



Steiner Education

Movement
Vol 32 No 1

Steiner Education

ISSUE THEME:
Movement

"Each epoch has its task and its own struggle. If, in their history lessons, children can come to feel this inner movement of development from one age to the next they will gain confidence with which to face the tasks and struggles which await them in their own lives. If they feel that there is sense and meaning in history, they will also come to see that their individual contributions, too, can not be meaningless."

*Henry Barnes in Waldorf Schools: Upper Grades and High Schools (1993)
New York: Mercury Press p. 175.*

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

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Front Cover: *Early years and revelling in movement - a pupil
outside the Kindergarten building of the Rudolf Steiner
School of Edinburgh. Photo: Alik Sapountzi*

Inside Front Cover: *Adolescents putting will into thinking.
What better metaphor than: working among the rafters? (See
article on p.10 and other illustrations on pp.12 & 13.) Photo:
Javier Verdesoto*

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

It is over twenty years since the theme of Movement in Education was taken up in these pages (*Child and Man* vol. 13 no. 4). Among other items, that issue contained some correspondence from a subscriber celebrating the recently launched format of the magazine (now familiar, with its coloured illustrations). The then editor, Daniel Bittleston, who was the prime mover of this initiative, concluded his editorial introduction with: "In future issues, much more must be written on movement: in games, drama and in the classroom." Well, we have to confess that not a great deal of movement has come about in this respect: nostra culpa. But with the present *Steiner Education* (vol. 32 no. 1) we seek to make amends, and are happy to present articles that cover most facets of movement in school life. These include: play in the Kindergarten, eurythmy, form drawing (the subject often quoted as being equally innovative as eurythmy in the initial Waldorf curriculum), spatial dynamics (the successor of Bothmer gymnastics), Upper School manual work, the use of movement in teaching other subjects (in this case, music literacy) and, as Nachtisch (the sweetie after the meal) a taste of how Waldorf can mix happily with unexpected ingredients (circus skills, farming...).

No doubt there are omissions: country dancing, drama, the class teacher's special province of rhythmic movement and a few others immediately spring to mind. We will be glad to hear from any reader whose hobby horse has a stall in one of those stables. The simple question of what room for play there might be within the Waldorf curriculum could be most profitably taken up. It would be good to hear from anyone moved to do so: the correspondence columns of *Steiner Education* have become a shade too silent for an active, world-wide, educational movement.

On another tack: in a *Comment* in the earlier issue referred to above, Dr. Lissau of Wynstones wrote admiringly of the then current efforts to set up Waldorf schools that sought to help realise Steiner's social intentions. He was referring to

the original Waldorf School's accessibility in the first place to the "disadvantaged" rather than the "elite". However, despite his admiration for the sacrifices of parents and teachers (in the Bristol Waldorf School) without which such 'availability' would have been out of the question, Lissau did not see this as the ultimate way forward: "We . . . have to work for a new social attitude." There are many today - particularly those who have made the kind of sacrifices that have proved necessary to awaken or at least rouse, such attitudes - who would agree with him and who also continue to press for the State to either take a lead in the matter of more enlightened social attitudes and/or mirror what lives in society in that respect. It is touch and go whether State education in the world today, particularly in the UK, will permit itself room for manoeuvre or whether it will simply allow itself to be forced into the stranglehold of 'market' forces that dominate so many aspects of life.

Possibly to our chagrin in the UK and Ireland, we have made little progress in this direction - less, even, than in many 'developing countries', let alone the leading European economies. Using the relationship between Waldorf schools and the State as a benchmark, a brief comparison of the situation of the c.200 schools in 1979 and the c.700 now tells its own tale. Perhaps with the recent political change in climate we may hope for - and work for - a new phase of development in this respect.

Inasmuch as the first school to take up Steiner's educational ideas in September 1919 was called the Free Waldorf School (n.b. free), it would be fair to say that it was envisaged as being unencumbered by State control in matters of educational policy (curriculum and pedagogy). In those countries that have been able to move on the political front as outlined above, one problem is: to what extent has that freedom of movement in educational matters obtained? Equally important is the ancillary question: to what extent has Waldorf (at Kindergarten, Primary,

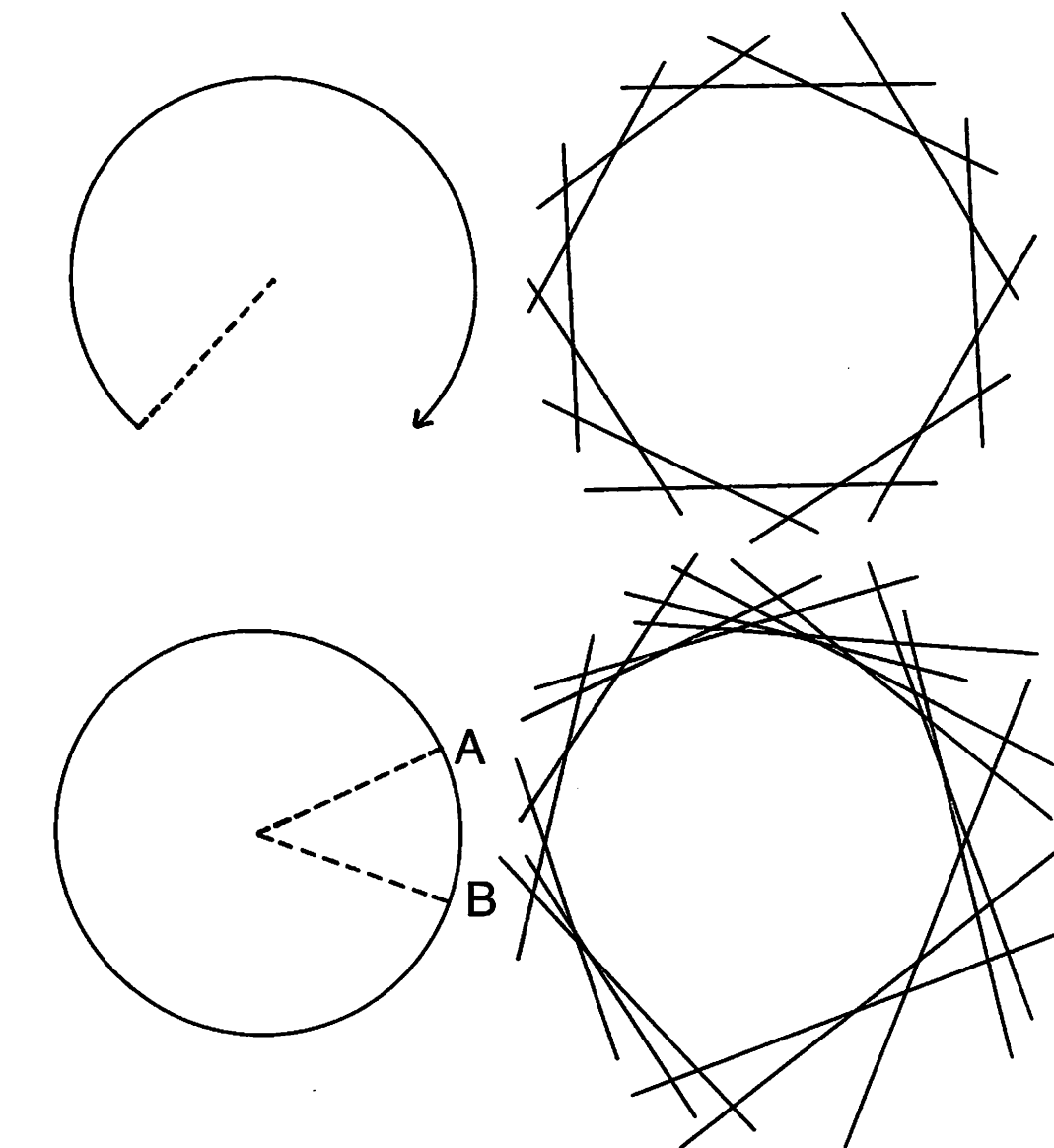


fig. 1 (top left); fig. 2 (top right); fig. 3 (bottom left); fig. 4 (bottom right)

Secondary and Tertiary levels) where it has been given free rein, used the free rein? I.e. not hobbled itself to some other form of control from within?

It may help our considerations if we consider two contrasting ways of drawing a circle.

The first is by marking the locus of a point, that moves in such a way that it is always equidistant from a second (static) point: [See p. 3 fig. 1] There is movement here, it could be argued, but it is fairly prescribed - as if the movement is controlled by the centre.

The second way is when a circle comes about through the intersection of a number of tangents coming in from the periphery. [fig. 2] In this case, the circle 'arises' from the combined activity of the tangents creating what is known mathematically as an 'envelope'. An infinite number of tangents 'creates' a completely formed circle, indistinguishable to the eye from the first, locus-driven circle, but to the mind a complete contrast.

