nature. We are faced with an ineradicable bias towards our own satisfaction. If we are to love at all a power other than our own will is at work.⁴ This does not mean that love in action is never satisfying. It means that love seeks only the other person's good, experiencing satisfaction as a by-product; whereas beneficial egosim seeks satisfaction for itself — the by-product being, in this case, the good ensuing from the action.

Sharing power

Teachers can reach a clear understanding of these two impulses because their Vocation includes both satisfaction and frustration. They can recognise beneficial egoism working within them and at times, when they attempt to overcome frustration by sustained inner vigilance, they



Opposite: Rehearsing 'Iduna and the Golden Apples' with 10-year-olds

may experience the life-giving power of love. It is important, however, to distinguish between the two sorts of relationship which their work involves. On the one hand they relate to their pupils who are, in a certain sense, weaker than they are; on the other hand they relate to their colleagues and other adults who are their equals. The former relationship Steiner has described in great detail in his lectures on education; the latter has received less attention but he has said enough to make us realize how important it is.⁵

This relationship between equals can be illuminated by applying a significant insight of Friedrich Nietzsche. When in 'Thus Spake Zarathustra' he tried to penetrate 'into the very heart of life and into the very roots of its heart' he reached an insight which he called 'The will to power.'⁶ This insight, as interpreted by the Christian theologian Paul Tillich, is 'the self-affirmation of life in its self-transcending dynamics, overcoming internal and external resistance'⁷ which can express itself in 'the self-control exercise by a commanding will.'⁸ Are not these words a good description of the quality necessary to sustain with good humour, tolerance and firmness the trials and joys of the classroom day by day over many years? Are they not also a good description of egoism?

The balancing scales

Given the necessity of this firm egoism which teachers cannot do without, and the precarious nature of love which they can only engender indirectly⁹ – what is to hold the balance between these two opposing forces? If we think the matter through to the end we arrive at the concept of justice and we can easily see how it holds the balance.

Justice enables us to stand back and survey our own interests with the same impartiality which we apply when we survey the lives of others. It enables us to share mutual burdens fairly and not to put our own satisfaction any higher than that of our fellows. It prevents love

degenerating into what Tillich calls 'chaotic self-surrender'¹⁰ and it does not allow power to become domination or coercion. All fruitful action depends on the dynamic fluctuations of power, love and justice.

Conscious application in community life
In so much of the life around us today these dynamic fluctuations are non-existent. Many of the educational and religious communities tend to shy away from the concept of power, and those who hold high positions in politics or commerce consider power to be the only reality. Life becomes tedious and sentimental in the one case and a rigid structure of domination and submission in the other; or worse still – a fixed routine of dead habits based on the result of a previous power-struggle.

There are, however, small communities – businesses, schools, artistic enterprises – where groups of individuals with widely differing gifts and talents, all treating each other as equals, live a life which is dynamic; where domination, however subtle, is resisted and sentimentality is eschewed. They exist for some purpose – commercial, educational, artistic – and in their efforts to achieve this purpose their members act in relationship to each other, by their vigilance keeping a living balance between love, power and justice.

In the past this balance was maintained largely by instinct. Indeed justice is still a strong instinct in many of the older generation in England. But we can no longer rely on instincts. The impressive achievements of modern technology are founded not on instincts, but on the most rigorous, accurate and systematic thinking. It is only by applying a different kind of thinking – more alive and supple but equally rigorous and systematic – to human relationships that we can generate actions which may not be impressive, but which will certainly be both beneficial and creative.

Terence Davies

For references see Page 41

Book Reviews

Many teachers, both in the Waldorf and Curative School Movements, place great emphasis on the creative possibilities for children in dramatic work. Although this book is entitled 'Drama Therapy' it has a great deal to say about the more general handling of drama.

One of the basic questions for many people who teach drama is: how much freedom can be given and how much guidance does the child need? I feel that Trude Gross has found a wonderful balance between two extremes. She mentions how she witnessed some drama sessions with severely deprived children: "I couldn't help feeling deep pity for them. The boys and girls met for an hour once a week. The two leaders of the group remained totally detached, merely observing, and after one year, the children had not made the slightest progress. They had neither formed a group among themselves nor were they able to listen and talk to one another, and most pitiable, they remained, with rare exceptions, in the dark world of their distorted homes or dwelt in horror stories, bluntly copied from television. These boys and girls were deprived of the best that drama therapy could have offered them – namely to transcend for once the greyness of their everyday life and to experience a brighter world with different human values and other ways of encountering their fellow men."

