

Child and Man

Education as an Art

July 1986 Volume 20 No2 *Educating Social Awareness*



Child and Man

*The healthy Social Life is found
When in the mirror of each human soul
The whole community finds its reflection,
And when in the community
The virtue of each one is living.*

Rudolf Steiner: Motto of Social Ethic

Front Cover: *The combined efforts of Eurythmy teacher and Class Teacher inspiring a class of 11-12 year olds in a eurythmy performance of Pandora's Box (see page 6).*

Opposite: *An expression of school community: a Kindergarten May Day picnic.*

Editorial Group: Editor: Brien Masters; Peter Ramm (Editorial Manager & Advertising), Margaret Shillan (Art Editor), John Docherty (Circulation), Robert Kersey-Green (Treasurer), Tony Brown (Newsletter), Sarah Wakefield (Secretary), Alan Howard (North American Correspondent).

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Child and Man is a focus for ideas, insights and achievements in Waldorf, Steiner and all truly human education throughout the world.

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Opinions expressed in this journal attach to the respective authors and are not necessarily those of the Editor.

Editorial Introduction

How enthralling it is to sit in the dazzle of circus lights, to feel the tension mount as the side-drum rolls – snares taut, to crick one's neck as the acrobats glide up the dangling ladder to the dizzy heights above, to drink in their relaxed wave and feel the pang of human empathy that it stirs within, and then to hold one's breath as they swoop from one trapeze to another. And what a relief, though equally enthralling, when the clown follows on, baggily clad, flopping clumsily into the ring; to feel that ecstatic ripple of comedy-mingled-with-shock as his foot slips before he is even half way up the rope ladder; to be part of the audience's spontaneous gasp as, after more antics, he finally plunges from the high-wire to the safety net stretched below; and finally to swell the gale of laughter as he trampolines to a standstill and, fully reclined, takes out a banana as if nothing untoward had happened and starts peeling it, his pillar-box red lips pouted in mouth-watering anticipation.

Beneath the grease-paint

The balance of life also has its safety net. It is interesting how high or low, how long or short, how tight or slack the high-wire in each individual's biography is; also, how much and at what stages of life the assurance of the safety net – the community in which the individual lives – is needed. The lack of community support can prove anything from unfortunate to fatal. Conversely, there are times when the community's demands are too overpowering, stifling individuality; or – equally dangerous – times (to follow the metaphor a step further) when we forget our high aspirations, as we relax off-guard, sopped with the banana's sweetness. No-one would wish to reinstate the brow-sweating Dickensian society excreted by the industrial

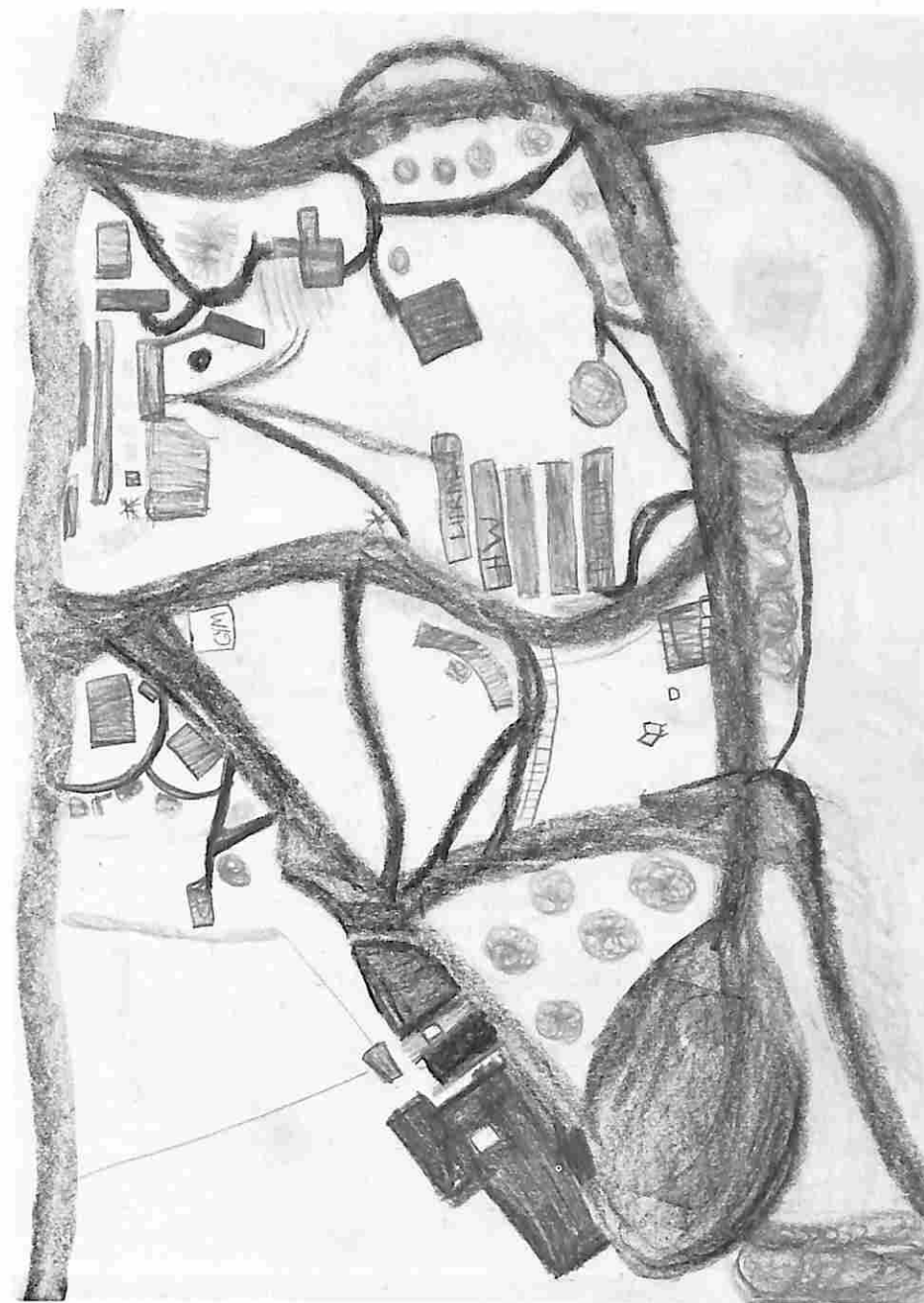
capitalism of the previous century. At the same time, we cannot smugly claim that the welfare state is without its social casualties.

In this dilemma, attitudes are all-important. We examine, therefore, in this issue of *Child and Man*, how the relationship between school and community impinges upon and influences these attitudes, already during childhood. Are there *subjects* within the curriculum which lend themselves particularly to developing a *social awareness*? What part can a school play in a rapidly changing society? How comfortably does the much discussed 'Community School' sit on the shoulders of Waldorf education? To what extent can the organisation of a school reflect the changing needs of *society* today? How is a healthy *balance* between individual and society maintained?

The cradle of social education

It was, in fact, after the earlier issue of *Child and Man* (vol.17, no.2) in which the importance of the education of the individuality had been stressed, that the need to balance impressions given there became apparent. We hope, therefore, that the present theme of 'Social Awareness in Waldorf Education' will do much to redress any one-sidedness that may have been experienced there.

Already in the Kindergarten, whether in the more obviously organised activities like baking or eurythmy, or whether in moments of creative play, the tenderly emerging social sense of the younger child needs careful nurturing. A plethora of opportunities for continuing with this nurturing presents itself in the Lower and Upper Schools. Choosing fairly at random: the Third Class main lessons in farming and building show how many different skills are inter-dependent. A year later, the children have the opportunity of



A 10 year-old's free-hand sketch map of the locality.

discovering, through a study of the locality in which they live, something of its social network and background. In Seventh Class they learn the far-reaching social implications of 'Health, Hygiene and Nutrition'. Increasingly important are the Upper School studies which touch on ecological matters, when it is evident that in today's world no sector of society can act in isolation.

The foregoing examples are from the lessons themselves. Less formally, there are

also those creative spin-offs, such as the Group from Class VII who carved a toy village for the new Kindergarten classroom; or the 18 year-old school leavers who, out of an acute social sensitivity, opted to rough it for a fortnight in Eastern European countries rather than follow in the tradition of a tour of the art treasures of the Renaissance in the sunnier south.

Cosmopolitanism

In addition, in Waldorf education, as elsewhere, many other activities are encouraged, which have particularly important social significance. Modern languages are a case in point. They begin in Kindergarten (a feature pioneered in Waldorf schools) and continue to be taught in such a way that as many pupils as possible – ideally, all – can use their languages in conversation. It can be disheartening, to say the least, to arrive in Paris with your 'O' level pass in French studding the sky of your recent achievements, only to find that even a platform announcement at the Gare du Nord completely baffles you. The increasingly cosmopolitan nature of our modern world calls for more and more ability to break down language barriers.

The same tendency is reflected in the multi-racial composition of many classes in schools. This is a characteristic of Waldorf education that makes it an attractive proposition for employees in the giant multiples. You can be posted from Sidney to Berlin, from Berlin to Chicago and your family can receive a *continuous form of education*. This is supportive towards both child and parent as well as being something of a buffer against the impact of a culture shock. It is, however, the *quality* of the education that we are concerned with here rather than what could, after all, be a mere externality.

Monthly school festivals

You have only to reminisce over your own schooldays to realise that lessons and factual learning form only a fraction of the impression that has remained with you. The poise of your maths teacher's head as he waited patiently for the penny to drop; the immaculate condition of the Head's academic gown; the paranoia or otherwise of the milk queue at morning recess, friendships casual and lasting; the exchange you went on leaving indelible memories of Leyden; the warm mood engendered by the peaceful pace of that Mississippi River trip on one of the more successful summer outings.

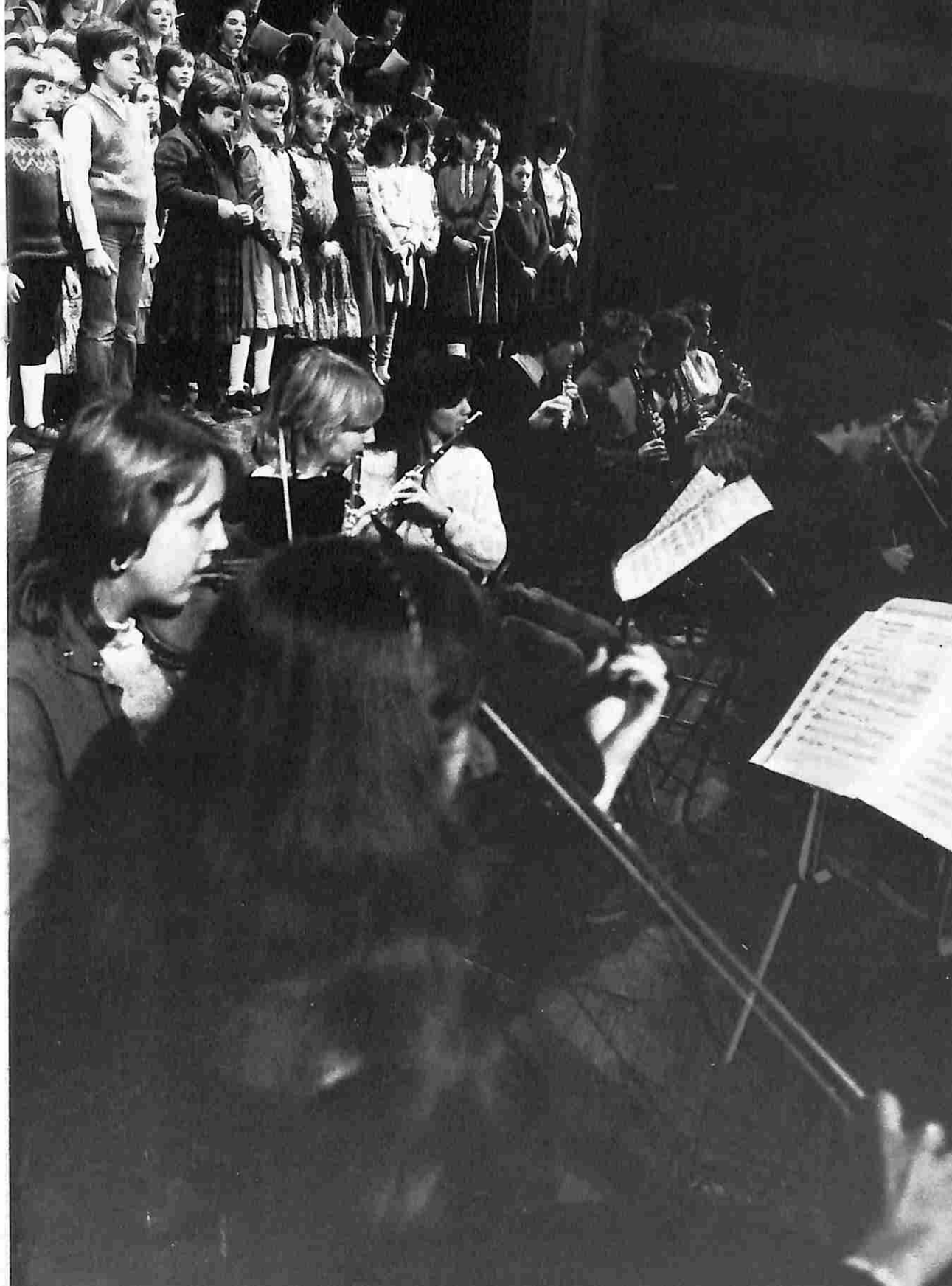
In Steiner schools the ordinary post-bag of such school memories will certainly be swel-

led by those of the regular *monthly festivals*. These are occasions when the whole school is gathered together to see and hear examples of one another's work: a one-act play, gymnastic exercises, choir and orchestra, class recitation, a German ring-game, a folk tale in shadow theatre – anything which arises from current classroom work which can be presented to an audience.

Yet this is no ordinary audience. Neither is it merely a captive one. It consists of those who have a unique connection with what is going on on stage. In the average audience, only a comparatively small proportion have the same, or potentially the same relationship to what is being performed as do the performers. (I may appreciate the finest acting, say of Ophelia or Hamlet, without even the faintest possibility of achieving such artistic skill myself.) By comparison, in a monthly festival each one sitting in the auditorium could be in the shoes of those on stage, or, if the onlooker is older than the class performing, could have been in their shoes. Thus we are concerned not with the normal relationship that obtains between 'performer' and 'audience' but with a mutual *sharing of work*. Through this, those in top class can realise at any moment: I was once like that. Or it dawns upon those in First Grade (less consciously, of course): In so many years, I will be passing through that phase. In the 'space' of an hour or so, twelve years of child development is brought into a vista of creatively social expression. Such festivals help to create the bridge from childhood into the community of life, and help to ensure that the flow across the bridge is sustained and purposeful.