The first circle seems to symbolise the kind of curriculum that is first spelt out and then carried

out. Teacher A and teacher B both complete the circle - i.e. the curriculum - neither more nor less. [fig. 3]

The circle 'appearing' inside an envelope of tangents that are, as it were, moving in from a distance suggests a curriculum that is the end product of an ever-active and autonomous process on the teacher's behalf. The circle of teacher A arises because she brings into place certain tangents. [fig. 4] Teacher B's circle (not specifically illustrated, but left to the imagination) will have arisen through a different set of tangents, however much these may overlap with the other set. It is this process which seems to reflect Steiner's view of both curriculum and pedagogy.

Hence the name Die freie Waldorfschule (*The Free Waldorf School*).

The quality of freedom for teacher creativity within education, therefore, is a mascot for Waldorf, and could be likened to certain aspects of childhood:

- The *child*, prompted intuitively, moves outer limbs (albeit decreasingly after age 7); the

teacher 'approaches' the child's whole nature in inner contemplation.

- The *child* moves extemporarily in creative play; the *teacher* extemporises with the substance of the lesson that s/he has prepared.
- The *child's* soul and spirit are brought into harmonious interaction through bodily movement in certain lessons (especially, but not exclusively, in organised games, social and educational eurythmy, gymnastics, country dancing, rhythmical main-lesson exercises . . .); the *teacher* distils classroom management and lesson content from her/his inner striving of soul and spirit, which results in the fruits of the children's inner participation: in drawings, models, paintings, comments, woodcarving, actions on stage, essays, developing 'taste' etc.

Thus, in the present issue, it is our endeavour to bring some of the freshness that truly free Waldorf breathes - be it in movement, or elsewhere - and it is our hope that, in doing so, it will enliven the reader's idea of what Waldorf is about.

B.M.



Moved by the Great Spirit - a chief in ecstatic prayer.
Photograph reproduced with kind permission of Rex Raab

Spatial Dynamics

In Pursuit of Freedom of Movement

by MARTIN BAKER

Why should anyone wish to move more freely? What does it matter, our inner life is much more important? Surely it's through our inner life that we improve and develop? Why bother with development through the physical body?

Language is littered with spatial descriptions for inner qualities. Give me a *straight* answer. You look *down* in the dumps, cheer up. That is a very *balanced* argument. He's just *blown* his top! Go *back* in time. Be a little more *laid back* on this subject. Put your best foot *forward*.

We use terms derived from commonly known actions to describe other events. I've done my part: now the *ball's in your court*. I didn't quite catch that. Please don't *close the door* on this issue yet. That is a *narrow path to tread*.

Such phrases can only make sense to us if we have some kind of shared inner experience of the outer activity. *That's not cricket!* is not likely to make sense to someone living in a tribe in the High Andes. Herein lies a doorway to a huge and fascinating area of research. What are the dynamics of space and human action?

We meet the world (among other ways) through movement - whether it be the pavement with your foot, or the wind with your face, or your friend with a hand, or an object with your eyes. Something of you is shown in the meeting. He's *dragging his feet* on that one. There's something shifty in the way he looks at you. That's a *strong handshake* for you. When we move we reveal something of our soul life, and how we live with ourselves right through to the physical body and how present we are and how well our qualities penetrate us right down to the area of physical action.

Consider the posture of a Scrooge character, a

quiet inward Japanese, an up-front Texan, or an arrogant politician. All these are easily imagined and lived into by readers of books or audiences at plays, cinema, story telling, radio and television. We not only have some feeling for what is revealed in posture and movement but we have a feeling for what seems to be right.

The head is a regal object: it is, as it were, point-wise at rest - resting at its point, to ride and be carried, to observe and have overview, to be separate from the mundane tasks of the limbs and not be too involved with the sympathetic stretchings and leanings of the rib cage. The limbs must be free from the constraints of the immobile head in order to play in length, width and line. To grasp, move and sense without being invaded by the cloying activity of the breast.

The torso carries the head and lends support and freedom to the limbs. It is the balancer and filler of actions. The go-between, not to be frozen by the head nor carried away by the limbs.

How can we apply these observations to movement education in schools?

From birth to about fourteen years a child moves between two poles:

<i>from lightness</i>	<i>towards weight</i>
<i>from imagination</i>	<i>towards intellect</i>
<i>from periphery</i>	<i>towards point</i>
<i>from limbs</i>	<i>towards head</i>

An eight year-old child will rush into the gymnasium, feet barely touching the ground, jumping for joy - the joy of moving. The child is light in weight, living in its imagination, playing with its limbs, full of movement and lightheartedness. Children of this age are moving

from the first of these two poles. The teacher's response is to guide their play out of a story or some rich description that they can connect to with their limbs and imagination. In turn, the children will 'climb' into the story of the teacher and be enveloped by it. They will not be playing at being an antelope; they will become one. The teacher immerses the pupil in the riches of real play.

At the other pole, a fourteen year-old pupil bounds heavily and with single purpose, or slouches into the gymnasium. He is weighted to the floor with a body that has quite suddenly appeared in the last two years, and grown evermore successful at restricting his playfulness but offering at the same time a strength and skillfulness that was unattainable in only the recent past. However, he must work at it. Gone are the carefree days of copy and play; now he must learn, practise, compete, review and evaluate. The teacher offers expertise: clear guidance and criticism, encouragement and order.

To carry the comparison further, when a child enters puberty they begin to own their own personal position and space in that they can stand firmly and challenge and be challenged for that space. Many sporting activities are suitable for exercising and encouraging personal stance/attitude/... For example, when I am marking my opponent in a basketball match, I must take responsibility for the defending of an area of court. My presence of mind and agility must be poised ready to react to any move of my opposite number, feigned or actual.

From this time onwards in their education, competitive sports - whether played in-house or, as is important, against teams from other schools - an integral part of the movement curriculum. The younger child has an altogether different relationship to the pace around. If the teacher calls a number of children to you, as teacher, at the end of a game, they will sit and kneel in very close proximity to one another 'in a huddle' - probably even touching each other, without releasing it. They are, in fact, being enveloped by the teacher who extends his 'space' in order to be in charge.

How different it is in post-puberty. After the

child has grown in position and fallen into its own weight, it seeks resistance, being attracted to situations such as may be recounted in modern history - the working of modern industry in the place of myth. They meet such development outwardly in main-lessons; inwardly, they feel the corresponding need to command muscle, tendon and bone. This leads to sporting activities, such as the above; without them, their desire for action will seek of its own accord for something to 'knock against'.

In between these two stages - of childhood and youth - lies an area in which pure play is insufficiently challenging while they are not yet ready for formal sports. When sport is played extensively before puberty, there is the risk of inhibiting the later free movement of the individual by strongly grooving in hard movement habits into the child. Catapulting the child out of its right to childhood in this, and in other ways, results in many of the behavioural problems and learning difficulties that we find so prevalent today.

Therefore, into this area (c. 9-13 year-olds) it is necessary to introduce gymnastic and games activities which, while being sufficiently challenging to children of this age, do not require the same intensity and over-engagement as full sport. So the order of the day is: 'leopards and antelopes', 'nature and animals', 'wall ball', 'ten ball', 'blind ball', 'double trouble' and the like. (These, and other such games, are described in the recently published *Games Children Play* by Kim Brooking-Payne.)

The pioneering work of Count Fritz von Bothmer provides a core for the understanding and development of the movement curriculum in the Waldorf school. This dates back to Steiner's time. It consists essentially of 28 movement exercises which trace and enhance the development of spatial consciousness at the various ages and stages of child development. Out of these fundamental principles, much modern work has been added during the last twenty years, and the spatial dynamics schools around the world flourish. In an age in which formal religion is in decline, the strength of the family is dissipated and society itself no longer

supports the individual as in former times, the personal stance of the human being becomes paramount. We stand alone. The degree to which we are present in our actions becomes ever more transparent. This enables us to relate more consciously to others and to our environment, and leads us towards the conscious path to freedom.

With a background of teaching movement in schools and Outward Bound centres ('at home' and in Africa), Martin Baker has been co-developing and teaching spatial dynamics to pupils at Michael Hall (now for the 13th year) and in workshops and training courses world-wide.



Aims! Age 11 plus at which, according to Steiner, the gradual birth of causative thinking gradually emerges in such a way that it should consciously be taken into various aspects of school life. (See caption on p. 30) Photo: George Smith

Education with More Than a Sporting Chance

Waldorf 'à la' Association Ver à Soie

by KEN POWER

During the summer of 1996, my family and I travelled through France and Spain delighting in fresh sights and new experiences. We travelled by car to the foothills of the French Pyrenees 30 miles south of Toulouse and stayed for almost a week at a fledgling French Waldorf school, Association, Ver à Soie (*Association Silk Worm*).

The school was situated in a beautiful and isolated area and attached to a small farm. The farm was simply kept with much of the work being done by horses. The rhythms were peaceful, regular and filled with varied sounds of many different kinds of animals. There were no sports facilities at the school; no nets or courts, however crude; nothing. My three boys were perplexed and so was I. They spent their time hay making, climbing and bathing in the streams. Various balls and bats lay around, looking as if they had 'thrown in the towel', and exploration reigned.