From this we note the value gained from the correct use of drama therapy and the desolation of leaving children in the extreme of complete freedom. Peter Slade, in a booklet 'Drama in the Middle School' highlights the other extreme: "Unfortunately some teachers are still producing plays for juniors in too formal a manner, often in a style which is fifty years out of date, or perhaps they imagine themselves as bombastic film directors, for a few of them are dictatorial to the point of rudeness." We may not be guilty of such extremes, but for some of us, who feel the need of a more informal approach yet do not know how to begin, Trude Gross's 'Middle Way' has much to offer.

Child Drama has changed beyond all recognition in the last fifty years – not always for the better, and there are aspects which we may very well wish to

avoid. The proscenium arch is no longer indispensable, nor do we depend on the text book play with lines to be learnt by heart, nor do we impose fixed stage direction. We may wander into the world of improvisation without knowing the reasons why. Trude Gross's 'Drama Therapy' leads towards an imaginative and subtle kind of direction that helps the child to create drama that is a release from inner fears and tensions and also a road to self-discovery in the best sense. Peter Slade sums up his aspirations for drama therapy in these words: "I believe the young people of today have got a great love of their neighbour, perhaps rather greater than some of us had in our generation; and if we can only use drama properly, we can bring it out. We need to use drama not just as theatre, though that is very important, but as a total education of the emotions, whereby we face what is in us and promote a feeling of love, which perhaps is our only hope for future peace of our time." This is an ideal worth working for.

In the Class Teacher period most plays draw their inspiration from the Festivals or the Main Lesson, so that there may be a big step from the intimate kind of drama advocated by Trude Gross to the Class Play where the subject is chosen by the Teacher. For myself I have always found it quite satisfactory to bring the theme of the projected play to the group and work fairly freely with the different aspects of the story before starting to formalise it. I feel that all that Trude Gross has to say has a direct bearing on this approach and is extremely helpful.

Take her suggestion on page 7: "Two aspects always had to be taken into consideration with Ralph: humour and movement. How inspiring the same can be for groups can be shown by the recollections of some cheerful sessions with beginners. A most natural beginning is the one nearest to child-play. Most of the children at one time or another will already have produced in mime: 'guess what I am doing.' Encourage them to perform such little charades." ... It is very easy to integrate this sort of activity into the work in the lower classes. From these small beginnings we

can eventually build up whole scenes, with the children living into their parts and putting all their imagination into creating a character and dialogue to go with it, but also as a lead into 'Social Drama' or, as Trude Gross calls it, 'Rehearsing Life Situations'.

Finally we come to one more consideration of importance which sets the tone of the book and leaves the indelible imprint of the author's signature on our mind when everything else may be forgotten. It concerns her approach to the beginning of a session. One or two snippets from the text will illustrate this:

"In our house communities with a group of nine children of the ages of ten to twelve we began every session by sitting round the fire-place. We contemplated the smouldering flames and the smoke rising... there was peace and stillness, everyone could dream for himself, but after a while we wanted to share what we had seen... I always aim for a peaceful togetherness, possibly sitting in a circle where children and adults may have a conversation. Very often the theme for the day will rise from there... I myself am not in favour of the frequently used and quoted 'warming up' methods... I prefer to set off in session in utmost peace. The 'warming up' should happen inwardly."

How grateful one is for such a wonderful ideal as is here expressed. Also for the way in which the author shares with us so much fun and humour, particularly when extricating herself from tricky situations where she manages to be, if not always one step ahead of her pupil, at least in control and having the last word. May I, in conclusion, echo the final comment:

"Children love drama therapy and many would benefit from it."

"Therefore people who are interested in this work should know one another, inspire each other and develop in common the wide, new field that drama therapy presents to us."

I couldn't agree more.

Katherine P. Hague

GERMAN PLAYS

by Valerie Freilich

The book can be ordered from Michael House School, The Field, Shipley, Heanor, Ilkeston, Derbyshire DE7 7JG.

Even the children who might not put French or German at the top of their list of favourite lessons are enthusiastic when it comes to doing a play. The teacher will need to be well-organised, energetic and resourceful, but he will surely find that it is all worth while and an immensely valuable way of engaging *all* the children very fully in the language work.