Many gifts from the wider school community strengthen and encourage, colour and enhance this flow: the costume-making party of Mums and Dads working night and day, it seemed, prior to the Junior Choir's unforgettable performance of Noye's Fludde; or the red letter day when one of the parents, a master farrier, appeared one morning with a dozen swords, warm and fresh from the forge, in time for the dress rehearsal of Henry V – and how the noise of

A moment of festive solemnity in a choral and orchestral work at a monthly festival.



battle rolled! There are also the receptions for gala occasions, such as when class teacher and eurythmist combined forces in a performance of Pandora's box. There are the fund-raising auctions, the sponsored clean-ups and the appeals for the new chemistry lab or a school bus. And there was the brilliant idea of having a regional musical instrument (hire) bank. (How refreshing it was when the Irish colleague with a mop of curly, black hair turned up at a Fellowship Council Meeting with a brace of three-quarter size cellos, one in each hand!)

College of Teachers

There is, however, one aspect of Waldorf education that the pupils experience much less directly than any of the above, which has deep significance. This is the way a College of Teachers, as envisaged by Steiner, works. Ostensibly it consists of those teachers in any one school who are carrying the responsibility, not only for their own lessons, but for the well-being of the whole school as an autonomous organisation within the stream of Waldorf education. This is not the place to elaborate all of how the College of Teachers operates. What is important here is the social implication of having such a body at the heart of a school's organisation instead of the hierarchical structure of a Head teacher, a Deputy and all the Heads of Departments. The former is by no means easier. If it is to work effectively it calls on the deepest of social forces, such as when striving for unanimity or at least consensus in decision-making; rousing a true interest in the other's views, however opposed to one's own; carrying the (revolving) responsibility of chairing such meetings without 'wearing a hat' that carries authoritarian weight. When this finer sense of social feeling becomes strong and radiant the teachers are able to carry it as part of their approach to life beyond the meetings, into their lessons, into their dialogues with one another, into the school community as a whole.

Community School

No survey of the contribution that the Waldorf schools are making to the present theme would be complete without some reference to the considerable interest, prevalent today in the 'Community School' as such. An analogy may help. Where there is no queen bee, there is no beehive. Yet considered apart, the queen is only a minute proportion of the whole. Both perspectives are valid: the hive is non-existent without the queen; yet the drones, the workers and the consumers of the honey are infinitely more numerous. This may help us to see the 'Community School' idea in the context of Waldorf education. Clearly, the central task of Steiner education is the art of educating the child in a truly modern way. To belong to a lazare-painting party; to be a member of the cast of a Christmas Play given in the local prison; to be responsible for Press Releases; to be chairperson of the 'Friends of the Waldorf School'; to deliver or participate in a course of evening lectures or wood-carving; to organise police visits, career talks, the Christian Aid campaign week, a concert for the local 'Derby and Joan' Club; to inaugurate the school's Green Peace Society; to advise the school's Finance Committee; to guide visitors on Open Days; to co-ordinate the Work Experience for the Upper School classes; to be on the lunch rota on Tuesdays when there is usually a local dignitary present (Bank Manager, Post Mistress, Chief Education Officer, Deputy Librarian, Sister from the Convent, Captain of the County Hockey Club . . .); to man the school's danger spot road-crossing – all these, and a hundred and one other ways in which the school's outreach expresses itself, can be fulfilling in themselves. Yet if they are activities under the umbrella of a *school*, the buzz of that central hive of educational activity, giving the school its *raison d'être*, will never be far away.

The clown's ludibrium

But to take a last glimpse of our clown who, banana peel now in button-hole, is vertical again. Not happily vertical. He has transformed the *audience* (this is not part of a monthly festival!) into an aching mass of side-splitting delight as he tries to get *off* the safety net, continually getting his absurdly high-heeled shoes – with spurs, his out-size jacket-buttons, his pompons, his braces, his bow-tie, his leonine wig and ultimately his complete get-up hopelessly entangled. As he extricates himself garment by garment and makes his get-away bald-headed and naked, except for a pair of yellow briefs, those who are quickest at spotting the ludibrium sit back with a pensive smile. The gaudy trappings of the bragging individualist, who recklessly attempted the heights alone, have been stripped into a trail of discarded garments hardly distinguishable from the mesh of the net which has swallowed them up. Meanwhile, the real man, behind the garments, rushes off the scene to hide his nakedness and seek more of the truth. Both the extremes are distortions. The individual going it alone cannot stay up forever; neither is there much mileage if the community claws away everything that would express itself as ego, initiative, personal identity or in other ways.

A balanced relationship between individual and community is expressed in Rudolf Steiner's 'Motto of Social Ethic':

*The healthy Social Life is found
When in the mirror of each human soul
The whole community finds its reflection,
And when in the community
The virtue of each one is living.*

This takes us back to the quotation on the contents page, forward towards the social future, and it leads us to the heart of our subject which will find further elaboration in the following pages.

B.M.

Announcement

In February, the Editorial Board received a letter from Diane Schmitt, who has been focussing N. American subscriptions, with the sad news that she was having to relinquish this task. The opening paragraph of her letter clearly states her position:

It has not been without much soul-searching that I have come to the decision to resign from the Child and Man work which I have been involved with since 1976. My numerous other responsibilities no longer allow me to keep up with the amount of work which comes to me. These past six months I have felt pressure and discomfort daily from the guilt of not having the time to meet my Child and Man responsibilities. This is an unhealthy situation and I feel strong in my decision to remedy it.

The Board would like to take this opportunity of expressing its gratitude to Diane for her enthusiasm and efficiency, wishing her at the same time fulfilment in her other work and responsibilities.

For the time being, all Correspondence, all matters concerning subscriptions, distribution, advertisement, art work and articles for publication should be addressed to: The Secretary, Child and Man, The Sprig, Ashdown Road, Forest Row, East Sussex RH18 5BN, U.K.



Take your Partners

Developing a social sense through movement with the Class Teacher

by CHRISTOPHER BELSKI

An old story tells how two angels were visiting the earth when night fell, and they needed lodgings. They came to a house and looked in the window to see what kind of people lived there. They saw a group of people settled around a glowing hearth engrossed in its flickering light and warmth. 'No,' said one angel to the other, 'this is not the place for us. Let us look further.' So they did, and came to a house where, upon looking in the window, they saw a group of people speaking amiably to each other with warm cups of tea in their hands. 'Not here either,' said one angel to the other, 'Let us go on.' Then they came to a house where they heard singing as they approached it. They smiled and looked in the window. They saw a group of people, young and old, hand in hand, dancing to their own song. 'Let us stay here. These are our kind of people,' said the angels to each other.

Educating the child's social sense

What can be more sociable than holding hands while skipping and singing together?

A child's orientation in space is important to his learning. Down-up, forward-backward, right-left; all these 'directions' are needed in coming to terms with earthly life. The younger children are helped to learn their letters by shapes and directions – p, q, b, d. The teacher assists them by saying, 'It faces the door,' or, 'It faces the windows of the classroom.' But these directions must soon be translated into right and left. Classroom movement can be used to help the

child gain a good orientation in space, as in, forming a circle with hands held to 'circle left and circle right' while singing a seasonal carol or folk song; 'All in and all out' – forward and backward; 'Skip down under the arches and up the outside.' Verses can be helpful by asking the child to point to 'Dear right foot and dear left foot, heed to what I have to say . . .' But, classroom movement can also be beneficial in educating the social being of the child.

In the second lecture of the teachers' course, *Study of Man*, Rudolf Steiner described the opposite poles of the soul's life as sympathy and antipathy. He showed the relationship of cognition/memory/concept with the nerves of the physical body and antipathy in the soul, and will activity/imagination/mental picture forming with the blood of the physical body and sympathy in the soul. The healthy soul life is a balanced swaying between these poles.

A phalanx of desks . . . or not

One's first impression of a classroom is to imagine children sitting at desks attentively listening to the teacher. Of course the life of a classroom is far more than this, yet this immediate picture, or remembrance for many of us, is certainly characteristic. But to grasp the first impression of childhood is to imagine jumping and running, skipping and tumbling. The joy of movement for the child can be taken up to help learn reading, writing and arithmetic and to develop a social awareness.

A vigorous dance in Class II reflecting the mood of praise of St. Francis' 'Canticle to the Sun' (shown on the wall behind) which the class has just recited.

Intellectual activity needs calm and quiet imbued with the warmth of enthusiasm. Physical activity needs energy and movement directed by clarity and order. To educate the child's social sense calls for bringing sympathy to his encounters with the world and the people in his life. That sympathy can be fostered by the use of ordered, harmonious movement in the classroom. This can be achieved, for example, by changing the classroom activity from an over predominance of having children sitting at desks all facing the same direction to standing in a ring and holding hands. Here the orientation is to an all-inclusive circle in which the children can see each other and are linked together by joining hands. To bring that circle into movement, into will activity, engenders sympathy among those forming the ring. Thus, ring games and circle dances have the effect of harmonizing the social climate of the classroom.

Bringing the picture into movement

The children need a picture, perhaps from a (fairy) tale they've heard, to give the movement meaning as well as order and harmony. When the ring contracts and expands the children experience themselves creating the circle as an individual member of one 'whole' class. This movement can be given the picture of frogs going into a pond and the rings of ripples growing bigger and bigger. 'Into the pond the frogs do go. Out and out the ripples flow.'

The teacher may hide his eyes and chant a wish to have a golden ring. Then, after saying the magic words, he turns around to find the class in a circle with smiling faces. He can't help but make more wishes, a box to put the ring in or a shining star. The children are thus called upon to *cooperate* with each other to create these forms to surprise their teacher.

The teacher may take the class for a walk in the 'magic woods'. With hands held they spiral in and spiral out singing 'Off we go into the magic woods.' Going in they feel themselves enclosed by, wound up in, their classmates, with whom they come face to face as they spiral out.

In arithmetic they may '... dance around

the fir tree in every kind of weather. Twelve little elves are we, dancing all together' then! 'Two groups of six are we,' or 'three groups of four are we,' and so on. Thus, the children move from one whole to various groupings which exercises their grasp of numbers, but also calls upon their mutual cooperation to create the proper group.

Individuals weave archetypal forms together

All the archetypal forms can also be skipped to the lilt of the teacher's recorder in a follow-the-leader fashion. They may move from a ring through a woven circle, a spiral, lines that come together and separate again, a figure eight, arches weaving under and over each other into a 'grand chain' as they move two circles in opposite directions taking the hands of each consecutive member. In this way the children sympathetically weave their separate individualities into a sense of the social unit of the class. These forms are also created in the two new subjects that Rudolf Steiner gave to education: form drawing and eurythmy. Also such forms can be found in traditional folk dances, especially those of England and America which have a greater emphasis on form than stepping.

As the children advance through the grades folk dances can be added to the repertoire of classroom movements. The teacher can easily simulate the sound and drive of a pipe and tabor, one of the oldest traditional dance instrumental accompaniments, on a recorder with the assistance of a student accompanying him on a hand drum. A violinist can also become a budding fiddler. The best of all is when a class learns a simple traditional dance tune on their recorders, then divides in half taking turns playing for their classmates' dancing. These social dances are then enhanced all the more in achieving their goal of bringing people together harmoniously.

Good for adolescents

In the upper grades the older students can still enjoy orderly, social movement through the teamwork needed to prepare and perform seasonal dances, like the sword dances,



Mummers brought the festival spirit into the heart of the home in bygone days. Here (above in rehearsal, below in performance) their dancing lives on in the heart of the school community.

morris dances, Maypole and garland dances, that truly enhance festive gatherings. In this case the students feel that they have given something to the community's celebrations. This kind of activity helps to counteract the adolescent tendency to withdraw into their peer group. Also the main purpose of the folk dances is to bring people together socially. Thus they can be a good balance to the non-contact 'fast' dances and ultra-contact 'slow' dances of rock and roll, because in the folk dances partners alternately come together and separate through the figures of the particular dance and dance with other couples in the course of the dance as well. For folk dances 'live' music is readily available which brings in the additional element of the communication between the musicians and the dancers.

Boy-girl partners can be a real problem for the teacher. If the teacher asks his first graders to stand in a ring and 'balance' it by alternating boy-girl, he will find that there will be less 'busy-ness' in the ring. Also if this boy-girl circle becomes a habit through daily application, as the children grow they will feel less uncomfortable with their classmates of the opposite sex. Some movements and dances are more easily learned by having

someone of the opposite sex next to you as a focal point of reference. If the teacher keeps a balance by alternating between doing movements or dances of this sort and choosing others that can leave the children free to have the partner of their own choice, the boy-girl question usually doesn't get big. This is where acquiring social hygiene through classroom movement requires a degree of social tact on the part of the teacher.

We should also consider the etymology of the words ballad, ballet, and ball which have a common root in the Latin word ballare which means to dance. Ballad actually means a dancing song and a carol in its original form is actually a round dance done to a seasonal song. Therefore, to move to poetry and song is not a new idea at all. That brings us back to the old story at the opening of this article. Classroom movement and dance never fail to get the blood coursing, the cheeks rosy, and bring smiles to the faces, and with all those smiling faces how can we not feel more open and friendly.

Christopher Belski is presently completing his Eighth Grade at the Great Barrington Rudolf Steiner School and has been much inspired by Molly von Heider.

Correspondence

Dear Editor,

I enjoyed your last issue ('Computers in Waldorf Education'), but would like to offer a thought or two of my own.

Firstly I feel that for educational purposes, computers don't entirely fall into the same category as the motor-car. It was suggested, I think, that the engine be mentioned in physics, the effects in social history and so on. This approach may be worthwhile for the motor-car, as the pupil knows what he/she is talking about from the start – throughout childhood he/she has *experienced* the car, its capabilities, its restrictions, and knows to a greater or lesser degree how to operate one.

However, with many pupils, *experience* of a computer is minimal, if not non-existent. The impression gained

from observing a few of the by-products of computerisation (e.g. funny looking numbers in cheque books) is surely so incomplete. I myself hadn't a clue what they could do when I left school four years ago, and doubt that I would have been in the position to make a worthwhile contribution to a discussion on the social effects. That would be like discussing the benefits of the car before knowing how to steer one.

I hope that a short course in elementary programming in some form isn't ruled out altogether for the upper school. When I started to learn programming and to actually use the machines, half of the mysteries vanished overnight. For me this was 'de-deification' of the computer.

Yours,
an ex Michael Hall pupil.

Weaving a Mantle of Warmth

Community building through a Kindergarten parent program

by BONNIE RIVER

It is a cold windy January evening. Outside the door, rain splashes at times in torrents. Sitting in a circle inside the Kindergarten room is a large group of parents. Conversation flows between the parents and the room is filled with human warmth as we all explore the many faceted struggles of being a parent today. I think back to this room just five months ago. Outside, the hot August sun parched the hills to a golden brown and the cool largeness of the room was a welcome relief to the parents who gathered for their first parent meeting.