A few days after our arrival we were guests of honour at a festival gathering of the community families and friends. As if by magic, a wonderful display of delicious food was conjured and set out on tables on the ground floor of the school. But before our repast we assembled in a large classroom and were entertained by pupils with music and song. The same pupils who were harnessing horses, hay making were, it seemed, preparing a good proportion of the beautifully presented food. After our meal we went outside in the late evening light and were treated to an expert juggling display. The children from the school joined in and proved to be very adept. We soon discovered the unicycles, ropes, balls and other paraphernalia of the circus.

I began to ask questions and found that children from the Middle School age studied this as part of their rich curriculum. The circus has a long and rich tradition in this part of France the staff quite consciously made it part of the life of the school. Circus professionals have volunteered their time and brought several skills with the kind of enthusiasm and expertise which easily infect pupils of this age. At break, pupils hone their talents with hours of practice. These are also used in the dramatic productions staged by the school, bringing life and exuberance through movement. Many of these little plays have been performed as far away as Toulouse, with the exuberance rightfully spilling over into the wider community.

I was very impressed by aspects of their little school: the close proximity of the farm and the possibility at least of pupils not only seeing but participating in natural processes, animal and plant; the integration of a long-standing traditional form of movement and balance skills, properly taught, into the curriculum. Both of these trends seemed immensely healthy. The circus skills develop in a gentle, delightful and entertaining manner, all the four 'first' senses of balance, movement, touch and (in the exuberance) life. The farm, I must say, did wonders with the middle senses of smell, taste, sight and warmth. Yet, in all this, it was the balance and warmth that I experienced most deeply.

Specialising in history, art, drama, history of art and architecture, Ken Power teaches in the Upper School at Wynstones, Gloucester, England. He is also involved in Teacher Education and Teacher Training.

"Circus Delights." (See article on p. 8)



Moving between Languages - An Acknowledgement:

In the last issue on *Ethics*, vol. 31 no. 2 an article was printed entitled *The Friends of God*. The translator, to whom **Steiner Education** is indebted, was John O'Brien. A former Benedictine monk, with a degree in philosophy. John O'Brien was a translator in a Swiss multinational chemical company. He is a member of the Paracelsus Branch of the Anthroposophical Society in Basle.

Building for the Future

by MARTYN RAWSON

Creative Work

Play is the real work of childhood. One of the central tasks of adolescence is to learn how to work. Work is the metamorphosis of play, a process which applies creative thinking to the transformation of material. Practical work involves the applications of theories and knowledge to new situations, it involves problem solving and it is about being useful. Work is utilitarian, it attempts to meet real needs in the world. When the forces at play in work (or at work in play) metamorphose further, they become art. In art, primary forces (especially in the arts of time, such as dance, eurythmy or music) or primary materials (the visual and plastic arts) are transformed in such a way that they are enhanced by meaning. The expressions of art enhance their medium by imbuing them with human meaning, by revealing the spiritual through the material. Art gives expression to the deepest human needs. Work gives expression to human needs in the realm of daily necessity. This outer aspect of human culture is called technology and it has a long history.

An anthroposophical understanding of the human being sees in the wisdom of practical work an active, living spirituality. The intelligence of the hands is living and future orientated. In meaningful movement and manual skills (and work is a form of directed movement) we think differently than with the brain. Mental activity is to a large extent the continuation and conservation of the past. The brain is an organ of reflection, the limbs are the actual organs of knowledge.

Rudolf Steiner spoke out of his insight into the nature of physical work in the training course that he gave the teachers of the first Waldorf school.¹ He was speaking of the human being's relationship to spirit: "If people work physically, they move their limbs. That means that they 'swim' totally immersed in the spirit. This is not the spirit dammed up within the person, it is the

spirit outside... Physical work is spiritual; mental work is a bodily function."

Steiner did not intend this as a value judgment denigrating cognitive activity. Rather he wished to establish the fundamentally different processes involved and their relevance for education. Establishing a healthy balance between cognitive activity and meaningful movement, and especially practical, work is a primary concern of schools. Steiner distinguished between pointless physical activity and that which has real meaning. "Industrious people turn to the outside world and connect their activity with a goal. That is the difference... In purposeful activity, we do not just splash about in the spirit; rather, because we act purposefully, we slowly draw the spirit in. When we reach out our hand to purposeful work, we connect ourselves with the spirit... *Purposefully active* - these words must permeate us if we are to teach children. When are people active senselessly? They are senselessly active if they are active only as the body demands. They are purposefully active if they are active according to the surrounding demands, not simply as the body demands."²

Strong words, but perhaps appropriate when one considers the narcissistic culture of conspicuous consumption which so surrounds us. How would one begin to describe the range of senseless activities designed to stimulate the senses and bodily needs. We do not have to be Calvinist to see the virtue in decent, practical and, above all, purposeful work, especially if that work can serve some need in the world beyond our own satisfaction.

Steiner's response to the human need for balance was, as usual, both radical and practical. On the one hand, there should be the cultivation of meaningful movement through eurythmy and what has come to be known as 'spatial dynamics';³ on the other hand, he stressed the vital importance of crafts and handwork. Just as

mental activity of an abstract, dry nature, that lacks the content to engage our feelings, leads to a mechanical thinking that deadens, so too does mechanical physical activity. What is needed is interest and warmth of enthusiasm - not self-interest but interest in the world. The demands of the modern world add a new dimension to our tasks as educationalists. Young people will be entering a radically different world when they leave school. Not only is the field of further and higher education different, with multiple choices of courses, but the world of employment (and unemployment) is a new one too.

Few traditional professions remain and even those that do, such as medicine, require professionals to be more than doctors or nurses. They are required to be administrators and managers, they have to have social and personal skills to a high degree, they need to be flexible and adaptable as new systems and technologies arrive. Above all they need to be able to cope creatively with stress. Most people will have to not only change jobs but probably change professions several times throughout their careers. In other words we have to prepare young people for life-long learning. The employment world of the future will require abilities as well as a broad knowledge base and in particular skills in problem solving.

Problem solving requires good powers of observation to tell you how things really are as well as the ability to form judgments and make choices. One also needs to know the nature of the material. Having plenty of hands-on-practice is also essential. Skills learned in one field can become faculties that can be applied in another.

An Environmental Building Project

With the above thoughts in mind, Michael Hall school has been reviewing its Upper School policies and programmes - the need to have an integrated curriculum that has the right blend of practical as well as intellectual, artistic and practical challenges. A new work skills programme was introduced which would not only teach the Upper School students practical skills, but would enable the school to harness its considerable natural resources of timber.

The teaching of environmental science in the school had been limited not by lack of environment but by the lack of a suitable classroom space. Though gardening and woodland skills are taught in Classes 6 to 8, in order to extend this into the Upper School, it was necessary to have an indoor teaching and research space, a place where tools and materials could be stored and a place where woodland crafts such as green wood turning could be practised. To house all this, it was decided to build a double classroom block.

What better project to involve the pupils in? To this end, the school contacted the aptly named Constructive Individuals, a partnership of architects who specialised in environmental design and self-build. It was soon decided that we would build a timber framed building using timber from the school's own forested grounds. Furthermore we would incorporate as many ecologically sound building techniques as possible and we would build it with Class 9 pupils as part of their work experience programme.

Work began in September when Jerome Partington of Constructive Individuals came down and explained to Class 9 what the role of an architect is and what journey a building makes from the moment when someone realises that they need a building to its construction completion. It all seemed complicated, with dozens of stages and overlapping procedures. The whole aspect of needing and acquiring permission from Building Control seemed tedious but necessary. Getting planning permission seemed less obvious to the students and the idea that the Conservation Officer could determine the site, shape, materials, number and size of windows and even the colour of the roof, seemed bizarre.

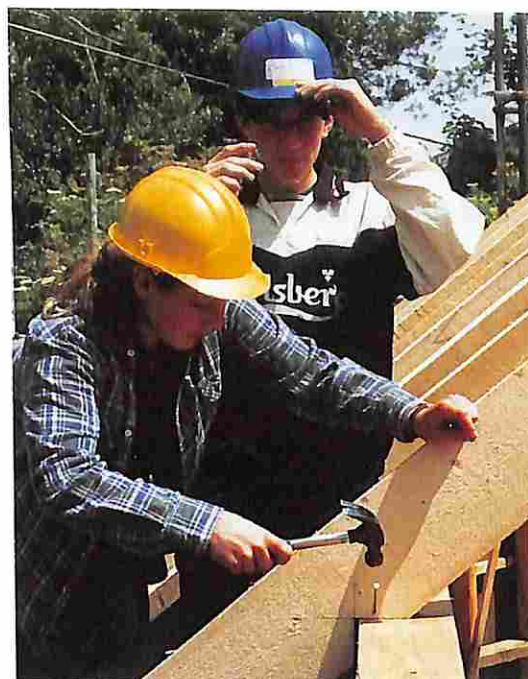
Jerome went on at his next visit to explain the principles of environmental building. The pupils were very impressed by a video presentation of an inventive American who built himself a solar heated palace out of old car and truck tyres filled with rammed earth and covered with adobe on the side of a canyon. Models were made of possible buildings, taking heat storage principles into account. No, the District Planning Officer would not be likely to agree to such a thing in Sussex.