Working with German plays in my own class, I found that this activity took us a step further than the songs and games we had been doing, the poems with gestures or the speech exercises, and for the following reason: all small children love a story, and although they like to be *told* it — yes, even in a foreign language — they like even more to move about and actually be *in* it. Thus the foreign language is brought to life more than in any other way that is possible within the classroom. A child who may have thought German was a rather tiresome sort of code finds it is a language in which people really do say something to one another.

Plays bring new and unexpected opportunities for some members of a class. I have seen that children who do not normally participate in a very lively way in lessons can suddenly blossom, and speak a few lines of their own on the stage with full confidence.

Once the costumes are brought into the classroom the play takes a leap forward, any flagging interest is revived and the sense of anticipation increases notably. The costumes help the children to enter into the folk-soul of the people of other countries. Wearing, for instance, Lederhosen or a characteristically embroidered skirt and bodice, Peter or Susan become, for a while, Franz or Gretchen.

I should like very much to recommend to teachers of German this book of plays written by Valerie Freilich of Michael House School. Although many of us feel that we should try to write our own plays, I am sure many teachers would find it a great help to draw on the experience of one such as Frl. Freilich, who has devoted



many years to the art and practice of language teaching.

Her attractively illustrated collection has some dozen excellent plays of varying length, suitable for children from about classes III to VI. They are based on fables, the festivals and German fairy tales.

Frl. Freilich tells me that in the case of the longer plays she has found it good to spread the activity over most of the year, blending it into the usual structure of the lesson. First the children hear the fairy story told; then they learn to repeat it, so that the beautiful, pictorial language of the Brothers Grimm really becomes part of them. The story is then used as part of the written work of the class. Finally Frl. Freilich writes the play, allots the parts, and the performance is given.

These plays have a chorus as well as a number of parts for individuals. They are mainly in verse and Frl. Freilich has certainly captured the rich soul quality of these German folk tales. There are also short passages in prose for the chorus which are taken almost straight out of Grimm. To have the experience of learning these by heart is a gift for a lifetime.

Diana Westlake.

Sex in the Light of Reincarnation and Freedom by Alan Howard. 65 pp. \$5.95

"We are living at a time when the publicity given to the most intimate matters of sexual conduct and the exploitation of it for purposes of titillation and profit on the widest scale, demand that something should be said (by anthroposophists)". One could not ask for it to be said by someone with a greater clarity of thought or a more interesting mind. This is responsible, adventurous thinking, a lighthouse for one's personal orientation in today's world. *St. George Publications, Spring Valley, N.Y. 10977 ISBN: 0-916786-48-X*

D.B.

The Waldorf School Approach to History, by Werner Glas. 102 pp. Paperback, \$6.96 *The Anthroposophic Press, Spring Valley, N.Y. 1981 ISBN: 0-88010-004-4*

Comprehensive, modest, inspiring, this little handbook is written in prose that warms the heart and awakens the mind. It is a privilege to be guided through world history so swiftly and insightfully, and to see it related to a child's developing consciousness. This work is richly in-

formative, but also provocative. Mythology is truer than history? Why so much geography in ancient history? Essential reading for all teachers, all parents.

D.B.

Touch Magic – Fantasy, Faerie and Folklore in the Literature of Childhood, by Jane Yolen, 96 pp. Hardback. \$12.95 Philomel Books, 200 Madison Avenue, New York, NY 10016 ISBN 0-399-20830-5

Thirteen fascinating, erudite, wide-awake studies by the well known author of children's books, whose consciousness appears to be bounded entirely by the sense world! In asking us to touch magic and pass it on she is, I think, revering the mystery of creativity and hungering for the spiritual. It sounds as though she has not read Joseph Campbell's wonderful *The Masks of God*.

D.B.

Eurythmy in Art, Education, Therapy; Essays and Anecdotes, by 28 authors. 256 pages, \$15.95 Schaumburg Publications Inc., Roselle, Illinois 60172. ISBN: 0-935690-01-8

Well, this is a breath and a half of fresh air: Brief essays, with many personal stories full of life and humour, by contemporary eurythmists, some of the great teachers, and Rudolf Steiner. Ninety photographs, many of eurythmists in action in Europe and America. A readable reference book to help us answer all those questions, this paperback is sown in signatures, made to last through heavy use, which it is very likely to be given.