There was a bit of shyness, awkwardness, as parents introduced themselves and spoke of the children. Then I began to speak to the parents of the days of preparation for kindergarten. 'Parents must experience an inner trust in me as goodbyes are said at the door and the child enters the kindergarten.' I then spoke of the child's first day, painted an imaginative picture of it for the parents. The anticipation was palpable as they listened to what the children would experience on the first day, and I could sense that trust was growing and we were off to a good start.

Opening the doors

We spent the last few weeks of August getting the kindergarten ready. Parents helped with laundry, painting, equipment fixing – all the while asking questions, voicing concerns – becoming prepared. 'What if Megan cries?'

'Eric will cling to me' . . . 'No problem with Sean, he's ready . . . more than ready.' I learned a lot and parents learned a lot – about ourselves and our children. The awareness of the community of people around the kindergarten began to sprout.

In the first few weeks of kindergarten I was quite busy with the children, the parent phone calls and all the beginning of the year activities. The time for the next parent evening was fast approaching. What does this parent group want or need to hear and discuss now? The topic emerged, 'Rhythm'.

First we'll explore the rhythms of nature, the seasons, and we'll look at the ways we observe these in the kindergarten. What is the importance of the celebrations so closely linked with these rhythms? Now we can look at the Michaelmas season. We'll see the place of Michaelmas in the cycle of the year and imagine the breathing process of the earth. It is a time when the in-breathing, the inwardness again asserts itself. How can this be felt in our everyday lives as parents? Can we quiet ourselves, become inward, and ponder the importance of rhythm in our child's life?

What are the rhythms that rule our lives? Working and sleeping, eating and digesting, activity and rest . . . and so forth. Now we look at how important daily, weekly rhythms can be in the lives of our children. A well rested child; a properly nourished child, a child that can anticipate the regular occur-



rence of certain events in his life is a child who will look with trust and confidence into the world. And so the parent evening proceeds and conversation turns from tentative to willing and soon questions are asked.

How can I help with my child's bedtime? What about a child who snacks all the time? As these questions are answered, parents are learning about each other, about their children and about me, their child's teacher. The feeling of community starts to flow. We socialize over tea and refreshments after every meeting and I notice people are not rushing off to their homes so quickly this evening.

Soon we are well into October, the harvest songs are ringing through the air. Children are busy threshing the grain with little mallets, *winnowing* the chaff and grinding the grain. Creative play is full of Indians, farmers, barnyard animals and the ever present castle with knights and nurses. The large group of twenty-four children are beginning to play harmoniously in groups of four to six. I look at my calendar, Halloween is drawing near, it is time for another parent evening. Now would be a good time to explore the idea that 'A child's play is the child's work'.

From outer to inner activity

As a parent of three I have been able to observe this transformation in my own children who range from age 7 to age 13. What a joy to see a child enjoy working multiplication tables with the same kind of vigor she once brought to her creative play. With all her might and main she galloped a pace one-two-three one-two-three round and round on her stick horse and now that pace 'gallops' through her thinking.

I look through my notebooks for examples of observations of the children at play. How does the capacity of imagination 'guide' the play? A princess becomes a butterfly, flies over to a little house and becomes a mother in the house. A knight is fighting a dragon – the dragon becomes a bear and then a friendly dog and the knight becomes a hunter. I know that we'll discuss the 'becoming' aspect of creative play, and we'll also

Activities in the Kindergarten.

look at what can deaden imaginative capacities. This will lead to interesting discussion on the effects of toys and the media, topics for a parent evening in the future. This parent evening proves to be lighter in tone and playful. We all make a little knot doll out of a handkerchief and 'anything that comes to mind' out of a ball of colored wool. We experience how enlivening or deadening a toy can be. Conversation over tea is a little more personal now – 'I'm repainting Sarah's bedroom in pink, I've been trying to clean out Gabriel's toy bin . . . oh, the struggle, with T.V. and the older brother! – let's have Anna over after school soon – in my class at Sonoma State we're exploring the benefits of early learning . . . can you imagine that!' A few short weeks ago these people did not know each other. Their common bond is now through their children.

Cracking more than nuts

November: the leaves are all turning on the cottonwoods and liquid amber trees, acorns and eucalyptus buttons fill the dishes in the play kitchens. Children have begun to take a knot doll home to play with so carefully wrapped in a kerchief and always brought back having explored the child's home and had quite an adventure. The rhythm of kitchen snack preparation, play and tidy time is firmly established now and children are so busy with their work. It seems that this parent group, which expressed many concerns and struggles with television at the last parent evening, maybe this month could explore 'The Education of the Senses' and here we can approach various aspects of the effects of video media on the young child. I know this will be a long evening – this is a topic everyone is struggling with.

This evening a precious interchange took place between a mother who has her first child in the kindergarten and another whose youngest is in kindergarten and oldest graduated in last year's eighth grade. The new mother expressed resistance to becoming a 'Waldorf Parent', and the 'older' mother replied, I too, felt as you did . . . 'I know my child and my situation and I'm not

so sure I can “buy” all this . . . but then I also knew my struggles and so I decided to give a try to these ideas – just for a few weeks. I found that my family cohesion so grew, that I actually enjoyed the changes that came about and so I made a free choice to take up these values as my own.’

The trees were bare and the cold rain blew in torrents the evening we all assembled for the Advent Garden Ceremony. We walked out of the rain into a darkened room, the gentle sounds of a harp clearly sang above the wail of the elements round about the building. The children lit their candles and set them down on little stumps set in the spiral – the room slowly came to light. The children were solemn and hushed, the experience was one of awe and wonder. I looked round at the faces of the parents and saw the expressions of their children reflected in their countenances.

When the last apple-candle was lit and the spiral form glowed in the centre of the assembled parents and children, I felt as if the very bud of the flower of this parent community was coming to light.

Parental discipline

Now, here we are gathered for our January meeting. I notice more neighbors and friends are being invited. I’m getting phone calls; can my sister come? Someone asks if I will come speak to another parent group. The topic this evening is discipline. I start out with a short talk on the meaning of discipline and emphasize the importance of facing this task and not abandoning our children. A few anecdotes from my own mothering starts the conversation flowing. Soon we are looking at the everyday situations which call for parental discipline and the practical approaches to them. We end by examining the various parent education courses available in our area. And ask the question, ‘How must one look at children and childhood so that our assertion of authority comes from a deeper understanding of the nature of the child?’

These parent meetings continue monthly and are always fully attended. When I first interview a parent for kindergarten I always

say to the parent, ‘Half of my work is with you, you must put these parent meetings in your calendar and plan to attend.’

The emphasis of the kindergarten’s work with parents is to offer alternatives to the everyday situations that undermine the health of the child.

Then when the child goes on to acquire academic learning skills, he will have a firm foundation in his sense of well-being. The child who has a sense of true well-being will grow in confidence so that he can help bring about peace on earth through a social awareness that guides all his deeds.

Bonnie River is the Kindergarten teacher in Summerfield Waldorf School of Santa Rosa. In her Kindergarten she has developed extensive parent evening programs.

Building a Bridge

Puppet Plays for the local Community

by NIM DE BRUYNE and JACQUI THEWLESS

Doing puppet plays in the Welsh-speaking village schools around Nant-y-Cwm I have always seen as a ‘bridge-building’ activity, between us – as newcomers – of the Steiner School, and the Welsh community.

Our first effort was a glove-puppet play, with a Welsh friend reading the story in Welsh. With our, then, little knowledge of Welsh, we always hoped to do the right action at the right time!

After this, we performed a Welsh tale: The Lake Maiden, and last Summer we took a Russian fairytale (with English text) around three village schools, played with simple, silk marionettes and accompanied by flute playing. All the school-children watched, and the teachers were very encouraging, asking us to come again. In one school, we were even asked to do the same play a second time for them, if we could!



From blue to yellow to green: the isolation of the newcomer followed by a social gesture radiating towards the environment bridge-builds relationships.



Pots being packed in the Catenary Arch gas kiln (Class XII).

We learned that in one of the village schools the children had made their own marionettes and performed a Christmas play, their teacher having been inspired by seeing puppet plays at Nant-y-Cwm.

Nim de Bruyne was one of the founder teachers of the Nant-y-Cwm School. She taught in the Kindergarten in its early years. Though retired from teaching, she still actively supports the school.

But we are not alone in wishing to build a bridge! In the Autumn of last year, we were visited by a small group of severely handicapped children and their teachers, from Portfield School in Haverfordwest, to the south of N-y-C. Our children had made little presents to give to the visitors, and, nearing the end of the Christmas term we were invited to bring some of our children to see the Portfield children's performance of 'Snow White and The Seven Dwarves'. This

was a great joy to Deborah Leah and myself who took the whole of Class 5 and 6. Everyone in the class enjoyed the performance very much, and the treat which followed; fruit, lemonade, and biscuits, served with such dignity by the handicapped children that each of us felt like a V.I.P.! We now are planning another puppet play, which we hope to bring to Portfield during the Summer term.

I look forward to the distant day when Nant-y-Cwm will be able to offer Eurythmy performances to local schools and communities. First, we ourselves stand in dire need of Eurythmy, and a teacher to bring it to us!

Apart from the work here described, Jacqui Thewless is involved in some of the administration work in the Nant-y-Cwm School.

Teaching Pottery to Teenagers

Brien Masters interviews Denis Hopking

Denis, why do you feel your craft, which requires, after all, considerable manual skill, is particularly suited to education?

On the first day at school the pupil at a Steiner School gets a taste of 'handwork'. Rudolf Steiner thought it very important that the child knows that it has hands to work with. Boys and girls are together in one class, engaged in the same work throughout the school whether it be knitting, spinning, copper work or sculpture. At puberty the transition to the external actualities of life must be found so as to make of the pupils people useful in life. One of the chief faults of our present social condition is that Man has so little understanding of what his fellow men are doing. The main point of handwork and crafts gives the human being practical skill in many different directions. The pupils from 14-19 are encouraged to become more and more artistic and the teachers endeavour to reach high artistic standards with their pupils. They are asked to make useful things that are finished off properly; they are not encouraged to make far-fetched articles or anything superficial. The concept of beauty is given as early as possible - practical beauty and not just to the eye.

Could we begin to focus on adolescence. This is the age group you work with isn't it?

The adolescent is a person passing from

childhood to maturity. From the beauty and confidence of a twelve year old to the awkwardness and instability of a 14 year old. The harmony of life is lost, the beginning of responsibility occurs. His inner being is in turmoil, his emotions are fluctuating, all sorts of things are happening within which he cannot control: he is an 'emotional baby'. The boys lose their balance physically, the girls emotionally. They say: 'What is happening in the world today? I am becoming different, but I want to be able to cope. How can I learn things for myself and live with my fellow men?'

Can you describe how you begin to meet these questions, particularly through the wide range of experience your own subject offers?

One of the ways we meet these questions in a Waldorf School is to offer two overlapping programmes. Firstly, throughout the year pupils have the opportunity to learn different crafts, in my case pottery, though in the school metalwork, woodwork, basketwork, calligraphy, modelling, sculpture, batik, boxmaking, sewing, vegetarian cooking and of course art is also offered at various times in the upper school.

Between 13-16 a foundation in the above crafts are gained (4 45-minute lessons per week over a period of six weeks). A few courses are provided for 16-19 year olds to

Stoneware Vase,
fired to 1300°C

[31cm/11 1/2" high]

Shoulder

Neck

Arms

Belly

Feet

study over the whole year, 6 lessons per week. These are Pottery, sewing, cooking and art. It is during these courses that depth, good technique, decoration and finish is, according to ability, achieved.

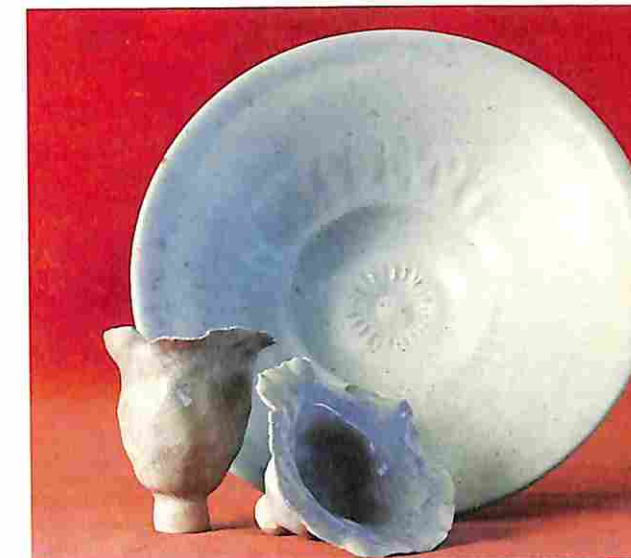
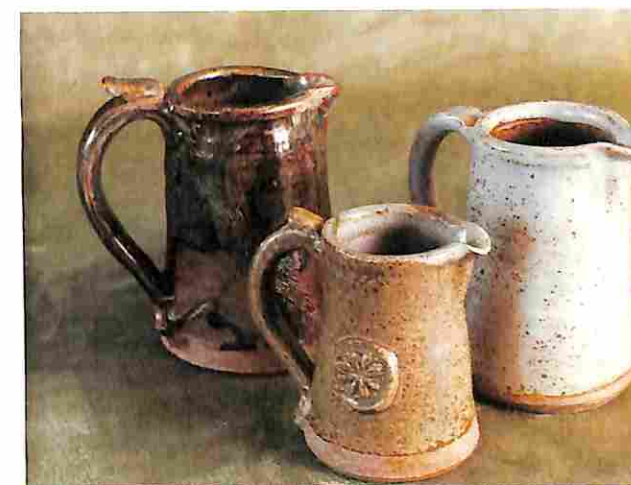
Secondly, a Craft Main lesson of 2-4 weeks is offered in the two top classes. These block sessions offer opportunities to all pupils to work with the Crafts. Main Lesson projects that I have offered over the years have been Musical Instruments (drums, ocarinas, bells, whistles, rattles, wind-chimes); Mold-making (press and hump); Slip (trailing, marbling, feathering, scraffito); Large Coiled Harvest Jugs (scraffito slip); Throwing; Teapots and sets; Decorated Tile Project for behind the oven in the school kitchen. These Main Lessons are successful because the pupils have all had a foundation in the craft from as early as 12 but definitely by the age of 16.

Above left: A drawing made by a pupil in the 'Guild Group' showing where the pot is seen to relate to the human being.
Above right: Class X red earthenware pots coiled, burnished and carbonized.
Opposite from above down: Slabbed lamp-base with sprayed underglaze.
Hand-thrown stoneware jugs (an individual project).
Hand-thrown porcelain bowl fired to 1300°C in the reducing catenary arch kiln.