This was generally regarded as a pity.

In the end, we settled for a design that resembled vernacular architectural styles. It was to be constructed in green timber, felled and sawn on the school's grounds, and it would bear a beautiful roof of cedar shingles. In the event, the wood was not actually green but it was still wet, having seasoned for about two months on the school's old tennis court.

The school year rumbled on, with Class 9 preoccupied with a production of a Kurt Weil musical, the architects busy drawing up plans, the school forester sawing timber and the project manager slowly getting to grips with the organisational details. The plan was to liberate the whole of Class 9 from their normal school timetable for three weeks and build a 12x6x11 meter timber-framed building, about the size of a family house.

There were many in the school community who had not registered the fact that this project was happening; there were others who imagined that we would build a garden hut. There was some surprise when, on Day 1, three huge vehicles delivered 27 cubic meters of liquid concrete to fill the foundations. The previous week, which happened to be half term, had seen us remove two old huts from the site with the aid of a mechanical



digger excavating the new foundations. This is what greeted the pupils when they arrived on Monday morning: the cleared site, with levels laid out. They were as stunned as the rest of the school community at the scale of a bare building site.

So on Day 1, as we referred to it, we met in the classroom. The pupils received a new pair of overalls, a hard hat, a pair of work gloves, a joiner's pencil and a brief talk on Health and Safety. Then they split into groups to be initiated into the construction of stud walls by our Jack-of-all-Trades, Mark, who was site foreman. Each task had been defined in terms of the tools, materials, skills and safety rules needed. The students were introduced to each as need arose.

As Day 1 wore on, a steady stream of trucks arrived to deliver assorted materials which grew in orderly piles around the site. Everyone was astonished at the scale of things. How could we ever need so many different kinds of nails? We soon found out - and even had to order more! Lunch time arrived before anyone was ready. A team of students had volunteered to cook for the rest of us. This group planned menus, went shopping, provided us with tea break, cooked, served and washed up. Some volunteers had



imagined this task might be less strenuous. Within days we had caterers volunteering to break up concrete or wheel-barrow sand around!

Each day began in the same way; a review of the previous day's work and a preview of the coming tasks. These previews were also instruction sessions during which either the architect or builder explained the why and how of the next stage of the work. Naturally this involved health and safety aspects. Also at these meetings we kept everyone informed of significant events connected with the project, building control inspections, the ordering and delivery of materials, the menu for lunch. This helped everyone keep an overview of an increasingly complex situation and, as time wore on, we were increasingly conscious of the approaching deadlines.

One of the main pedagogical processes was the experience of the continuous tension between the plan and its execution, between the goal and the critical path leading towards its fulfilment; in other words, the relationship between ideal and reality. This creative tension could be encountered at many levels.

The translation of architects' drawings into holes in the ground is only the first of many rude awakenings. Marking out the site with strings and ensuring that the levels are correct, that the corners are true right angles and that the diagonals are equal is a difficult enough task. Digging trenches 1ft meters deep in crumbling rock and earth to contain concrete footings and yet retaining the original dimensions requires that the ideal be actively borne in mind when it is no longer visible on the ground. Progressively transferring these measurements up the height of the building from the foundations to the roof plates, requires not only technical knowledge but conceptual clarity.

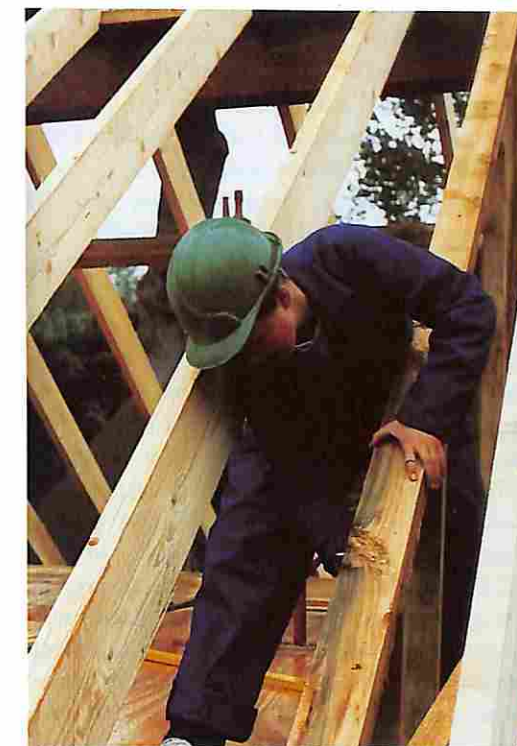
The experience gained, that minor inaccuracies at one level get magnified the further up the building you get, was often painful. The pupils, who fabricated 22 different-sized wall sections in 6x2 timber, soon learned that slightly slanting cuts in the wood made joints that looked all right but when the wall sections were fitted together could leave you with gaps of 2-3 inches

at the top! The concepts of plumb, right angle and level move from the theoretical plane to practical reality on a building site.

The beauty of the process is that the material and the work itself reveals in objective form, the success or failure in the translation of idea into reality. The necessity of planning becomes very clear, but so, too, that moment between measuring and cutting. Have I measured correctly; is this the right measurement, is this piece of wood the right way round? The carpenter's adage; think three times, measure twice, cut once, is a very practical piece of wisdom.

Beyond the skills learned, the team work practised, the muscles stretched, the fun and sometimes the drama, this project helped the pupils discover the difference between an idea and an ideal. An idea becomes an ideal when I make a personal connection to it, when the fulfilment, or at least the striving towards it,

(continued on page 31)



Adolescents putting will into thinking. What better metaphor than: working among the rafters?

More Than Mere Words

Play, Communication, Motivation, Sound Shifts, Grasping Meaning and Aims in Modern Language Teaching

by GUNDULA SHARMAN

Doll's English was what we called our first attempts with a foreign language. I was 6 years-old and I knew that in a few weeks time, when I started school at the Waldorf School in Frankfurt/Germany, I would begin to learn English properly. My friend, Rebekka, was soon going to live in the United States for a year, where she, too, would have to speak English all the time. There we sat, engulfed by the pain of parting, mingled with the joyful anticipation of the exciting new turn our lives would take, and talk and talk and talk. The strange thing was that, although our Doll's English would not be found in any dictionary or grammar book, and was not accessible to anybody else, real communication took place. We loved practising and producing the foreign sounds and rhythms, and in our nearness to each other, we knew exactly what the friend was expressing. There are more ways of communicating than by language alone.

Of course, the magic was broken when, after a year, we got together again to compare notes. Having learnt some English, she was able to enter into real conversation, whereas I was stuck with a few verses and random vocabulary. Frustration set in and I began to realise that, above all, learning a foreign language is incredibly hard work. But what about the work that goes into learning one's mother tongue?

Language as a means of communication is not inborn, but it has to be acquired, it has to be learnt. It is not known how language evolved. Although there are words which have similar sound across a wide range of languages (e.g. Latin - *pater*, French - *père*, English - *father*, German - *vater*), ultimately most words are abstract symbols which have evolved into sounds

which are detached from their immediate environment.

Nature of Language

This ability to learn abstractions is a distinctly human activity. There are some insects which display a remarkably complex behaviour, but this is transmitted genetically, and is not a trained ability. In the higher mammals, we find an increasing ability to learn i.e. to acquire skills which are taught by our elders, but this learning is done by copying imitation, rather than by learning abstractions.

In man (*Mensch*) we have the wonderful phenomenon that we can learn to attach meaning to sound sequences of familiar language. Even a child of three or four years is increasingly able to understand and formulate sentences it has never heard before. The linguistic capacity of man is such that a competent speaker is able to understand and produce an infinite number of sentences. Not only that, but we can all recognise two sentences which have the same meaning:

The cattle are all housed.
The cows are in the byre.
The beasts are in.

Or we can distinguish between two meanings in one sentence:

She let her hair down.
I am getting cold feet.
These nails are too long.

As the child increases its language skills, language itself becomes the means to learn more about the world and eventually the instrument for thinking and grasping abstract concepts. The

learning process of one's first language is largely unconscious and seem effortless in retrospect. But we must not forget what enormous concentration and ceaseless practising was involved. The baby in the cradle very soon begins to 'babble' all the time, practising to get his tongue round difficult sounds and rhythms. With my own children I had the distinct impression that recognisable words were slowly formed out of an undefined fog of sound and each new word was an event worth celebrating. The children could understand what was said to them long before they were able to say their first words. Almost two years of intense listening and constant practice had gone into these first clear words.

Trying to extract meaning and order by listening and constant practice are the only means by which we learn our mother tongue and the same is true for learning a foreign language. I found the first few years at school learning English and French extremely bewildering and difficult. Nothing made sense and I was, as it were, back in the primeval language fog out of which I had emerged not so long ago into my own language. It was all very well to learn a few songs and nursery rhymes, but I wanted to understand! Humpty Dumpty - what a confusing picture!