D.B.

The Recovery of Man in Childhood, by A. C. Harwood, 211 pp. Paperback, \$7.95 The Anthroposophic Press, Spring Valley, N.Y. ISBN: 0-88010-001-X

The classic introduction to Waldorf education, knowledgeable, entertaining, ideal for a parents' study group.

D.B.

Nativity Stories by Alan Howard, Illustrated by Leszek Forczek, 95 pp. \$9.95 Dawne-Leigh Publications, 231 Adrian Road, Billbrae, CA 94030 ISBN: 089742-027-6

Six stories, so well told that they are inspiring lessons in the art of storytelling.

D.B.

Books Received from: Verlag Freies Geistesleben

RUDOLF STEINER

Themen aus dem Gesamtwerk – BAND 8 Geschichtserkenntnis Zur Symptomatologie der Geschichte 6 Vorträge von Rudolf Steiner Ausgewählt und herausgegeben von Christoph Lindenberg 160 Seiten, kart. DM 9.80

– *BAND 9 Wiederverkörperung Zuf Idee von Reinkarnation und Karma 10 Vorträge von Rudolf Steiner Ausgewählt und herausgegeben von Clara Kreutzer 214 Seiten, kart. DM 10.80*

STEFAN LEBER *Atomtechnik und Anthroposophie Die Energiekrise als Prüfstein moralischer Verantwortlichkeit. 87 Seiten, kart. DM 9.- (Zeichen der Zeit, Band 1)*

NEW EDITION:

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INFO 3 – Monthly news of the Threefold Social Movement Annual subscription DM 25.- – orders to be sent to 'Info 3', Postfach 8028, D-7410 Reutlingen 17, West German 7

Correspondence

Stallards,
Ryst Wood,
Forest Row.
15.3.82.

Dear Editor,

Whilst appreciating much (perhaps especially John Adler on 'The True Waldorf Impulse') in last Issue's contributions on the theme of Foreign Language Teaching, I was disappointed to find the mute assumption that French and German are the only languages to be taught, and therefore discussed, in the context of Waldorf Education.

The colourful cover admittedly paid lip-service to languages other than the two dealt with, and the third mentioned, inside.

But what, for instance, of the far-reaching importance of the Russian language, already taught in many German Waldorf Schools, and as conspicuous in its absence from our British schools as from the pages of the last 'Child and Man'?

It is qualitatively very different whether children learn, for example, French rather than Russian. (Steiner had much to say about just these two very opposite qualities.)

Why then such conservative, apparently unthinking, acceptance of French's overriding merits, both linguistically and in relation to the Earth's present (let alone future) civilisations? Surely not for reasons of tradition or geography...

Seen purely numerically, is it not time we woke up to the 245 million Russian speakers living on our Euro-doorstep?

Seen humanly, do we not owe them some recognition?

And seen linguistically, have we really appreciated the rich and new qualities the Russian language offers, with its plasticity, variety and beauty of sounds,

Stepping Down

Keen readers of Child and Man will notice that Eileen Hutchins' name has been dropped from its mast head. The editorial board meeting of the journal are usually held in Forest Row, and Eileen feels she can no longer make the arduous journey south from her beloved Stourbridge, and has accordingly resigned.

She will be deeply missed by every member of the board, and the contribution she made to Child and Man will be hard of not impossible to replace. As a Waldorf school teacher of such long standing, she knew just what such schools can offer, and what parents, actual and potential, apprentice Waldorf teachers, and the public at large need and want to know about them.

Just how valuable her support to us was, I know directly, as I myself edited Child and Man for getting on for ten years, before thankfully handing over the wheel to Eileen and Daniel Bittleston. From years as member of the College of Teachers at Elmfield School in Stourbridge, she had become adept at working in a group where, as also is the case with the Child and Man editorial board, decisions are normally taken by consensus and not by majority vote.

For all of us on the board it was a joy to have her with us, and the only consolation for us – now she no longer comes south to join us – is to look forward to discovering what she will make of the extra energy and time her resignation will afford her; anyone who knows Eileen even only a little will know that they will not be wasted.

Frank Newell

and its expressive grammatical forms?

I feel strongly that it would be in the best interests of our world-citizen children if we did. And hopefully before our shortsightedness in this respect causes us to miss a unique contemporary challenge.