The foundation I give the pupils comes at the age of 15/16. Six weeks is spent teaching them a little history of clay, how to wedge and prepare clay, pinch pots, large coil pots, slab ware and finally some throwing. We meet the Primeval Heritage. Red clay that is burnished and then carbonised. The pupils love fire, smoke, heat and in the simple processes of carbonising this is met with enthusiasm. Wheel work fascinates the young people, both as I demonstrate and when they try. All talking stops – just the gentle sound of the kick-wheel. This is what life is all about – breathing into matter. It is so right for them to meet this challenge and to work on a kick wheel, because the whole body is involved and all must be in tune with what the clay requires: speed for centring, harmony and gentleness for shaping. Their subjectivity can meet an objectivity without embarrassment – they enjoy the struggle! A

short introduction is given about glazes and their purpose. I demonstrate, then they dive in. Transparent inside unseen areas, colour outside. I have made two 10 gallon bins of glaze over one year purely from catching glazes washed down the sink!

I have two groups, the Guild Groups I call them, of approx. 14 pupils who remain with me throughout the year. This group is both a first and second year group in one class, 16-19 year olds, containing those who do not want to take the exams. and those who do. They work together and learn from each other. This is important. It is similar to a College situation: the beginners learn from the advanced, all learning from the professional. The mixture of ages is centreing, the immature are sobered up by the more mature. During this time, which is the second year for a few, projects are tackled. Total freedom is encountered which is not easy for some. We are here to pot and this provides the direction and the structure. Throwing projects: matching bowls or mugs, jugs, goblets, soup tureen and bowls, casseroles, lidded pots, handled pots, teaset. Hand built projects have included a whole host of large geometric coiled work, pots for plants, large jugs, vases, slab pots and moulds. Three clays are used: red earthenware, stoneware, raku. Special projects might call for porcelain. The whole range of firing is encountered: burnished ware, raku, low temperature earthenware, reduced stoneware. Raku work is only done in the Third Term (April-July) when the weather is warm. As its name implies this process is a simple pleasure! It almost brings to completion their Waldorf School career in a nutshell: out of the red-hot kiln into the sawdust – to be reduced and humbled but to emerge harmonious, colourful and individual, a Person, not without a few cracks and marks from the process of life. Beauty is not after all transparent or untouched by life, it is the elevation of impurity into purity (by Fire?). Look at an onyx, agate or a simple beach pebble. Hopefully in this year or two they experience (albeit unconsciously) the individual consciousness of all cultures.



And this is not too precious in a modern, industrial society?

Craft comes from the German KRAFT, meaning power or strength. The law, Emerson said, is 'do the thing, and you shall have the power. But they who do not the thing, have not the powers'. Craft is a power. A strength of individuality not glamorous personality. My definition of Craft is 'an harmonious sense of breathing into matter and that matter which has been breathed into is made into something which should be first and foremost a poem written in form'. Craft speaks to the light that lives within the earthly materials. Craft not only forms the outer shape and beauty but more importantly what is formed is within: it is ourselves. This is the important thing. This cannot be met through industry.

My task as a craftsman and teacher is not so much to teach but to create an atmosphere. As a craftsman I am striving for qualities like balance, harmony, beauty, uprightness, liveliness and vigour, purity, charm, truth. 'The work of the hands is indeed the apprenticeship to honesty', Gandhi emphasised. Pots have the smell of the person who made them – a smell of strength or tenderness, vanity and ambition, ease and generosity, of petulance, uncertainty, callousness, fussiness, solemnity, exuberance, absent mindedness. The pot gives off its innerness, that which it holds but cannot be seen. With Craft we meet freedom. Freedom to play, the absence of external restraint. In order to play we must be nimble and flexible and imaginative – we must feel enjoyment. We learn how to rid ourselves of boredom, of stiffness, or our repressed anger and anxiety. We come alive. We centre ourselves.*

Industry is relatively new – a bare 200 years or so. Craft is attained through educating one's feeling through a close relationship with nature and through drawing nature and studying the masterpieces of previous ages. Without this how is it possible to make pots that meet and speak to who we really are? The pot is a reflection of the human being – it has a foot, a bottom, a vigour, a belly, a

shoulder, neck and lip, but where is the Head? The Potter is the Head, the Individuality of each pot comes from the Individuality of the maker. The pot and person breathe as one. The young person is prepared for experiences of relatedness: his freedom means a capacity to be related to all things present. The teacher of craft works as an artist with each group, with each individual. The teacher's task is to remove the obstacles that exist between a young person and his free development.

Could you say briefly Denis, how pottery, in your estimation, relates to any of Rudolf Steiner's educational ideas?

One sees in the whole work of craft the threefold being of man in action. He uses his head to design, to think, this is the vital aspect of the creation – the Idea. He then brings his hands, his very fingertips to bear upon it. From the concept, he now moves into forming judgements about the work being created. Then he steps back and stands on two feet and makes a conclusion. Has it worked, is it balanced, what's wrong, what does it need? He draws conclusions. He meets himself objectively! This is not met in the same way through mass-production where there is a designer, then a mold-maker, then the various assemblers on the assembly line. The craftsman performs the whole process of production with his own hands (sometimes even digging his own clay). What is abstract and tectonic on the one hand is intuitive and humanistic for the craftsman. The emphasis on being a craftsman is the *whole* process.

Crafts are to do with love and meeting your self: the search for the right relationship between subjective and objective. Teenagers meet what they and their colleagues have made as an expression of life: has it an implied sincerity on the part of the potter; has it a truth in the conception and execution of the work; is it a poem written in form? They judge and are judged. Judgement has a deep relationship with feeling. The judging process itself takes place in the mechanism of arms and hands. A large part of feeling plays

in the passing of judgment. Through them we are connected with the forces of the earth. Matter is 'breathed into' by means of our fingertips: this is where the spiritual-soul activity of attention meets the physical materiality of life on earth. If the nails of the finger are too long this impedes this direction of healthy relatedness to and into the physical sense world. How stimulated we feel after we have been using and working with our hands and especially our finger-tips. We warm the clay by touching it. Coldness = death; warmth = life. Warmth of Will comes about through a certain amount of repetition and practice; and secondly what a person acquires artistically gives fresh joy each time. It is amazing to see how the pupils really enjoy working with crafts: it is a fresh joy repeatedly. Thus I stress that the training of the eye and the fingertips takes a long time, they must be educated to see and feel right from the word go. In Japan there is still a 10 year apprenticeship (3 years of wedging and preparing clay, 7 years of learning to throw, glaze and fire the kiln – his first pot will be fired after apprenticeship is completed).

Thank you, Denis. Before you go, could you finally say a word about the Pottery here in Michael Hall. It must be one of the special experiences of the School day for a youngster to find your Studio doors open to a complete beginner, and that within the campus of the school itself. How do you find potting and teaching blend?

Being a Potter can be a lonely path. Being a Potter but only a Teacher of pottery must be a frustrating task. I find the balance of being a Potter – quiet, concentrating, creatively attuned – and then being a Teacher – authoritative, encouraging, stimulating, communicative, friendly, patient – are both mutually rewarding. I have a link with people some of whom are totally dedicated to becoming a potter and they have a link with a craft business. They both will have pedagogical results which will help form that inner and outer life of balance so necessary to life today.

*M. C. Richards expresses this approach to teaching pottery beautifully in her book 'Centering' (Wesleyan University Press).

My own style of teaching is probably reflected in the principles and moods I am expressing. It is based upon the physical foundation of the clay body (500 million years old) infused with invisible spirit. I am committed to its substance, and to the substancelessness of fire. To outer and inner evolution. I try to lead the senses freely to follow the movement of form as it occurs, unobstructed by habit, anxiety or unconcern. I try to allow free initiative as far as maturity of the pupil can bring this to fruit. It means a sense of spontaneity. We work as a group in a workshop, we try to be considerate to each other, to have a community impulse. Because there is nothing quite like the craftsman's work society needs the spirit of the craftsman throughout its procedures and this starts with our young people. Craft is not mass production; how can we possibly teach it in a mass production fashion in schools? Pedagogy has as its subject the Person. The results of education are character. To have character is to be big enough to take life on. The birth of Person is one of the central aims of Pedagogy.* I feel this is met in teaching pottery to the teenager.

Denis Hopking has been a Potter for 10 years. He is Potter-in-Residence at Michael Hall, Rudolf Steiner School, Forest Row, Sussex. He runs the Pleiades Pottery and Gallery.





Eurythmy, the art of movement taught in Steiner schools, offers special opportunities to combine individual and group activity (see also 'Front Cover' and page 6).



Sculptural Groupwork

Modelling and woodcarving in the Vienna School

by CHRISTIAN HITSCH

One can ask the question what place do modelling and woodcarving hold among all the subjects that pupils in a Rudolf Steiner School are introduced to. Are they as a faculty inherent in the human organism and therefore an integral part of the human being's development?

Comparing the form of the human body with all the other forms in nature, the form of the human body reveals itself as the pinnacle of nature's creation, as an image inspired by the unified creativity of Man. Goethe recognised the creative powers of the human being as 'the higher nature in nature'. Activating and exercising these innate forces the human being realises his own humanity.

Here are a few examples of how this side in man can be stimulated and guided: What happens for instance in the carving of a bowl. – A suitable piece of wood is chosen and given its basic oval or circular shape with mallet and chisel. Then the convex part of the bowl is being worked out, that is the outside of the bowl. This convex surface has to be led over into the flat surface on which the vessel is to rest evenly. Only then can the concave form be hollowed out. To start with, work from outside, now from the inside out – the opening comes about which is able to receive, to envelop, to protect. The final challenge comes in the shaping of the edge which has to harmoniously combine the inner and the outer, the concave and the convex surfaces. Here physical skill and sensitivity for the material must be joined in order to bring the work to a satisfactory conclusion, work which could be achieved only through a

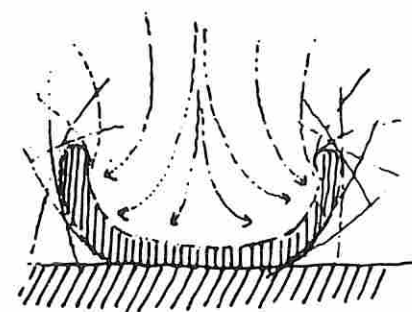
rhythmical alternation between contemplating looking and doing. Thus the child is gently awakened to the significance of an inner and an outer form and the activity needed for bringing these two together.

In Classes 9 and 10 the qualities and dynamics of concave, convex and the plane will become more and more conscious in the exercising of ever greater skills on the individual elements.

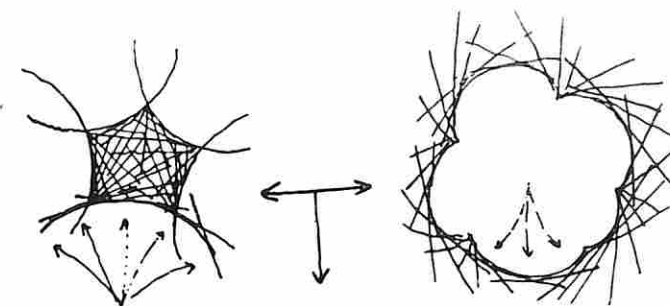
In Classes 10 and 11 these separate elements are then newly combined by bringing them into harmonious movements which lead to the experience of the 'doubly bent surface'. In carving these the pupils develop a feeling for these forms which later will become an active perception of these forms in nature. A very helpful exercise for the development of this faculty is a 'relief-metamorphosis' (6×6"), carried out by several pupils together, whereby they have to observe each other and experience the variety and tidiness of forms.



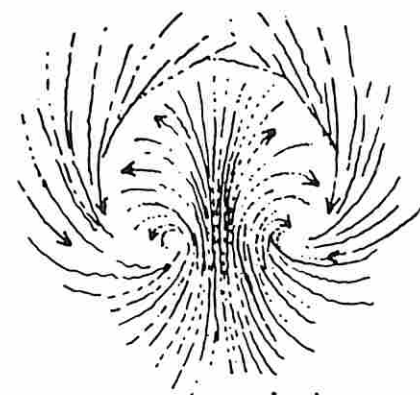
Shaping the edge between concave and convex surfaces.