An introduction into Greek in Class 5 was a breakthrough. Here we could start at the beginning. The very alphabet was foreign and special and seemed to provide the appropriate tools for the beauty of the unfamiliar sounds. Copying the strange symbols into our books, chanting the twelve deeds of Hercules in hexameter, and the beginning of St. John's Gospel, each word a 'silver golden globe of sound', was sheer magic; and in their very restriction - we were never meant to learn how to speak Greek - these lessons, exploring rhythm and sound, brought to us the essence of the otherness of the foreign language.

Elements of Language

From then onwards, learning languages began to make sense. Having experienced and taken in the elements of sound and rhythm, the next revelation was to learn about the interrelationship between the Germanic languages, as is expressed

by the laws of the sound shift. Modern theories on language learning have the picture of an iceberg as a model for distinct languages. What we see above the water line are the different and individual forms of languages, but under water they have much more in common than apart. The foundation of this iceberg is our sense for language and its different structures which all humans share. We are all able to recognise language and distinguish it from any other sounds we hear and the first thing we do, when we are exposed to a language we do not understand, is to find some order, to break up the chain of sound we hear into organised units - sentences and words.

In higher strata of this iceberg, we can recognise common patterns subject to certain rules. Bearing in mind that language is alive and constantly evolving, shaping and being shaped by the time and space of the cultural environment, the discovery of the laws which govern the sound shifts are amazing. Having been historically identical, the present differences between cognate words in English and German are following set rules. Some examples follow.

Engl. p corresponds to Ger. pf

plant → Pflanze, pipe → Pfeife

Engl. t corresponds to Ger. (t)z or s(ß)

timber → Zimmer, great → groß

Engl. d corresponds to Ger. t

drop → Tropfen, bread → Brot

Engl. th corresponds to Ger. d

thief → Dieb, death → Tod

This change affected all words current at the time (600 A.D.) but not words which entered the language later:

post (as in fence) → Pfosten,

but post (office) = Post (amt)

Just like finally grasping a grammatical rule and at least feeling free to apply it appropriately, the recognition of the greater order which underlies apparently different language was a source of great satisfaction for me and greatly increased my sense of wonder and wish to learn more. The next

step takes you into the finer implications of a specific language.

What are the consequences of growing up and learning to think in one language or another? What effect does the specific character of a language have on my sense of identity and my relationship to the world? In linguistics we distinguish between synthetic and analytic languages. English is an analytic language: "I love you." Three concepts are expressed in three words. What about the synthetic language, like Latin? "Amo te." There is no separate pronoun, the idea of 'I' is totally merged with the doing and only comes into expression as a verb ending. What relationship to the world did the Romans have without a word for 'yes'? Every affirmative answer had to contain in it the declined verb. Can such an emphasis on action, even in their language, give us a key to the understanding of the dynamic expansion of the Roman Empire and the force of will behind the straight Roman roads? There is no need to find definitive answers to these questions, it is enough that they find an echo in the soul.

Aims of Modern Language Learning

These thoughts are not just nice ideas which are of no real relevance to learning modern language in the classroom, but constitute an important element in the process of meeting the foreign language. In a document, *Curriculum in Scotland: National Guidelines - Modern European Languages*, published in 1993, the Secretary of State put it like this: "The aim of modern language learning can be summarised as follows:

- to develop the ability to communicate in the foreign language; [and in so doing]
- to contribute to learning how a language works; [and]
- to contribute to learning about ways of life in other countries."

In order to master a foreign language, a deeper understanding than the mere learning of vocabulary and grammar is essential.

(continued on page 33)



Whether or not "Doll's English" (see article on p. 14), creative play unquestionably has a vital part to play in the education of the whole child. Photo: Alik Sapountzi

Voices on the Green

The Importance of Play¹

by SALLY JENKINSON

"When the voices of children are heard on the green

And laughing is heard on the hill....."

William Blake²

We are increasingly conscious of the need to protect and respect the range and diversity of cultures which together form the complement of human society: and rightly so. Political and cultural hegemony is unacceptable and everyone's voice must be heard. Yet how do you speak if you haven't yet a voice, if you can't yet articulate your thoughts, if you don't yet know what threatens you? If you are a child? Who speaks for the 'culture of childhood'?

The culture of childhood can be found in all languages and in all human communities. The child's need to play remains the same the world over. Common to all children, the universal character of this childhood culture has something to do with the imagination, resourcefulness, inventiveness and adaptability which each child brings to bear upon the experiences he or she encounters. The child at play is a miniature artist supplied with a broad palette and an endless supply of subject material. Many of the magical games of childhood have been played throughout the centuries as an ongoing homage to the adult world. These games are framed by the cultural and social milieu surrounding the child and woven by the creative spirit of childhood itself. Art imitates life and life itself is the child's own muse. Our words and deeds echo in the play of our children and their play reflects and bears witness to the health or otherwise of our society. There is a direct correlation between adult activities and children's play - witness the soldier play of the children on the streets of Northern Ireland. The raw material of the observable world is taken in

and after a period of incubation it re-appears, transformed and newly created, as the garment of the child's play. Except in the formalised games which we call sport, we adults find it very difficult to play: a different spirit moves us.

Henry Bett, author of *The Games of Children*, written in 1929, when there were still plenty of children's games to see, was of the opinion that nothing is more characteristic of the child than the faculty of imitation. Interestingly, he noted in many instances that this imitation dated back to earlier epochs in human history. He wrote:

"Among the [American] Indians to-day it is stated that the games of the adults generally are played ceremonially, as pleasing to the gods, and with the purpose of securing fertility, causing rain, expelling demons, and so on. It is likely that the children in prehistory times imitated all the other doings of their elders, so that it is possible that some children's games are the ghosts of these ancient mysteries." (Bett p. 8)

This indicates a cultural/spiritual heritage of deep significance and images of the silent but monumental ring game(s) being 'played out' at Stonehenge and other ancient sites across the globe come to mind. The children's game, *Sally Go Round the Sun* seems to resonate with echoes of our distant past. It is both an intimation and an imitation of an older solar/lunar mystery which reminds us of our abiding relationship to the cosmos, the sun and the moon. Rudolf Steiner said that the young child is a picture of heaven rather than earth and one can observe something of this heavenly quality in the first drawings of the child, which sparkle and dance with whirling spirals and sun motifs like the planets and stars

above. As above: so below. Inner realities reverberate with cosmic movements and together they find their natural expression, joyfully recreated in the wonderful movement games and songs which find their home in early childhood.

In the preface to her book *The Traditional Games of England, Scotland and Ireland*, Alice Gomme also points out that, in a large proportion of their games, children are involved in the activity of imitating or mimicking the adults around them. She writes: "In many of these games we have, there is little doubt, unconscious folk dramas of events and customs which were at one time being enacted as part of the serious concerns of life before the eyes of children many generations ago." (Gomme 1984) In the traditional game *Round and Round the Village*, the children create a little 'village' of houses by standing together and holding hands. Gomme describes this activity as forming 'the rudiments of community'. (*ibid* p. 133) The children then pass around the boundary of the 'village' and wander in serpentine fashion in and out of the 'windows'. The players act as 'chorus' by describing, in the words they sing, the actions of those performing their parts. The narrative in this game is one of marriage and, as Gomme indicates, the 'burden' of the game rests with the line, 'As we have done before'. Marriage is a recurring event, and this game, and many others like it, symbolise continuity. They belong to the



Traditional children's finger games are alive in Cali, Colombia - a little group of children of Kindergarten and Lower School age at a party. Photo: Sylvia Gabriella de Castro

body of games called 'custom games' where "children act in play what their elders do seriously." (*ibid* p. 142) Through the re-creation of these *rites de passage* children gradually come to understand the world and its ways. The literal meaning of the word 'recreation', now used to denote sporting or leisure activities, is to 'create anew'.

If the adult world lacks dimension and depth, a paucity of rich experience for the child to imitate will result. Children need substance upon which to put their culture to work in order to transform and remake the world in their own way. In our media-drenched society - a world of simulacra and superficiality - where the characters of 'Neighbours' are as real, or in some cases more real, than the people who live next door - our offerings to the child are not always beautiful, good or true and often fall short of being worthy of imitation. Children aren't conscious learners like adults; the faculty of discrimination develops later and signals the child's ability to hold back, whereas imitation has its roots in trust and total openness to the world. Knowledge of the young child is 'caught' rather than taught (the acquisition of our native language being the prime example): just what the 'catch' of those early years will be depends on us.