Yours,
Christiana Beaven

82 St. John's Road,
Hemel Hempstead,
Herts. HP1 1NP.
22.3.82.

Dear Editorial Staff,

I was overjoyed to read 'A Creative Approach to Language Teaching' by Rene Querido. It brought back many happy memories of French lessons which really were brought to life, and I was lucky enough to have Rene Querido as a teacher for 3 or 4 years.

I am saddened that not all Waldorf Schools Language Teachers teach as advised by M. Querido, but teach from text books, and in consequence my son of 16 years is still baffled by languages, and not interested and pronunciation hopeless.

A plea from the heart to all Waldorf Language teachers in Great Britain: please read and teach (if you do not already do so) as advised by Rene Querido in *Child and Man*, Christmas/Easter 1982. I can guarantee it really works, and I was not a bright scholar.

I always wondered why my son was not progressing with languages, and the article has enlightened me.

Yours sincerely,
Jean Turner (Mrs.)

10 Wilton Road,
Newington,
Edinburgh,
EH17 5NX.

Dear Sir/Madam,

I read with interest Simon Crosby's contribution 'Any Questions', *Child and Man*, Summer/Michaelmas 1981, Vol. 15: No 2, and his subsequent 'Comment' in *Child and Man*, Christmas/Easter 1982, Vol. 16 No. 1. It appears that he received several comments about his reference to the Edinburgh School – a pity some of these were not published when you invited him once again to air his views. As a parent of children both in the upper and lower School in Edinburgh, I found his references to the Rudolf Steiner School of Edinburgh more than "odd". In fact, they showed a considerable lack of understanding of the situation pertaining here.

Certainly, there is, and always has been a wide choice of excellent education from which to choose in this city, noted for its educational standards. Therefore, parents here who, when considering the form of education they wish their children to have – and with so many alternatives from which to choose – ultimately decide they are entrusting their children to the Rudolf Steiner School of Edinburgh, do so with much deliberation, and in many respects a deeper commitment to the Waldorf Educational System than do parents with less opportunity for choice, be they professed Anthroposophists or not. To term this as using the school as a 'refuge if nothing else' would appear to show an ignorance of the situation, which could certainly be termed 'divisive', and is insulting to the parents, who in good faith have whole-heartedly supported the school and its work over many years, regardless of the instillation of any particular philosophy. I cannot agree with him that this comment was of 'no great matter'. That surely is the refugee way

out!

The editorial postscript to his original article states that Mr. Crosby's interest has grown out of an ERRATIC study of esoteric knowledge systems, and that he has an OBSESSIONAL interest in Rudolph Steiner Education – two words which by definition do not serve to inspire confidence in his approach to this subject.

Yours sincerely,
Anne Halcrow (Mrs.)

Dear Editor,

Why is it that "Child and Man" persistently creates a feeling of sentimentality and romance? It is a strange contradiction that a magazine speaking for an original and revolutionary form of education nevertheless leaves an impression of living in the past?

I have recently investigated the most recent issues to confirm or alter my impressions. I was surprised and full of praise for the hard factual content and clarity of thought, but the veil of sentiment and romance still hung like a filmy gauze.

I think all contributors have a unique difficulty in conveying a point of view and process of imaginative-thinking which generally stands outside most people's habit of seeing, thinking and reacting. The language, which is the writer's bridge to his reader, may be shared, but the meaning behind the words is not. When a contributor speaks of St. Michael fighting the dragon, for example, what does it mean? What does the reader think? Probably not what the writer means to convey.

This is the problem, as I see it. We must be careful not to have a sort of special language shared by the "initiated" but not by others.

Sincerely,
R. Aldred

The Culls,
Painswick Old Road,
Stroud, Glos.
18.2.1982.

Dear Editor,

After the wonderful 'Birth 1980', it might be right for *Child and Man* to deal with the trauma children can expect to face when their parents separate. This theme has been ignored, yet it is so obviously something that needs explaining, when maybe half of our young children today will experience years without the 'intimate associates' who have welcomed them so lovingly into this life.

Yours sincerely,
Ulla Talbot

Continued from Page 34

Terence Davies has experience in both Waldorf and state education as teacher and parent in each system. He was a class teacher at Michael House School and is at present teaching music in state education.