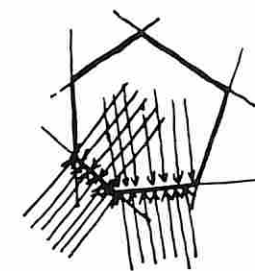
Bowl



Concave surfaces Convex surfaces



*Concave and Convex
in flowing movement*



Sharp-edged surfaces

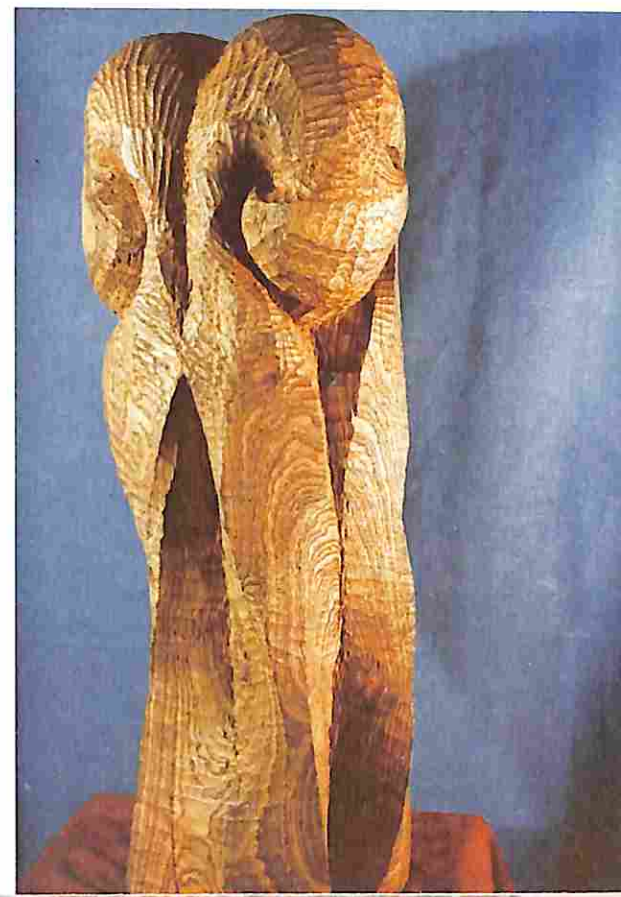
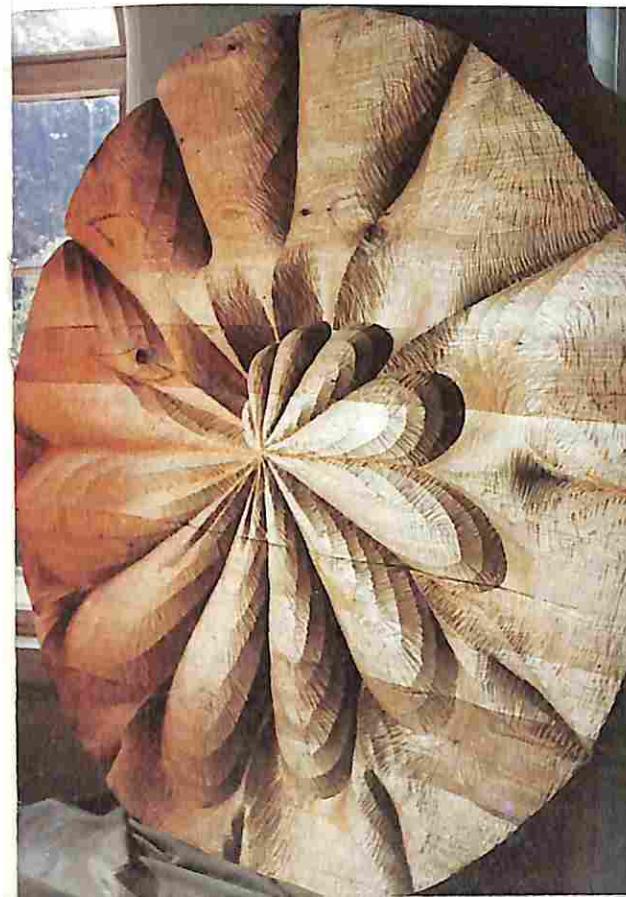
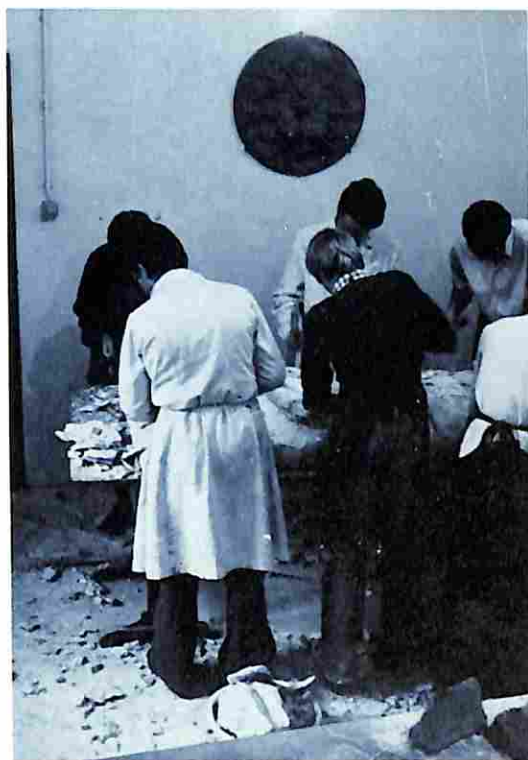
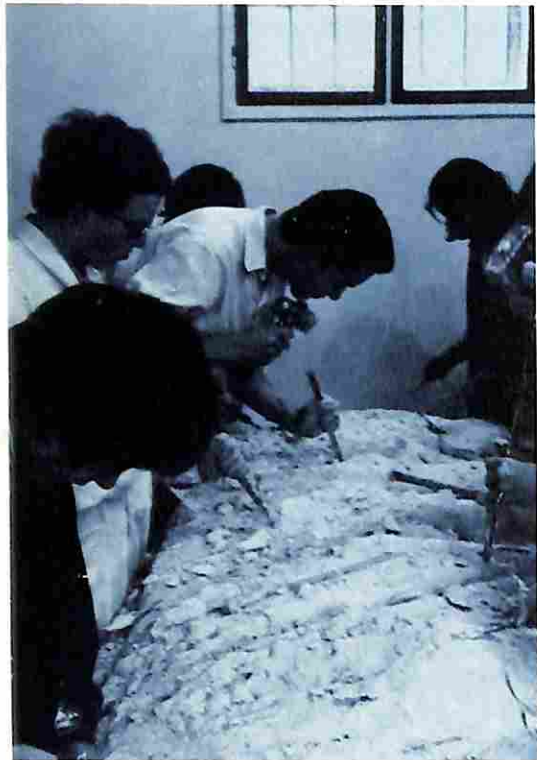
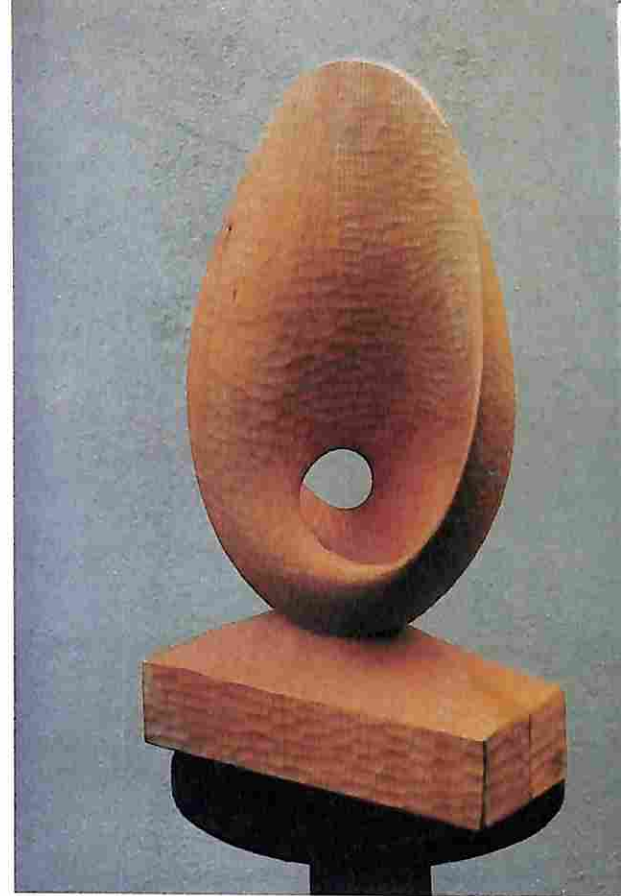
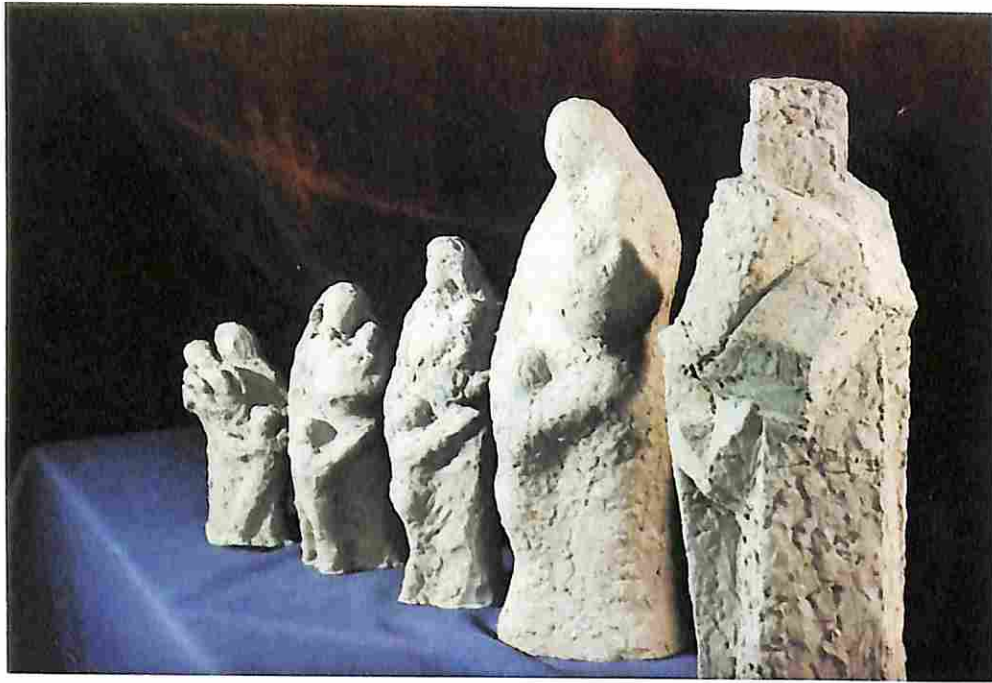
In Class 12 these studies of surfaces and forms can be handled more individually in fully three dimensional sculptures. The aim is always to lead these young people beyond the mere perception of sculptural forces to the release of these forces in themselves so that they learn to create as nature does.

Given the correct place in the whole of the curriculum the contribution that this activity can make to the development of the growing human being will become more and more evident.

Christian Hitsch is the woodwork and sculpture teacher at the Vienna Rudolf Steiner School. Among other things, he has developed an approach to group carving which has received wide acclaim.

Free rendering, with the permission of the author, by Karla Kiniger of the article in 'Das Wagnis Erziehung'.

Work in progress and completed at the Vienna Rudolf Steiner School.



The School and the Community

by ALAN HOWARD

Idealists and practical people alike regarded it as a great social achievement when in the late nineteenth century education was taken over by the state, and it was made obligatory on all parents to send their children to school. Compulsory public education became the business of the state; and it was believed that this would not only lead to an enlightened citizenry, but would ensure a far greater social awareness and responsibility in all.

It could not have been imagined then, that little more than a hundred years later a man would be writing a book (*Compelling Belief*, by Steven Arens) in which he categorically declared that unless the school is separated from the state the whole basis of American democracy and individual freedom was threatened with destruction. He tells harrowing stories of school texts being publicly burned just because some narrow-minded minority group had taken objection to them; of teachers who were afraid to use their educational initiative for fear of offending political or moral prejudices; and of parents who had to endure insult and long and costly legal battles against bureaucratic pigheadedness to justify their right to have some say in the kind of education their children should receive.

One hears almost everywhere that public education *as a system* in North America has not only failed to justify its early ideal, but by its bleak intellectualism and rigid bureaucratic control is actually doing more to undermine society than to promote it.

The result has been for those parents who can afford it, and even for some who can't, a widespread increase in private education, in which Waldorf education has not been behindhand in benefitting. Waldorf schools are springing up everywhere; so much so that they have come to be called 'mushroom' schools by some in the longer established ones, that have been hitherto the only representatives of Waldorf on this continent. Groups of parents, dissatisfied with the education their children are receiving in public schools, get together, and often with little means and less prospects than their own enthusiasm, set about establishing a Waldorf school for their children.

Community forming

Naturally, enthusiasm is not enough, and many of them soon find that the practical demands of an established school are not easy to meet. Not only that, but teachers are also not easy to come by, especially trained teachers, and what is even more important for new schools, teachers who have already had Waldorf experience. Nonetheless, the desire to have such a school in their neighbourhood often welds a group of people together in a *community experience* which would not otherwise exist. Even if they can do no more at first than establish a Waldorf kindergarten, or a weekend Waldorf playgroup, they have the satisfaction of doing something as a community to improve an otherwise intolerable educational situation.

This is characteristic of the American spirit. While America leads the world today in multinational business concerns that threaten to stamp uniformity on everything, there still lives a memory of its pioneering forefathers, who, quite apart from anything else than the practical needs of the time and place where they lived, saw the kind of thing they wanted to have done, and with the help of their neighbours set about doing it. This community effort is what characterizes the growth of Waldorf schools in North America. A need is felt; a better way of accomplishing that need is seen; and people group together to bring it into existence in their locality for their children.

It is only later – and sometimes only after such schools are founded – that it is realized, and even some attempt made to understand, that there is a far-reaching philosophy and ideology behind the education they seek to establish. The will to do something tends to dominate the essential know-how of doing it. What impresses people is that Waldorf education has been seen to work, and to work well. That is enough to try to make it work wherever a group of people have children whose human future they do not wish to risk in public schools.

Nonetheless there *is* more to Waldorf than a workable and successfully workable method. There *is* this something called Anthroposophy behind it; that science of the spirit which takes the whole evolution of the world and man into account, and ascends into the hierarchies of the spirit to trace the origin and destiny of the young human beings who fill our schools. If this were ever forgotten, then the whole impulse of Waldorf education that makes it what it is would disappear. It would become nothing but another method.

The American Association of Waldorf Schools

It is to safeguard against this that the American Association of Waldorf Schools has instituted an elaborate system whereby these new schools may ultimately be admitted to recognition as bona fide Waldorf schools. By a

carefully detailed scheme of sponsorship by a member school, by visits, inspections and reports on all aspects of curriculum, staff and equipment, and of course by payment of the necessary fees for this privilege, a new school can ultimately apply for delegate status of the Association, and if successful take its place as a recognised Waldorf school.

This is all to the good of course, and to that extent necessary no doubt; but two things will have to be closely watched if, as is most likely to happen, the demand for Waldorf schools on such a large continent as this grows even more widespread. One is that the Waldorf central body does not become the victim of those dangers that attack all centralized organisations; for it will be impossible to administer such a sponsorship scheme over such a large area without some bureaucratic management and control. And as Steven Arens points out in his book, it is not so much the teachers or the schools that threaten education, but the bureaucratic control that administers them, and in the end makes all the decisions.

The other thing is that the *community initiative* that gets these new schools going, even though it may at first be lacking in anthroposophical know-how, must not in any way be endangered, but *fostered* together with it. That is a task more for the Anthroposophical Movement perhaps than for the Waldorf Association, but whoever does it, it must be done in the light of what is stirring in the heart and mind of people today simply out of a deep feeling for *social betterment through education*. The time has gone when one could just give a series of anthroposophical lectures replete with all the anthroposophical idiom, and expect the rest to follow. One must be able to show in plain terms that that which is already there in the ordinary human heart and mind as a deep desire for better education, is something that can never be satisfied by our materialistic, intellectual culture alone. One must popularize the *fact* of the spirit.

Centre of gravity swinging

This is even more important because great

social changes have taken place, particularly in marital and family practices, since Waldorf was first instituted. One must have an eye to what part the independent school may have, and indeed should be able to play in the social patterns of the future. With the break up of so many families, it may be that the school, and not so much the family, will be the *social unit of the future*. And the Waldorf school is well adapted to take such a role. Its close co-operation with parents, its care for the individuality of the child and its openness to meet the parent body for all kinds of activity connected with the school, are the very opportunity for integrating new feelings of community. Moreover there is the opportunity in anthroposophy for extending the concept of education itself beyond the need of the children; and properly handled it could attract the attention of adults of all ages in solving their life problems, and answering their deepest questions.