In *The Education of the Child* Rudolf Steiner writes:

"There are two magic words which indicate

Children at play: waiting for a lift after school. In view of the child's affinity with movement, does educational theory at the tail end of the century also need to be "topsy-turveyed"? Waiting for a 'lift' during school, maybe ...?



how the child enters into relation with his environment. They are: Imitation and Example. The Greek Philosopher Aristotle called man the most imitative of creatures. For no age in life is this more true than for the first stage of childhood, before the change of teeth. What goes on in his physical environment, this the child imitates, and in the process of imitation his physical organs are cast into the forms which then become permanent. Physical environment must, however, be taken in the widest imaginable sense. It includes not only what goes on around the child in the material sense, but everything that takes place in the child's environment - everything that can be perceived by his senses, that can work upon the inner powers of the child. This includes all the moral or immoral actions, all the wise or foolish actions, that the child sees. It is not moral talk or prudent admonitions that influence the child in this sense. Rather it is what the grown up people do visibly before his eyes." (Steiner p. 15)

It is with this knowledge that Kindergarten teachers strive to carry out their domestic activities, their sewing, baking, cleaning, gardening (all tasks required to support the

healthy life of the Kindergarten community) with careful and loving attention in the presence of the ever watchful children. The teacher follows the seasons with songs and story and many activities have a relationship to the agriculture and natural cycles of the year. The celebration of festivals warms the heart, each festival providing a rich store of meanings and a deepened living experience for the child. These 'encounters' are grist to the mill for the child to work upon.

In his introduction to Gomme's book of childhood games, D. Webb recounts his experience of visiting a village in Portugal. It is a personal account which nonetheless strikes an all too familiar note.

"Twenty years ago I used to stay with a fisherman and his family in the Algarve of Southern Portugal. Every night from the neighbouring streets children came to the flat cobbled space in front of our cottage and sang and danced for an hour. I collected sufficient singing games to fill a book on its own. Today (April 1983) following the building of several luxury hotels and the tourist explosion, the fleet of fishing boats has vanished and the vast majority of cottages have been bought for holiday apartments. The narrow streets are

clogged with parked cars. I visited an old lady who lived next door to our cottage, and one evening she collected a dozen or more children to come and do their singing games in the street. They did not know a single one. I asked a girl what they liked playing best, to which she replied: 'Raiding the hotel for empty lipstick holders.' In less than two decades an entire tradition had been wiped out." (p. 15)

Webb wrote this in 1983 predicting a similar cultural shift in the UK, although not on such a catastrophic scale - he reckoned without the commercial explosion of the children's leisure industry and its subsequent hijack of childhood.

Elizabeth Stutz, founder of *Play for Life*, has campaigned tirelessly for the rights of children to be granted time and space to really play. In an article published in 1995, she writes:

"'Saturation entertainment' has taken over the playtime and the homelife of children, so that, not only do they suffer the consequences of being overwhelmed and brutalised by their entertainment, but they are exposed to concepts totally unsuitable for and inimical to their stage of development, and - in addition - they are robbed of the carefree hours in which they should be enjoying the nourishing and creative forces of play . . . Children's leisure time has been made the subject of intense commercial competition. The richest and most powerful industries and interest groups - such as the ever expanding communications industry, the electronic entertainments and music industries, Hollywood and Silicon Valley, the toy and consumer goods and food empires - these have together in a loose conglomerate taken over as their domain, the market of childhood and youth; they decide what children will play, read, eat, wear, admire, hate, how they behave to each other, to their parents and authority and who their role models are to be; this contrivance is then sold as the youth culture." (Article: *Play for Life* 1995)

Where is the child's voice in all of this? Is the loud-mouthed youth culture playing bully to the

less powerful but far more creative *childhood culture*? The commercially produced youth culture breeds a 'herd mentality' which commands everyone to eat the same grass, graze the same field. The childhood culture on the other hand gradually brings about the birth of the unique individual.

Dr. Peter Blachford, a researcher at the University of London's Institute of Education, who is currently looking at the range and diversity of children's games, was quoted in a recent copy of the *Times Educational Supplement* as saying: "If the vocabulary of play is impoverished, the implications are serious indeed . . . we mess with playtime at our peril." (10 May 1996) Part of this 'vocabulary' has been usurped, as outlined above, by the ever expanding toy industry. Nowadays 'less' is hardly ever experienced as 'more'. It wasn't always so. Writing in 1916 Norman Douglas, another collector of children's games, observed: "It all comes to this: if you want to see what children can do, you must stop giving them things. Because of course they only invent games when they have none ready made for them." (*A Century of Childhood*, p. 62) Although this is a somewhat extreme view - after all, we give toys and games to our children because we love them and there are many good games for children on the market - Douglas does have a point. A mother once told me how her child had once played a game of 'Postman' (not Postman Pat, just Postman child). The slatted back of a dining chair became his post box; he made his own letters and tiny stamps, complete with queen's head (of sorts), he borrowed a hat and cloak, made himself a silver foil badge and played at delivering letters to various destinations around his house for hours. A kind aunt, having seen his obvious delight in the game whilst visiting, later bought him a manufactured toy 'Postman Set' from the shops nearby: he never played with it. The charm of his own play lay in his creative participation and in his ability to transform; each little invention brought its own pleasure and allowed the child to add something of himself to the game.

In the past, toys were often made of 'found' objects. Neither city children nor their country cousins had money to spend and the creative

spirit of play simply made use of whatever was to hand, as the following examples illustrate. The first, from a book entitled *A Century of Childhood*, is from Mary Brown, the daughter of a textile worker in Halifax, born during the First World War.

"The games we played needed no more money spent on them. For a skipping rope I used to get a rough straw rope from the boxes of oranges given away by greengrocers. The boxes had two compartments and we used them for bookcases or dolls houses. We made dolls furniture from matchboxes and cotton reels. We lived near the roadside and I used to copy the boys and put pins on the tramlines. When they were flattened we pushed them through bits of match sticks and said they were swords." (p. 67)

The second example is from Sylvia Land, born in war-ravaged Sheffield after the second world war. "I vividly remember playing 'chip shop' with broken slates for fish cakes, broken bricks for fish and sand and rubble for chips. Play shops were made out of mountains of bricks and empty cans were threaded with precious string and formed into a loop to make mini-stilts." It would be foolish to suggest that life was easy for many of these children - it wasn't, but they had something which children of today lack: their games still formed part of a culture independent of the adult world - the culture of childhood.

The loss of childhood which is a consequence of the insidious penetration of the media and its attendant commercial market is further compounded by the fact that the world today offers little opportunity for children to play without adult supervision. 'Stranger danger', ever increasing traffic and other potential threats all conspire to keep children confined and restricted. As Mary Ann Sieghart writes in her article, 'Why can't Boys and Girls go out to Play?' "Parks, streets and open fields have been replaced by computers, television and bedrooms. Adventures have to be experienced vicariously... Virtual freedom is the best that our children can hope for." (*Times* 5 August 1995)

In my case, I was lucky enough to enjoy a

carefree childhood. I played without fear through woods, lanes, and streets as I roamed around with my little tribe of friends from one location to the next. Much of our learning was self-taught and experiential. Whole days were spent with other children instead of adults - the choices and the rules of play were ours; they were self imposed and carefully negotiated. Now, sadly, these important group experiences of childhood, with their own particular mores and codes of behaviour have become subject to adult authority (albeit unwillingly). Sterile play areas, which offend, replace their more haphazard but infinitely more interesting predecessors - when was the last time you saw a genuine child-built adult-free 'den'? - which offered a wealth of play experiences and encouraged the development of a wealth of differentiated faculties in the child. Nowadays real adventures are replaced by immobile couch odysseys of the mind. This has obvious implications for the physical well-being, social and imaginative development of the children in our care. As Neil Postman shrewdly observed, watching television requires no skills, nor does it develop any.

The Russian psychologist Vygotsky, recognised play as an essential agent in the maturation process of the child. In her book *Early Childhood Education*, Tina Bruce (1995) writes: "Vygotsky believes that when children are involved in imaginative play they will renounce what they want, and willingly subordinate themselves to rules, in order to gain the pleasure of the play. He argues that in play they exercise their greatest self-control." (p. 42) How different in character is this activity from the alienated world of the bedroom TV watcher whose desires are instantly gratified as programmes are turned off and on at will, and whose self-control is replaced by its bogus counterpart 'remote control'. The ability to renounce our desires for others is the bedrock of truly social behaviour. The development of relationships and emotional responses, the ability to share and to take on the perspective of the other, are all played out in germinal form in the multiplicity of games which children have always played in their early years. "Let's pretend" - the two most commonly used passwords into the world of play are good



"Young children always seem to be in movement." (See article on p. 34) The audience didn't need to look far to see the reality of this during this pageant, in which these mercurial 7/8 year-olds bring the placid green of high summer into vermillion-clad life.

indicators of the two-fold nature of play and its pride of place in the culture of childhood. The 'Let's' signifies the social aspect of the let 'us' that makes the game a shared social activity and experience; and the 'pretend' signifies the imaginative realm in which the young child lives - the realm of possibilities.

Each age of life has its own secrets to impart and at each stage of childhood a unique opportunity arises for particular faculties to unfold and develop. Recent decisions in National Curriculum circles promise even more 'top down' pressure on the young child. Five year-olds are soon to be tested. Tested for what? Who decides what exactly it is that you are supposed to know as a five year-old? Doesn't it matter rather more who you are and whether or not you are a happy, enthusiastic and well-adjusted child? Aren't these the qualities which form the real foundation stones upon which the building of all later learning must rest? Children learn about life in the way most appropriate to their age; and joyful imitation and intrinsic motivation are the natural pedagogues of the young child.