Reference

- ¹ 'The Social Future' New York, Anthroposophic Press Inc. 1972, p. 129.
- ² Ibid. pp. 130-131.
- ³ 'The Inner Aspect of the Social Question' London, Rudolf Steiner Press, 1974, pp. 30-31.
- ⁴ 'The Etherization of the Blood' London, Rudolf Steiner Press, 1971, p. 17.
- ⁵ 'The Kingdom of Childhood' London, Rudolf Steiner Press, 1964, p. 133. 'Education and Modern Spiritual Life' London, Anthroposophical Publishing Co., 1954, pp. 207-11. 'Spiritual Ground of Education' London, Anthroposophical Publishing Co., 1947, p. 94.
- ⁶ 'Thus Spake Zarathustra' Second Part, 12. On Self-Overcoming.
- ⁷ 'Love, Power and Justice' OUP, 1963, p. 37.
- ⁸ Ibid. p. 36.
- ⁹ 'The Etherization of the Blood' London, Rudolf Steiner Press, 1971, p. 11.
- ¹⁰ 'Love, Power and Justice' OUP, 1963, pp. 68-69.

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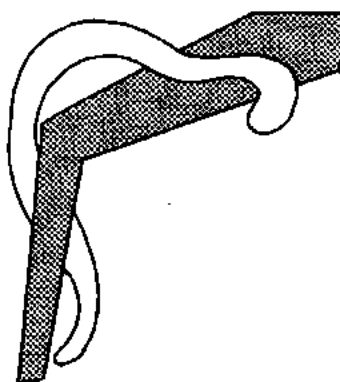
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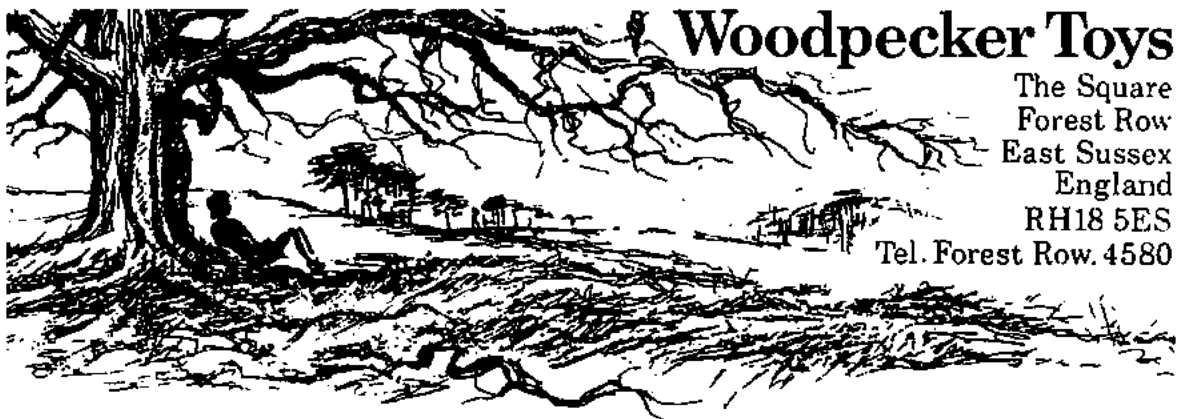
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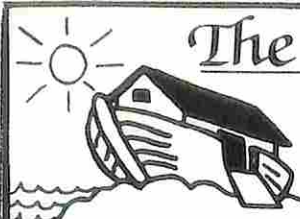
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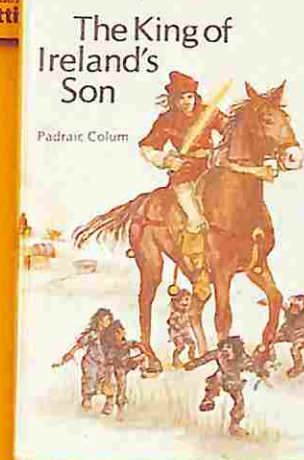
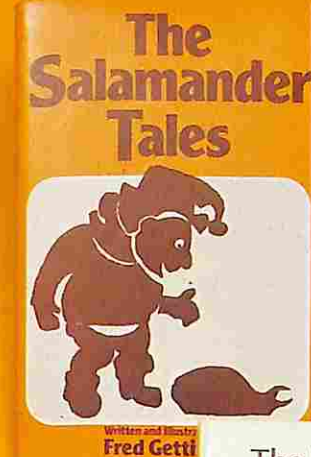
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