Just because Waldorf education has established itself firmly in the educational world, and just because it is free of state control, and just because it rests on such a far-reaching philosophy of the human being and the world, it has all the material for community forming wherever it shows itself. But it must be able to take hold of the community forces already existing in the proper way. Any attempt to force an attitude of, 'We know, and you must just do as we tell you', will kill what brought Waldorf education into existence: *a love and reverence for the dignity and freedom of all mankind*. On the one hand that meets us as the parental goodwill and enthusiasm for a better concept of education; on the other, as all that Steiner was able to give as knowledge of the human being. To be able to weld these two into a community experience around every Waldorf school could well be the beginning of the *regeneration of society* as a whole.

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Waldorf Within the Threefold Social Organism

An attempt in Wernstein, Oberfranken

by IRMGARD ENGELEN

In September 1979, in the little village of Wernstein in Upper Franconia, 9 people came together to form a community. These people shared as the deepest impulse of their common vision the Fundamental Social Law, as it was formulated in 1905 by Rudolf Steiner:

'The well-being of a totality of human beings working together is the greater, the less the individual claims for himself the proceeds of the work he has done i.e. the more he makes over the proceeds of his own work to his fellow man and the more his own needs are met, not from his own efforts, but from the work done by others.'

As stated, this law says as yet nothing of three-folding; it applies simply to all areas of human activity. It is a moral-spiritual motif – the essentially Christian one of working in community.

If this is in a sense the 'how' of working together, there still has to be a content, a 'what'. Many of us had carried the thought of that content around with us for years, always preparing it and transforming it; it is when it is finally put into practice that the transformations really begin in earnest!

We wanted to help other people, people in need. But we did not ever want to be paid by the State for this 'social work'. We wanted to take care of our own needs and in addition try to help people who had got into difficulties of whatever kind, people who simply needed help. Just as in the normal economy

everyone in some way works for everyone else, so people who may need help in one particular way usually have abilities which can compensate for and perhaps even heal the weaknesses and shortcomings of others. To give an example: instead of having a nurse for each blind person and a physiotherapist for each lame one, it would surely be more sensible and more economic to help the blind person and the lame one to help each other, each complementing the other through their separate strengths, instead of us seeing only their weaknesses.

There are in society many such groups of people, who could balance out each other's strengths and weaknesses, instead of being confined to institutions as non-integrable 'fringe elements' at great public expense.

A village community

Our aim in Wernstein was to create a village-type community, in which as many different kinds of work as possible would be carried on and where people with as many different social abilities and handicaps as possible could live together and help each other; not too many of any one kind, for an excess in one area would have to be especially compensated for in another. We said: there should be no 'old people's home'; but rather it should be possible for one or two elderly people to be embraced by a family and to live in the family context as closely or as loosely as they choose. The families who

take on these extra members should themselves be supported by young people, who in turn would be helped by the varied caring work which they would undertake and by the contact, and the conversations, with the other people. The variations on this theme are endless; the keynote is balance. Where, for example, one unit becomes 'overloaded', the 'surplus' should, if possible, be accommodated in a neighbouring village.

Many of those of us who came to work in this quiet 'cultural backwater' in the very heart of Germany were also motivated by Rudolf Steiner's earnest words of 1924 to the young people who had come to Koberwitz (where Rudolf Steiner gave the course of lectures which laid the foundation for Bio-Dynamic agriculture) in relation to 'cultural centres of the future'. We feel that here in Wernstein we have laid many small foundation stones for this future edifice of a caring, co-operative (literally 'working together') human community.

The small original community has long since expanded and today we have a joinery, a pottery, a small musical instrument workshop and a very large vegetable garden, as well as a small shop for Demeter produce, toys, clothes made of natural materials etc. These workshops are vital in providing the economic foundation of our existence; we need more of them, especially in order to keep pace with our little Waldorf school. For, like a child, a school must grow and grow, ours certainly did; we began with 9 children, the next year there were 25, then 50; now, in the fourth year of the school's existence, we have about 70 children in 7 classes plus a kindergarten which is bursting at the seams.

Active Economics

The school asks for and receives no support from the State. Our parents give generously, but freely, according to their own judgement – there are no fixed fees. But it is in any case our principle that such a school as ours must live from the proceeds of an economic activity which encompasses just this school as a beneficiary and not from the anonymous economic activity of society at large, from

which the State, again anonymously, exacts a levy. In order to be able to do this, we need varied and productive work-shops; not least also, in order that more young people have the chance of coming here to live and work with us. At the present, we do receive some money, either from parents or from the authorities, for some of these people who come with particular difficulties.

But what a long time it takes, this community-building; so many things to do, so many new skills to learn – and all out of one's own resources and those of parents and other helpers. And inevitably one compares and is compared with other caring institutions, which are receiving public money. What faith and perseverance one needs!

You may perhaps have gathered from what I said before about our school, that it was our concern from the very beginning to give to the content of our work – the moral theme of which I stated at the outset – an inner three-foldness. The actual attempt to put this into practice was preceded by years of thinking about it; years of ideas and images and their very necessary transformation.

For the *economic life*, we saw very clearly that the productive side would have to be very strong, based on work-shops and the garden. On the consumer side, the quality of brotherliness would be made manifest by putting all our income into a common 'pot', out of which each would take as he needed, thus avoiding the normal situation, in which each sets his own income. It is actually in everyone's interest for the individual to bear all the others in his consciousness when it is his turn to take from the common pot!

The *free spiritual life* should be experienced as the very life-blood of our work, pulsating vitally in all our various 'limbs'. That part of it which enters into practical life then takes visible form in the kindergarten and the school, in artistic courses, cultural events and anthroposophical study and working groups.

The *rights sphere*, equally valid and binding for each one, is perhaps the most difficult to conceptualise – though it is always and

everywhere present. The fact that we have no hierarchy, no employer-employee relationships or wage-determined dependency and no contracts, makes people very aware of the way they behave towards others; where normal money or wage-hierarchies easily mask the true relationships, our reactions to each other – whether they be positive or negative – tend to be extremely gentle and sensitive. These two complementary factors – the freedom from money-ties on the one hand and the freely accepted dependency on a single common fund – binds people together with unexpected strength. The community behaves like a large family at table; there is the same embarrassment at someone heaping up the food on their plate when everyone but they can see that there will not be enough to go round. But because all the usual ties of the rights relationship are dissolved where the principle of 'free responsibility' operates – there is no 'father' to keep order and ensure fair play – the situation is resolved through hunger and a mutual learning process. You may be assured that there is a very active life of rights in Wernstein!

Nonetheless, we have adopted the device, suggested by Rudolf Steiner in 'Towards Social Renewal', of appointing an arbiter – as an outward manifestation of the rights sphere and just in case on some occasion we didn't quite manage to find the right solution to a problem ourselves.

In 1919, Rudolf Steiner presented the threefold ordering of society as the only solution to the problems of central Europe. His ideas could have been used as a remedy for healing the sickness of the time; but the 'medicine' was rejected and one may well ask today: what was the outcome?

Sixty years on

And how is it today? How was it in 1979, when we began in Wernstein? Certain forces have managed to tie us up so tightly in the bureaucratic net and to make our material existence so sated and comfortable that there is scarcely any possibility of putting three-folding into practice, or even any desire to do it. Perhaps, after all, it is only on those small

'islands' of which Rudolf Steiner spoke at Koberwitz that it is possible to turn the ideas into conscious practical reality – and that only by taking the leap into complete economic insecurity.

The objection is always raised that Rudolf Steiner never proposed that one could 'go it alone'; that the three-fold social order can only work if it is adopted universally, by the whole State. The objection is probably valid if the attempt is made only in separate individual institutions – a school, say, or a curative home, or a farm – even if these are surrounded by smaller, supporting initiatives. But the attempt can be successful – and fully consistent with itself – if there is a sufficiently wide variety of work 'content', but still within a scale which allows the whole to be held within the individual consciousness. And as a community we are no more insular than any state in a community of states, which happily makes its roads and railways available to its neighbours, so that there may be free traffic between them.

The three-fold membering of an organism – which orders the inter-weaving of the three 'bodies' (body, soul and spirit; or the three social spheres referred to above) – applies equally to an individual and to a community of individuals. It is within and with those three 'sheaths' that the individual ego must work out its own destiny on earth. For the group of individual human egos which come together in a social community the moral – and essentially Christian – driving-force for the working out of their shared destinies in the Fundamental Social Law.

Translated by Paul Carline, from the original article in Ernährungsrundbrief No. 49 (Easter 1984) published by the Arbeitskreis Für Ernährungsforschung, Bad Liebenzell.

Books

Working Wooden Toys. Marion Millett, Illustrated by Michael Hanson, Photography by Paul Bock. Blandford Press, Poole, Dorset. Sterling Publishing Co. Inc., New York, 1985. £4.94.

This is a large and handsomely produced guide for the making of wooden educational toys which stimulate activity in small children and which stem from old traditional models adapted for modern taste. Some are from places as far apart as Finland, China and Majorca, in one instance from the banks of the river Jordan, but all of them have acquired the colourful charm we have come to expect from the author of 'Toys that Work' and the creator of Whim-Wham Toys.

In the introduction Paul Allan writes: 'Parents, teachers, craftsmen and many others will welcome this unusual and helpful book. Essentially it is an invitation to activity, to DOING rather than to a simple perusal of its pages. It is a manual, reminding one of manus – the hand – with all the latter's creative possibilities, a manual which calls one to the employment of these possibilities in service of the child.'

A large space is reserved for patterns of various toys with details how to set about manufacturing them, and these are clear and very easy to copy. Excellent colour photography by Paul Bock enables the reader to see the finished products. Where this book differs from the usual do-it-yourself manuals is the emphasis on movement. The chapters speak of Rattling and Rolling, Toys on Wheels and Noise Toys for the little ones, followed by Rocking, Toys with Springs, Twisting Levering and Pivoting, Parallel and Angled Bars etc and two chapters for advanced craftsmen: Balancing and Gravity & Levity.

During the Edinburgh Book Festival at Charlotte Square I watched Marion Millett demonstrating her toys in one of the tents and marvelled about her success: children of all ages were fascinated with Spinning Jenny, Ziggedy Man, Petronella and Blondin, with the crocodile, the chinese waterfall, the drum and the funny Skippies with their punk hair style. The fun of being able to touch and work the toys, the surprise in the faces of children and adults about the result of these movements: the rolling egg on the duck's back or the rearing horses dancing on a tiny platform without falling off, the rotating dwarfs or watching the antics of Tom, Dick and Harry or the Gymnast.

It is to be hoped that this practical approach will become widely known.

Sibylle Alexander

Old Testament Stories: Rewritten and abridged by Roy Wilkinson. £5 obtainable from the author.

Following a curriculum indication by Rudolf Steiner for children aged nine to ten, Roy Wilkinson has rewritten and abridged Old Testament stories and included some legends and other material which were not contained in 'And God Spake'. His additions can encourage teachers to use wider sources for their story-telling without losing their way. The author's second aim was to present these stories as a reader for this age-group. With this in mind he confined his style to a simple vocabulary and short sentences. This, for young readers, helpful feature was in some cases however carried so far that it impairs the rhythm and music of the language and hides rather than reveals the images and meaning of these great stories e.g. in 'The strong man Samson'. There are also some biblical expressions which seem too quaint for a reader such as '... he (Saul) cast a javelin at David, but David avoided out of his presence.'

However with attention to such aspects and published in a more durable form and in slightly larger print Roy Wilkinson's stories could not only be a very welcome addition to the readers for Rudolf Steiner Schools but have an appeal beyond them.

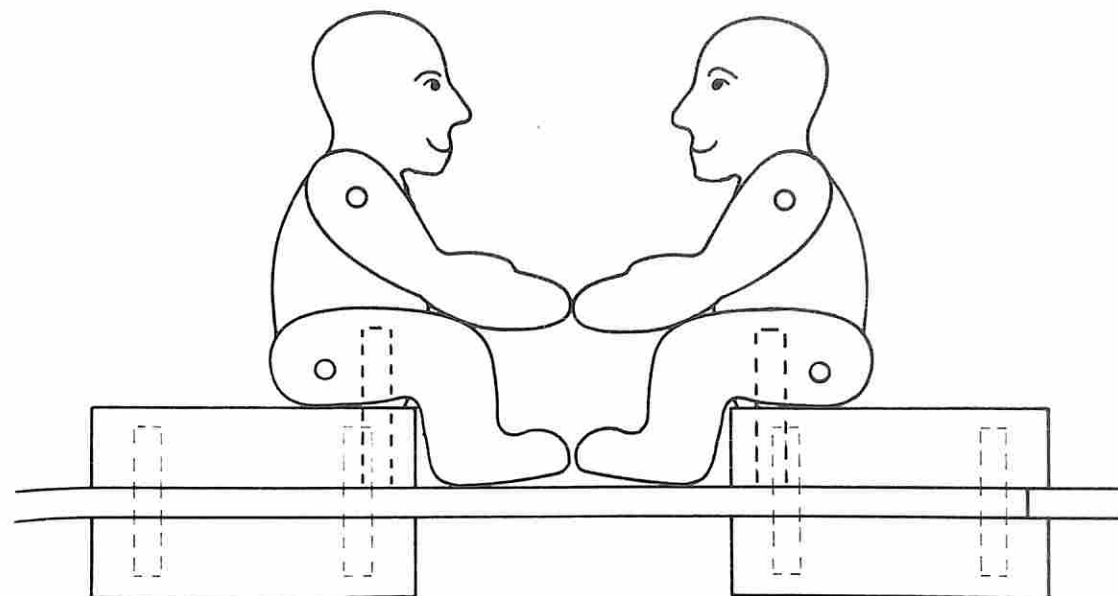
Karla Kiniger

An introduction to Waldorf Education. Rudolf Steiner. Joint publishers: Anthroposophic Press and Rudolf Steiner Press. 10pp.