Heidi Britz-Crecelius writes, in her book on children's play:

"It is much less troublesome and exciting to teach the poor things to read already at Kindergarten age. One does not need to get out of the armchair. The experts who lead the battle to teach children to read as early as possible, emphasise again and again how much more quiet and well-poised early readers are than those who play - just as if quietness and poise were desirable in children! Well of course, the early readers can then read about all the things of which they have been deprived. But instead of assimilating experiences, they have information in their heads, and information is bound to be a quite inadequate substitute for experience." (p. 69)

In our Steiner Waldorf Kindergartens, we are conscious of the very real threat to the world of the child and our concern is always to do the right thing at the right time - we recognise that children need time to play during their formative years. As Tina Bruce (1995) writes: "Adults reflect through discussion, through literature, through writing and meditation. Children reflect through concretely acting out past experiences, or concretely preparing for them." (p. 17)

Our adult world continues to make

increasingly aggressive inroads into the playground of childhood as we flex our muscles and assert our cultural dominance in a devastating variety of ways. There are precious few places where children can freely develop their own culture, and where the creative spirit of childhood can perform its magical transformations.

A Waldorf Kindergarten tries to be such a place: a place where the echoing voices of children at play can still be heard.

After her first degree in the Arts, Sally Jenkinson went on to take a Cert. Ed. in the State system. She taught for many years in the Kindergarten at the Rudolf Steiner School, Kings Langley and is now Early Years Representative for Steiner education in the U.K. as well as being involved in teacher training.

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FOOTNOTES

- 1 This article is reprinted from *Early Childhood: A Steiner Education Monograph* published in 1997 by Steiner Schools Fellowship Publications, Forest Row.
- 2 From 'Nurse's Song', *Songs of Innocence and Experience*.



There's more to crocheting than the mat at the end of the handwork day, though this is a joyful enough prospect in itself, judging from the expression on the face of this Class 2 pupil. Nimble fingers are linked in Steiner's educational philosophy with a nimble mind, a view now being strongly endorsed by neurophysiology. (See article on p. 37) Photo: Alik Sapountzi

Teaching Musical Notation

translated by SIMON BLAXLAND-DE-LANGE

The following is a selection of descriptions of assignments carried out by Russian-speaking music teachers at a workshop held in Moscow in June 1997. The task of devising a creative way of teaching music literacy to 8/9 year-olds (in this case, the note values) was assigned to small groups. These 'solutions' comprise some or all of the following components: narrative, the form in which the class is positioned for the exercise, instructions that the teacher might need to give from time to time while the movements and gestures are being learned, the pattern to be moved, accompanying arm movements and the respective notation with its English (as distinct from German or American) terminology: semi-breve, minim, crotchet, quaver. (fig. 1 p. 43) One or two members from each group undertook to report on what was done in the present written form. The course is organised with help from Finland. As part of their own teacher education, these teachers travel journeys of up to three days and nights from Waldorfschools and initiatives in former Soviet countries, converging on Moscow, in order to participate. This exercise serves to demonstrate something of the pedagogical creativity that a relatively non-prescribed curriculum releases. Ed.

BIG BEAR LAKE

reported by Svetlana Protasova

Once upon a time there lived a bear on the shores of a lake. Every day he walked around his territory. Opposite, across the lake, lived his daughters: They came to visit the bear by different paths. And between the bear and his daughters lived the bear cubs - and sometimes they ran to see grandfather and sometimes their aunts. All around them were cuckoos - they could not be seen, but they "cuckooed" constantly.

Once, on a festive occasion, they all set off to see each other, and the cuckoos put on a merry concert. (See fig. 2 p. 43)

TIME FOR CHURCH

reported by Nelly Khalezina and Anna Dary

It is morning.

A bell calls the townspeople to church [one person represents the bell and strikes semi-breves].

A family is on its way to church. The father of the family is portly and important. He walks slowly, emphasising every step [the players accompanying his step play minims].

Mummy trips along in her high heels beside Daddy [the players accompanying her quicker steps play crotchets].

Beside the parents, the child skips along, managing to look at everything around it [these players play quavers].

And so the family spirals inwards, getting nearer and nearer to the bell as their rhythms synchronise.

THE CLOCK

reported by Tatyana Tybakova and Julia Leskova

In journeying musically through the year, the children enter the kingdom of the notes.

As they approach the castle, the children see a tower with a clock and bells. Four bells of various sizes strike every hour.

Each bell has its own voice; the biggest and heaviest has the lowest and richest note. It sounds loudly and slowly: "Boom! Boom!" [Standing in their circle, the children clap in semi-breve rhythm while they say this.]

The next biggest bell has a sound more like this: "Bim-Bom! Bim-Bom!" [Clapping minims - i.e. twice as quickly.]

The bell still smaller than this, which has a clear ringing tone, sounds more like "Din-Don-Din-Don, Din-Don-Din-Don". [Clapping crotchets - i.e. four times as quickly as the first.]

The littlest bell has a transparent note; it sounds light and clear: "Dilly-dilly-dilly-dilly..." [Eight times as fast as the first.]

Each morning the biggest bell begins to sing, and then the other bells join it in turn. Their voices merging into a triumphant song, glorifying the Creator.

[At this point the children divide into four groups, representing the corners of the bell-tower. Each group represents the voice of one of the four bells.

Then the bells sound in turn: in pairs, in threes and all together.]

ELEPHANT'S BIRTHDAY

reported by Tatyana (from Moscow)

The teacher begins her story:

"The animals are gathering around the elephant to mark his birthday. And as they love the elephant, each one tries to be the first to come and identify and congratulate him."

The teacher wants the children to identify the animal themselves. So she does not name it but gives an impression of it:

"The first one is coming along the path..." The teacher imitates the horse and clicks her tongue, making a sound like the clattering of a horse's hoofs - "Tsok-tsok-tsok..."

The children recognise it: "A horse!"

The horse walks in crotchet rhythm, very clearly marking its steps. The teacher suggests that the children join in and likewise imitate the horse by stepping crotchets. After this, the children sit down and the teacher continues her story.

"On the road the horse meets another animal. It too is making towards the elephant, but it has a completely different step: heavy, slow, waddling." The teacher demonstrates. "A bear!"

The bear walks in minim rhythm. The children again stand up and imitate the bear's step all together. Then the teacher divides the class into two groups: group one is the horse and group two is the bear. Together the two groups form an ensemble.

"They go further on their way together. They meet another animal - small, sprightly, smartly hopping about, with long ears."

The teacher imitates the jumps of a hare in quaver rhythm. The children don't need much inviting to get up and join in! Then the teacher divides the class into three groups - one group for each animal, working at the rhythm until all are precisely working in ensemble.

When the children have done this, the teacher

continues: "Now the animals have reached the place where the elephant is waiting for them. They wish the elephant a happy birthday. He responds by bowing deeply with his enormous head and trunk (the upper arm touching the nose!) - the teacher making sure that the bow lasts for a whole semi-breve.

Finally, the animals all go on their birthday 'parade', one joining in after the other.

THE BUILDERS

reported by Irina Pshenignaya and Violetta Burylova

Let us build a small tower,
Not too low, not too high.
Its windows are painted;
Its shutters are carved.

(semi-breve axe-swingers)

To build our tower we must fell a tree.
The woodcutter's axe is heavy and sharp.
Oo-oooh, oo-oooh!
(He swings his axe and stoops.)

(minim cheery cherry-tree choppers)

There lies the cherry-tree.
Cheery chopper hurries to the scene.
He needs to lop off all the twigs
To make the log look beautiful.
Chik-chik, chik-chik...
(He bows first to the left and then to the right.)

(nimble crotchet sawyers with double-handled saws)

Then the nimble saw
Starts dancing round the log.
Bzhik-bzhik! Bzhik-bzhik!
Swing-saw, see-saw...

(quaver scurrying scoopers)

Now to hollow out
Little nests in each log;
Come merry hammer [adze]:
Work good friend;
Too-ky, too-ky...
(Fists strike together.)

Everything must go ahead;
Build the tower quickly;
Let us cut and let us saw
And hollow out together!
(All 'work' in their respective rhythms.)

Star Among Stars

Form, Movement and Social Forming in Class One

by GERT CHRISTELLER

There was Chaos - in my Class One at the beginning of the school year. I don't mean so much the lack of order (that, too, was missing at times, but was restorable): I mean my impression that each of my little charges seemed to want to strive ruthlessly in a different direction. In view of eight years of future co-existence this was a disturbing realisation, even allowing for reasonably normal expressions of individuality.

Later, however, this initial chaotic condition began to appear to me as moderately normal. Even in Waldorf schools where most children

have already been acquainted with each other in various Kindergarten groupings, the constellation of a Class One is so new that for a long time it can hardly be called a social entity. This early lack of order has even a positive side to it, for every chaos opens up new vistas.