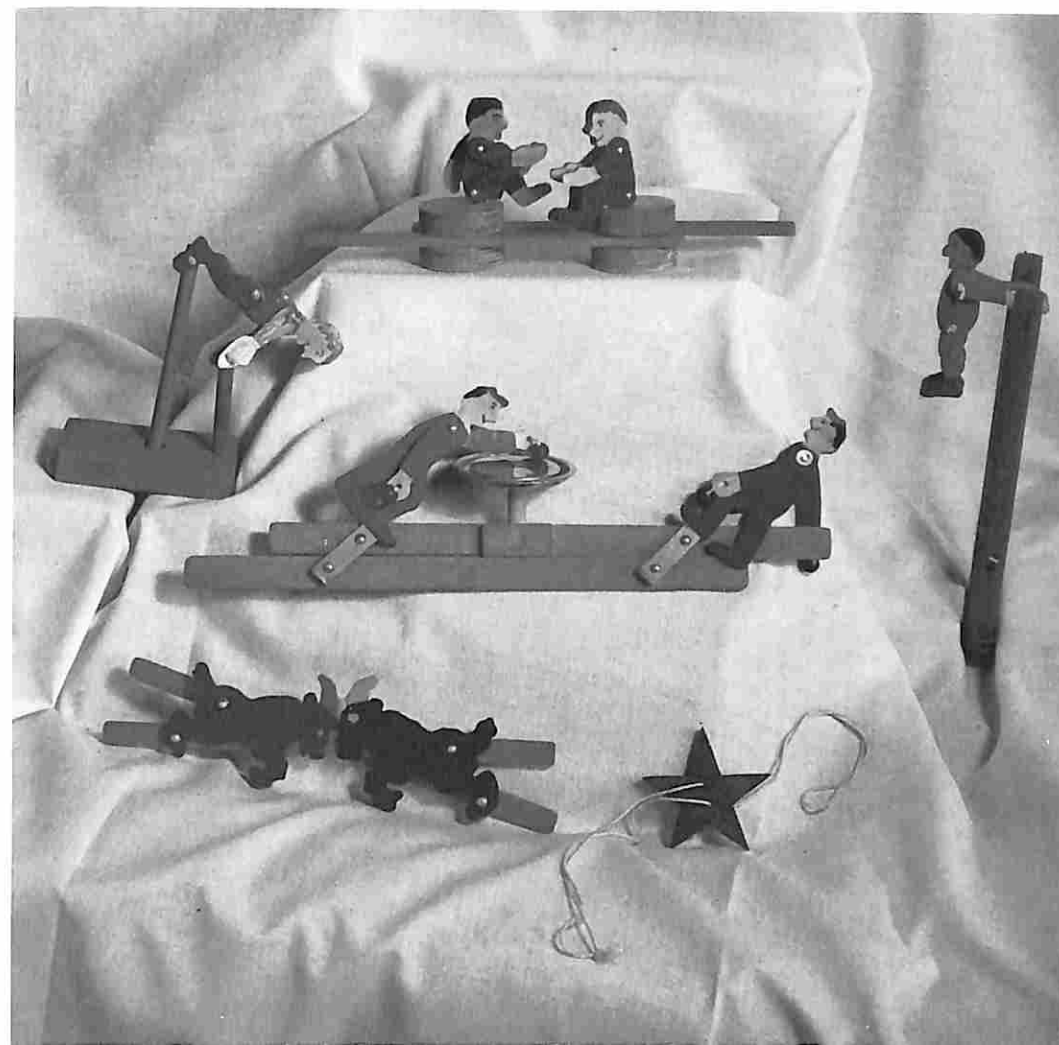
At its present rate of expansion Waldorf education needs a variety of introductory material. The austerity and clarity of this essay will appeal to many who are seeking what Waldorf education has to offer.

In the opening paragraphs some readers may find the aroma of 1919, with the classes of society still prevailing and the chaos Europe was in, as well as the turmoil it had been through, too strong. They should not, however, be misled by this. Within the scope of quite a slim pamphlet, Rudolf Steiner not only presents the nodal points of child development in primary education – which is as far as Waldorf education was being envisaged at that point – he also refers to some of the main differences between what enquirers would find in Waldorf education and what was traditionally on offer at that time. He touches, for instance, on the largeness of some of the classes, the living way the curriculum came into being, the particular approach to writing and reading in Waldorf education, the limitations of visual aids and the pitfalls of descending to the level of the children's intellectual grasp of the world on the one hand or, on the other, trying to 'explain' everything which is beyond it.

Having set out the aim of the school he concludes by striking a note which still rings true to modern ears: 'Those concerned with the management of the school believe that in pursuing this aim they bring something into educational life in accordance with modern social thinking. They feel the responsibility inevitably connected with any such attempt; but they think that, in contemporary social demands, it is a duty to undertake this when the opportunity is afforded.'



Parallel Bar and Twisting Toys from 'Working Wooden Toys'.



The Extra Lesson by Audrey McAllen. Steiner Schools Fellowship Publication.

Experienced educationalists assure us that there are more and more children with learning problems arising from emotional disturbance. The Extra Lesson is written out of this experience and to help teachers remedy the situation. It is not only for the remedial lesson out of class, but for class teachers too; and for all children from 7 to 14 years.

Through her teaching experience and research, Audrey McAllen has found exercises that can be used both as diagnostic tests and as the remedy for the problem they diagnose. Each exercise in this book is derived through a deep understanding of the nature of the child. Audrey McAllen knows that when a child performs one of her exercises, the experience is retained by the inner being of the child. This inner being, while released from the body during sleep, can then use that experience to free blockages in the body caused by the early-childhood trauma. The blockage prevents the child from carrying out certain actions, and this shows up in the way the child does the exercises.

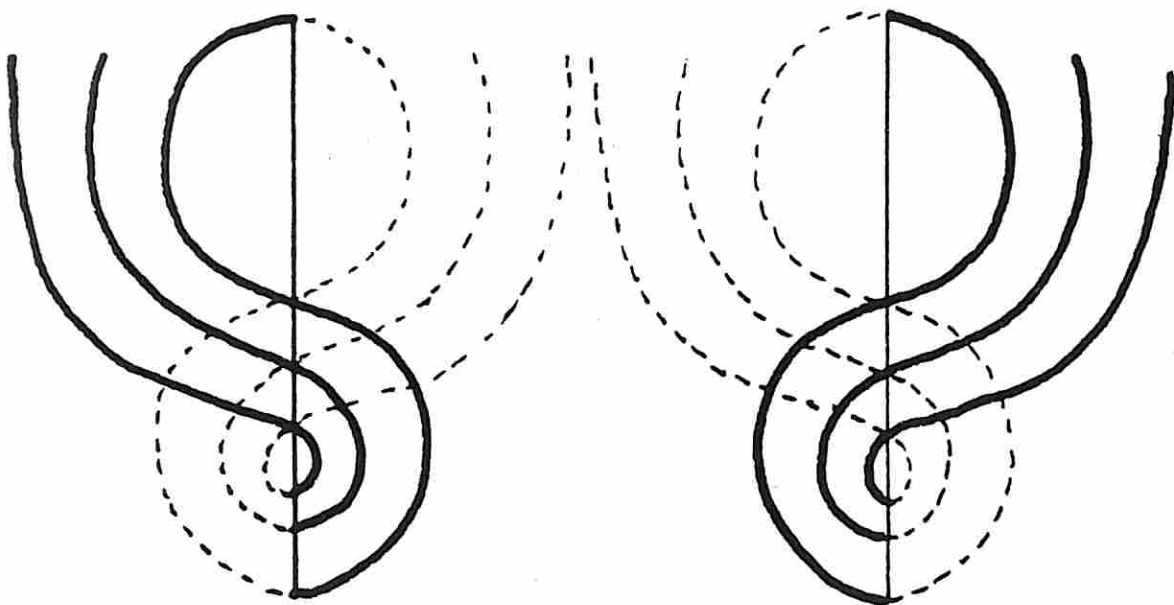
Some of the exercises can be done by the class together, and used to pick out the children who need correction. For children who have already shown problems, there are other tests, simple to carry out on an individual basis with no technical apparatus needed. And when the problem children come together in a special school like the one where I have twelve 13 year olds, it is the same. Some exercises the whole class do every day, or once a week in a 'Special Activities' lesson. At other times one child helps another with an exercise while the rest get on by themselves. And there are many other possibilities. And the children never tire of them; they seem to know they are benefitting from them.

I am most grateful that I discovered the first edition of this book three years ago, and this new edition is even easier to use. (For those using the exercise on page 37, the *original* numbering is correct – i.e. the 2 and 3 reversed in each drawing.)

John Marking

The Flower-Rod Exercise

Assessment Version



Note: Teacher — ; Pupil - - - - -



Madonna and Child in a different setting. (Illustration from *Pflanzenmärchen*.)

The Sun by Georg Blattmann. Floris. 238pp. £13.95.

The author of this work was originally a scientist and is now an ordained priest. He attempts to bring the scientist's methodology to bear upon that which has been the central fact in human beings' lives for as long as records reach back, thereby bridging—as the sub-title indicates—the Ancient Mysteries and a new approach to modern physics. In doing so, he has more than the world at his feet. The most diverse facts from the most diverse cultures and epochs can and do serve his purpose. There could hardly be a reader who would not find something in this concisely written work that is closely related to one of their special interests, be they teacher or parent, mother or father, historian or artist, politician or window-cleaner – let alone priest or physicist.

Tantalisingly, Blattmann refrains from unlocking two of the rooms in his sun-palace. One contains the fact that the Sun has been connected with the quality of Justice from time immemorial, this quality being transferred in turn to the crown; the other – the problem of radioactivity. This is no criticism. But one cannot help feeling that there must be two keys on the author's bristling bunch which, for some reason, he is not using.

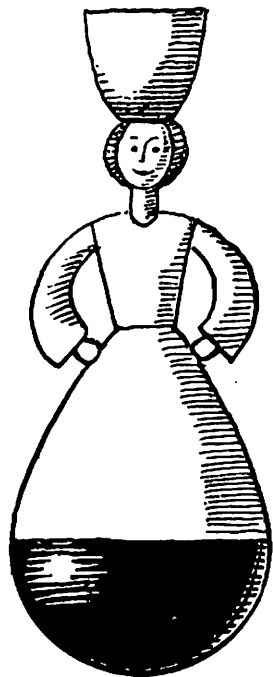
In German

Pflanzenmärchen by Michael Bauer. Urachhaus. 69pp. +illus.

This collection of stories, some of which may have already become familiar in the Waldorf Movement, about common flowers, plants and trees will appeal to the young child's mind, engage its fantasy and foster veneration for the wonders of nature. Mary and the Christ-Child appear frequently, but also other familiar figures from the Bible, including the devil, and the particular virtue or affliction of a plant is thus often presented as the result of their meeting, which took place long ago.

Through these stories, the child may sense the mysterious connection between Plant World and Man, in former times more intuitively known. The 'Nature Story', a vital element in the narrative of the Lower Classes, may well be the foundation for a new understanding of the plant world and the forces at work within it.

K. Blitz



One of the toys illustrated in 'Spiele mit Feuer und Erde'.

Spiele mit Feuer und Erde. by Walter Krael. *Freiesgeistesleben*. 59pp and 50 illus. DM14.

This publication on games with the elements of fire (not the same as playing with fire!) and earth is volume 8 in the Series sponsored by the International Association of Waldorf Kindergartens and complements the earlier volume on water and air games. It has particularly attractive application for parents, for the Kindergarten and teachers of Classes VI–VIII in Waldorf schools. For parents it may well provide the answer to a simple yet meaningful birthday present; or suggest the right activity at home, ranging from the Dominoe-Crocodile to the Convection-Spiral. In the Kindergarten it could provide a source of inspiration for a piece of new equipment or for an activity on some festive occasion, the age-old Pünzelmannchen or the ingenious Sand-mill being two examples, though a few of the suggestions touch, if not cross, the boundary of sophistication for some age groups, and would need interpreting by a craftsman who understood the *will* of a young child. For the junior science teacher, a wealth of ideas is presented for enjoyable experimental purposes— from the well-known Hot-air Balloon to the rarer Merry-go-round of Colour. (Evidently no catch phrase has been found yet to 'sell' this treasure of a toy.)

Country customs, such as egg-pacing – also included here, could once be found as far apart as villages in southern Bavaria or in the meadows of Alnwick Castle, the seat of the Duke of Northumberland, as part of the popular Easter Monday frolics. Those who are consciously preserving or reviving them, thereby placing something vital into the all-too-frequent urban desolation of many youngsters' life experience, will be warmly welcoming towards this further resource.

Federleicht by Gabriele Gernhard Eichenauer. Verlag Urachhaus. DM19.80. Full Colour 28pp.

Sensitive, though nonetheless strong images live in this tale: the all-caring grandmother, her all-providing garden, its great sun-flowers, the nest-comfort of Goldbird, and its subsequent cage-agony, how freedom comes and with it the disenchantment of Featherlight's companion. A final touch is the way the grandmother, in her turn, is cared for.

The mood of each image is brought into beautiful relief through the writer's own pastel drawings. That they originate in the same source of inspiration gives a special harmony to word and colour.

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Blandford Forum † The New Village School, Tarrant Keyneston, Blandford Forum, Dorset DT11 9JE, Tel. (0258) 53474

Botton † Botton Village School, Danby, Whitby, N. Yorks YO21 2NJ, Tel. (0287) 60871

Brighton † Brighton Steiner School, 363 Ditching Road, Brighton, Sussex BN1 6JU, Tel. (0273) 561086

Bristol † Bristol Waldorf School, Park Place, Clifton, Bristol BS8 1JR, Tel. (0272) 20440

Canterbury † Perry Court School, Garlinge Green, Chatham, near Canterbury, Kent CT4 5RU, Tel. (0227) 738285

Cheltenham † 79 Hewlett Road, Cheltenham, Glos. Tel. (0452) 22475

Co. Wexford † Gorey Waldorf School, Duffcar-rig, Gorey, Co. Wexford, Eire, Tel. (055) 25311

Dyfed † Nant-y-Cwm Steiner School, Llanycefn, C'lynderwen, Dyfed, Wales, Tel. (099-12) 640

East Grinstead † Dunelm Waldorf Nursery, Lingfield Road, East Grinstead, Sussex, Tel. (0342) 25483

Edinburgh † The Rudolf Steiner School of Edinburgh, 38 Colinton Road, Edinburgh EH10 5BT, Tel. (031) 337-3410

Forest Row † Michael Hall, Kidbrooke Park, Forest Row, Sussex RH18 5JB, Tel. (0342-82) 2275

Gloucester † Wynstones, Whaddon Green, Gloucester GL4 0UF, Tel. (0452) 22475

Hereford † Hereford Waldorf School, Much Dewchurch, Hereford HR2 8DE, Tel. (0981) 540221

Ilkeston † Michael House School, The Field, Shipley, Heanor, Derbyshire DE7 7JH, Tel. (0773) 718050

Kings Langley † Rudolf Steiner School, Langley Hill, Kings Langley, Herts WD4 9HG, Tel. (092-77) 62505

London † Chestnut Nursery, 112 Elgin Crescent, London W11, Tel. (01-727) 3375

London † North London Rudolf Steiner School, c/o Glenilla Road, London NW3 4AP, Tel. (01-586) 7251

London † Primrose Nursery, Glenilla Road, London NW3, Tel. (01-722) 3587

London † Waldorf School of South West London, 12 Balham Park Road, London SW12 8DR, Tel. (01-673) 4881

Morayshire † Moray Steiner School, The Park, Forres IV36 0TZ, Tel. (0309) 30819

Plymouth † Plymouth Rudolf Steiner Kindergarten, c/o 234 Peverell Park Road, Plymouth PL3 4QF, Tel. (0752) 702427

Ringwood † Folly Farm School, Ashley, Ringwood, Hampshire BH24 2NN, Tel. (042-54) 2664

St. Albans † St. Albans Kindergarten, Fleetville Community Centre, 67 Hempstead Road, Kings Langley, Herts, Tel. (092-77) 64253

Sheffield † Sheffield Steiner School, 2 Meadow Bank Road, Sheffield S11 9AH, Tel. (0742) 551638

Snowdonia † Snowdonia Steiner School, Plas Tan yr Allt, Tremadoc, Gwynedd, Tel. (0766) 2068

Stourbridge † Elmfield School, Love Lane, Stourbridge, West Midlands DY8 2EA, Tel. (0384) 394633

Stroud † Stroud Valleys Kindergarten, The Lindens, Lower Street, Stroud, Glos, Tel. (0452) 812393

Stroud † Sunlands Nursery, Cairns Cross Road, Stroud, Glos, Tel. (0452) 813795

Totnes † Rudolf Steiner School South Devon, Hood Manor, Dartington, Devon TW9 6AB, Tel. (0804) 26528

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Brentwood † Golden Path, Route 1, Box 206, Brentwood, California 94513

Calpella † Mountain Meadow Country School, Box 313, Calpella, California 95418

Cedar Ridge † Mariposa Country School, P.O. Box 1210, Cedar Ridge, California 95924

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- ✓ **Fair Oaks** Rudolf Steiner College Adult Educ. 9200 Fair Oaks Blvd., Fair Oaks, California 95628
- ✓ **Emeryville** East Bay Waldorf School, 1275 61st Street, Emeryville, California 94608
- ✓ **Fair Oaks** Sacramento Waldorf School K-12, 3750 Bannister Road, Fair Oaks, California 95628
- ✓ **Fort Bragg** Three Rivers School, P.O. Box 1660, Fort Bragg, California 95437
- ✓ **La Canada** Altadena Pasadena Waldorf School K-4/5, 508 East Mendocino Street, Altadena, California 91001-2299
- ✓ **Los Gatos** Waldorf Kindergarten of Los Gatos K, P.O. Box 888, Los Gatos, California 95030
- ✓ **Northridge** Highland Hall School K-12, 17100 Superior Street, Northridge, California 91325
- ✓ **Redwood City** Waldorf School of the Peninsula, 2434 McGarvey Ave., Redwood City, California 94061
- ✓ **San Diego** Waldorf School of San Diego K, 3720 29th Street, San Diego, California 92104
- ✓ **San Francisco** San Francisco Waldorf School K-7, 2938 Washington Street, San Francisco, California 94115
- ✓ **San Rafael** Marin Waldorf School K-8, 755 Idylberry Road, San Rafael, California 94903
- ✓ **Santa Barbara** Santa Barbara Waldorf School, K-1, P.O. Box 50125, Santa Barbara, California 93150
- ✓ **Santa Cruz** Santa Cruz Waldorf School K-8, 2190 Empire Grade, Santa Cruz, California 95060
- ✓ **Santa Rosa** Summerfield Waldorf School of Santa Rosa K-8, 155 Willowside Road, Santa Rosa, California 95401

COLORADO

- ✓ **Boulder** Shining Mountain School K-3, 3685 Martin Drive, Boulder, Colorado 80302
- ✓ **Denver** Denver Waldorf School K-8, 735 E. Florida, Denver, Colorado 80210
- ✓ **Denver** Parsifal Shield Kindergarten, 2180 South Madison, Denver, Colorado 80210
- ✓ **Durango** Wingspan Waldorf School K, 948 East Fourth Avenue, Durango, Colorado 81301
- ✓ **Paonia** Lamborn Valley School K-5, P.O. Box 461, Paonia, Colorado 81428

DISTRICT OF COLUMBIA

- ✓ **Washington** Waldorf School (See listing under Maryland)

FLORIDA

- ✓ **Boca Raton** Waldorf School of Boca Raton K, Box 951, Boca Raton, Florida 33432
- ✓ **Gainesville** Dayspring Waldorf School K-5, 921 S.W. Depot Road, Gainesville, Florida 32601

GEORGIA

- ✓ **Young Harris** Appalachian Mountain School, Box 257, Young Harris, Georgia 30582

HAWAII

- ✓ **Honolulu** Honolulu Waldorf School K-8, 350 Ulua Street, Honolulu 96821
- ✓ **Maui** Haleakala School K-8, Rt. 1, Box 790, Kula, Maui 96790
- ✓ **Pahoa** Malamalama School, P.O. Box 1045, Pahoa, Hawaii 96778

ILLINOIS

- ✓ **Chicago** Chicago Waldorf School K-8, 2135 N. Kenmore, Chicago, Illinois 60614
- ✓ **Chicago** Chicago Waldorf School, St. Bonaventure's Church K-1-8, 2755 N. Marshfield, Chicago, Illinois 60614
- ✓ **Chicago** Ravenswood Presbyterian Church Presch. K, 4300 N. Hermitage, Chicago, Illinois 60613
- ✓ **Chicago** Esperanza School K, 520 N. Marshfield, Chicago, Illinois 60622

MAINE

- ✓ **Blue Hill** The Bay School K-6, P.O. Box 269, Blue Hill, Maine 04614
- ✓ **Hancock** Saltwater Farm School K-1, Hancock, Maine 04640
- ✓ **Gloucester** Cape Ann School K, 7 Hills Road, Gloucester, Maine 01930

MARYLAND

- ✓ **Baltimore** The Waldorf School of Baltimore K-7, 4901 Springarden Drive, Baltimore, Maryland 21209
- ✓ **Bethesda** Washington Waldorf School K-8, 4800 Sangamore Road, Bethesda, Maryland 20816
- ✓ **Silver Spring** Acorn Hill Children's Center K, 9500 Brunette Ave., Silver Spring, Maryland 20901

MASSACHUSETTS

- ✓ **Amherst** Pioneer Valley Waldorf School Association, 33 Woodside Avenue, Amherst, Massachusetts 01002
- ✓ **Amherst** Amherst Waldorf Nursery School K, 4 Hulst Road, Amherst, Massachusetts 01002
- ✓ **Great Barrington** Great Barrington Rudolf Steiner School K-12, West Plain Road, R.D. 1, Box 37B, Great Barrington, Massachusetts 01230
- ✓ **Hadley** The Waldorf School K-2, 94 Bay Road, Hadley, Massachusetts 01035
- ✓ **Lexington** The Waldorf School K-8, 739 Massachusetts Ave., Lexington, Massachusetts 02173
- ✓ **Sudbury** The Longfellow School K, c/o Hammett, 610 Peakham Road, Sudbury, Massachusetts 01776

MICHIGAN

- ✓ **Ann Arbor** Ann Arbor Rudolf Steiner School K-7, P.O. Box 2596, Ann Arbor, Michigan 48106
- ✓ **Detroit** Detroit Waldorf School K-12, 2555 Burns Avenue, Detroit, Michigan 48214
- ✓ **Southfield** Waldorf Kinder House, 25205 Coder Road, Southfield, Michigan 48034

MINNESOTA

- ✓ **Minneapolis** Minnesota Waldorf School K-2, 3225 E. Minnehahah Parkway, Minneapolis, Minnesota 55417

MONTANA

- ✓ **Bozeman** Meadowlark, c/o Rocky Mountain Health Clinic, 1015 Mendenhall, Bozeman, Montana 59715

NEW HAMPSHIRE

- ✓ **Keene** Monadnock Waldorf School K-6, 98 South Lincoln St., New Hampshire 03431
- ✓ **Wilton** High Mowing School 9-12, Wilton, New Hampshire 03086
- ✓ **Wilton** Pine Hill Waldorf School K-8, Wilton, New Hampshire 03086

NEW MEXICO

- ✓ **Albuquerque** Aiona School, 1122 Green Valley Road NW, Albuquerque, New Mexico 87107
- ✓ **Questa** Children's Garden K-2, Genoa Bliven or Alicia Santacroce, North Star Route, Questa, New Mexico 97556
- ✓ **Santa Fe** Santa Fe Waldorf School, Rt. 7, Box 50-B3, Santa Fe, New Mexico 87501

NEW YORK STATE

- ✓ **Ellicottville** Allegany Hills Day School K, Ellicottville, New York
- ✓ **Garden City** Waldorf School of Garden City K-12, Cambridge Avenue, Garden City, New York 11530
- ✓ **Ghent** Hawthorne Valley School K-12, R.D. 2, Box 225, Ghent, New York 12075
- ✓ **Ithaca** School of the Finger Lakes, 1701 No. Cayuga Street, Ithaca, New York 14850

- ✓ **Ithaca** Waldorf School of the Finger Lakes K-6, 54, Gunderman Road, Ithaca, New York 14850
- ✓ **Ithaca** Hillside Kindergarten K, 110 East Upland Road, Ithaca, New York 14850
- ✓ **New Paltz** Mount Laurel School, 12 No. Oakwood Terrace, New Paltz, New York 12561
- ✓ **New York City** Rudolf Steiner School K-12, 15E, 79th Street, New York City, New York 10021
- ✓ **Saratoga Springs** Spring Hill School, P.O. Box 3, Saratoga Springs, New York 12866
- ✓ **Spring Valley** Green Meadow School K-12, Hungry Hollow Road, Spring Valley, New York 10977
- ✓ **Warwick** Terros Children's Center, RD2, Box 24, Warwick, New York 10990

NORTH CAROLINA

- ✓ **Durham** Waldorf School Association of North Carolina, Route 1, Box 161, Durham, North Carolina 27705

OHIO

- ✓ **Cincinnati** Cincinnati Waldorf School K, 320 Resor Ave., Cincinnati, Ohio 45220
- ✓ **Akron** Spring Garden School K-6, P.O. Box 3942, Akron, Ohio 44314

OREGON

- ✓ **Eugene** Cascade Valley Waldorf School K-3, 3411-A Willamette Street, Eugene, Oregon 97405
- ✓ **Jacksonville** Light Valley Waldorf School K-4, P.O. Box 610, Jacksonville, Oregon 97530
- ✓ **Portland** Portland Waldorf School (K-1), P.O. Box 1312, Portland, Oregon 97207

PENNSYLVANIA

- ✓ **Kimberton** Kimberton Farms School K-12, West Seven Stars Road, Kimberton, Pennsylvania 19442
- ✓ **Lancaster** Lancaster Waldorf School K-3, 110 Tulane Terrace, Lancaster, Pennsylvania 17603

SOUTH DAKOTA

- ✓ **Kyle** Little Wound School, Kyle, South Dakota 57752

TEXAS

- ✓ **Austin** Austin Waldorf School K-6, 2201 West First Street, Austin, Texas 78703
- ✓ **Dallas** Hearthstone Kindergarten, 5614 Bell Street, Dallas, Texas 75206

VERMONT

- ✓ **Brattleboro** Waldorf Children's Garden K, RD Box 306, Brattleboro, Vermont 05301
- ✓ **Shelburne** Lake Champlain Waldorf School K, Box 55, Shelburne, Vermont 05482

VIRGINIA

- ✓ **Charlottesville** Crossroads Waldorf School, P.O. Box 5221, Charlottesville, Virginia 22905

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- ✓ **Burley** Morning Star School K, P.O. Box 213, Burley, Washington 98322
- ✓ **Eastsound** Dolphin Bay School K-4, Route 1, Box 80, Eastsound, Washington 98245
- ✓ **Seattle** Seattle Waldorf School K-3, 2800 S. Massachusetts, Seattle, Washington 98144
- ✓ **Seattle** Kinderhaus, 103 N.E. 60th Street, Seattle, Washington 98115
- ✓ **Seattle** Golden Garden Kindergarten, 1810 NW65, Seattle, Washington 98117
- ✓ **Stanwood** Rainbow Valley Waldorf School, 17615-53rd, Dr. N. W. Stanwood, Washington 98292

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- ✓ **Mequon** Sunnymeadow School K-3, 12351 N. Granville Road, Mequon, Wisconsin 53092
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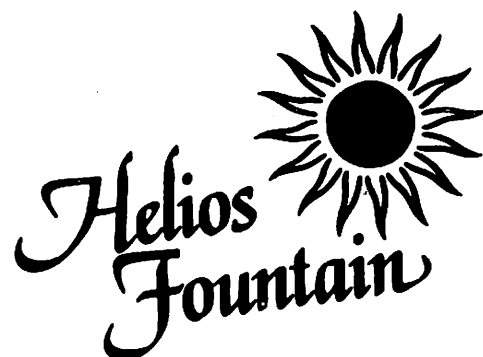
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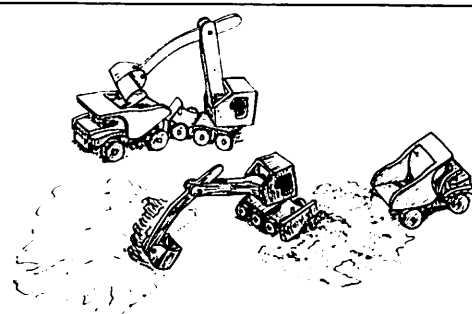
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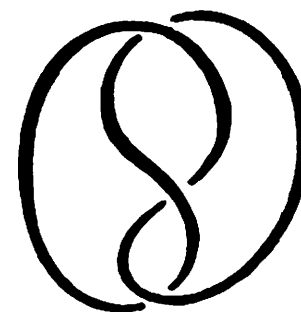
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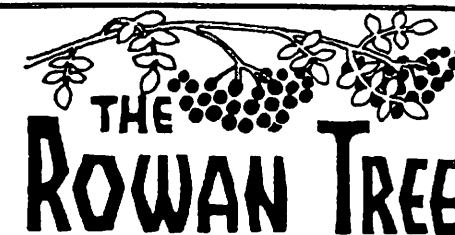
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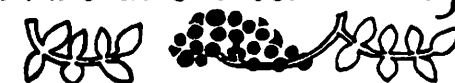
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in the safety of Grand-
mother's Garden.

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Golden Bird is the one
Featherlight loves best.
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Golden Bird, he finds him-
self on an unexpected adven-
ture and learns that he has
a great deal of courage,
in spite of his small size. He
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has its own advantages.

*Children (age 4-5); Tr. from
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The Young Child

*Creative Living with
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Daniel Udo de Haes

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The author accepts the pre-
earthly origin of the child in
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how the little child, still
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A ball is experienced as a
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cosmos. And why should
such a toddler wish to build
a 'house'? Sounds and
gestures remind the child of
a language greater than our
own. It is therefore of the
utmost importance that we
do not try and awaken the
child too early from his
dreams of pre-earthly life.
The author traces the stages
of development and
suggests suitable activities
which will strengthen the
child for the world in which
it lives.

Children at Play — Preparation for Life

Heidi Britz-Crecelius

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child's future than many
parents realize. Children's
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*Child development; tr. from
German; 1st edn 1979;
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Castle and the worlds of
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