In time, I became aware that I was called upon in the most gentle ways to assist with the shaping of the physiognomy of my class - a central task, particularly for the class teacher, in Rudolf Steiner's art of education. It was a matter of helping to bring to birth a little society within the



"Such harmony is in immortal souls;" observes Lorenzo in Act V of Shakespeare's The Merchant of Venice, as he contemplates the starry heavens. The image reappears, one might say, in this 'constellation' of 6/7 year-olds in the Southern Hemisphere - similar constellations elsewhere, of course, too. (Photo provided by Gert Christeller.)



Desks pushed to the sides of the classroom as these 6/7 year-olds take part in daily, rhythmically co-ordinating exercises with their class teacher. This activity usually takes place during the first part of the day, during main-lesson. The saying of individual verses, referred to in the present article, also forms part of the 'rhythmic part' of the lesson.

Photo: Alik Sapountzi

school community without any preconceived pattern. For every society during its development manifests itself as a unique being. Measures which according to some proven recipe are designed to awaken the social sense in children did not seem appropriate for this development. They have a certain value, it is true, but do not pay heed to the individual character of a class.

Now it happened during that first year - unexpectedly and without my design - that occasions arose where the social consciousness of my class was awakened and furthered. Of such an occasion I want to speak here.

It arose from an activity which has an early part to play in the curriculum of a Waldorf school: form drawing. In one type of form drawing, it is

the children's task to observe a form drawn by the teacher on one side of a vertical axis and then to draw the mirrored complement on its opposite side. Thus, around this perpendicular line there arise symmetrical forms made up of straight and/or curved lines. This exercise, according to my experience, delights the children, improves their observation, their sense of balance and their dexterity in handling drawing materials. It also strengthens their ego-consciousness, for every such drawn form by its vertical orientation is an image of upright man and calls this uprightness into play.

With the transition from such symmetrical patterns to geometric figures towards the end of the first school year, these forms attained a certain

climax in the drawing of a five-pointed star - not an easy task for a seven year-old child. For here, no vertical axis can be given as an aid - the child needs to feel this vertical line 'in its own body' in order to let the pentagram arise (without interrupting the movement in drawing). Many preliminary exercises with crayons on paper were needed before I allowed the children to draw their star on the blackboard. They then used coloured chalks to enhance it, and lastly inserted the initial letter of their Christian name in the inner pentagon.

The act of drawing the letter that stood for their own self was done with great care - in that way this exercise served the process of learning to write as well. (In the Waldorf curriculum it is arranged that the different subjects support one another - none is there for its own sake alone. Here form drawing serves the skill of writing by training the co-ordination of hand and eye).

It was excitingly beautiful to have such a *star-panorama* to look at in the classroom: individual effort next to individual effort, while each star kept a respectful distance from those next to it. The whole then became a symbol of the individual in an ideal society - a picture which, at the urgent request of the children, I had to leave untouched on the board for several days. It was obvious to me that they naturally felt that beautiful relationship as an important attainment. It helped each one integrate into the class community, while maintaining their own identity; and at the same time to value the special characteristics of their mates.

Now it happened that out of this situation a particular handling of the so-called 'report verses' suggested itself. These are little poems

which, at the end of a school year, are given by the teacher to each individual child to memorize - a suggestion of Rudolf Steiner's. They are, so I believe, meant in the first place as therapeutically beneficial verses, composed with each individual child's needs particularly in mind. Connected with this practice is the custom of asking the children to recite their lines in front of the class on the weekday on which they were born (adjusting a Sunday's child's turn to recite to a Monday!). They maintain this throughout the year - each week enjoying this moment of importance. Such a guiding verse by its simple and beautiful imagery, appeals to the children and contributes to the harmonizing of their life of soul. In the case of illness, this weekly rhythm is often found to have a healing effect - similar to anthroposophical medications of high potency, penetrating slowly but deeply, taking hold, in some cases, even of the temperament.

I was anxious to introduce a social element into these verses as well. So, at the end of the same year in which the children had succeeded in drawing the pentagram, I made use of their enthusiasm by giving all these poems a common woof beside their individual weft. Thus, though differentiated, each verse contained the celestial Star Motif, beloved by the children e.g. the Morning Star which precedes the rising of the sun...

Looking back on my teaching career I can say: among the most treasured experiences during my time as class teacher are those memorable moments when children value each other, and through which each child sees itself as a shining star among other shining stars!

Gert Christeller teaches at the Raphael House Rudolf Steiner School, Wellington, New Zealand.

Former Pupil: Sean Yates

An Interview with Brien Masters

BM So here you are *retired* with some thirty years before 'qualifying' for a State pension, yet with a distinguished career in international cycling already bulging in you saddle bags?

SY Many cyclists are tempted to 'do another year' before retiring - it's lucrative, let's face it - but it wasn't for me. For me, it was important to get out at the right time.

BM Don't you miss it though?

SY I enjoyed the limelight, of course, and the lifestyle and camaraderie; but there are other things to life. Apart from my age, a big factor in my decision was wife and family. Yes: it was time to go.

BM You say limelight, but weren't you a *team* man?

SY Sure! Capitain de Route - a place in the team that I found totally fulfilling. I have absolutely no regrets. And in any case, I don't have the 'killer' mentality that the so-called winners need! Besides, I'm of the old school.

BM What you say certainly explains why your name has hit the head-lines so often over your time trial successes. You can obviously 'pull it off' through sheer determination; you're your own man; and are not necessarily dependent on *outer* motivation which the racing environment provides. But could you say another word about the *old* school?

SY Cycling, like so much in athletics, is becoming very scientific. Where once you had to 'know yourself', the scientific devices of modern cycling seem to be reducing the human body to the level of a machine.

BM But what about the *psychology* of it? Mind over matter?

SY Certainly. There'll always be the endurance factor. Top level cycling will always mean top level pain. You have to recognise your body's off-day rhythms too - and just accept that there'll be someone else up front those days.

BM But you more than coped.

SY To do it justice, first you've got to be obsessed by it. Discipline yourself, cycling every day. Health too: if you don't want to let the team down, get plenty of sleep. And watch your diet...

BM Diet? Is that tied up with 'the old school', too?

SY Well no, not exactly. When I turned professional, cycling was steeped in tradition; and that tradition - largely French - included steak twice a day.

BM So it wasn't just hell for leather on the road!

SY True, meals could be tough going, too! However, in the mid 80s it all changed - and better we were as a result. Carefully balanced muesli is so much more healthy - quite apart from the obvious: spending precious energies digesting, just when you're in the saddle. Having said all that, I was, in fact, brought up vegetarian as a boy. I'm sure I owe a lot of my health and strength to that and other factors in my childhood.

BM Maybe fresh air was one of them. Aren't you a 'country man'?

SY There's nothing like nature. Take a bike ride inland from Nice, You soon leave the tourists behind and are into glorious countryside. I love it: the superb view over the bay, the natural sights and sounds...

(continued on page 32)

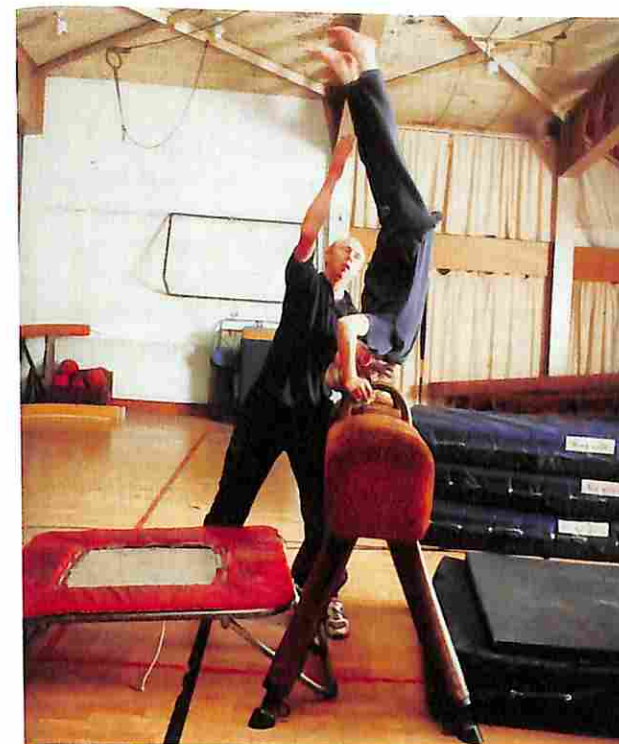


Each year, over 200 students from twelve or more Steiner/Waldorf schools gather at Michael Hall School in Sussex, England, in which Class 5 students, aged 11, come to participate in their own Olympic Games. Similar gatherings take place in other parts of the world.

Kim Brooking-Payne, one of the chief organisers, writes: "Each child represents a 'city', made up from a mixture of children from each school. For two days they train in events such as running, jumping, wrestling, discus and javelin throwing. In the evenings the camp sites are busy with their fires, stories, and poetry reciting. All are in eager anticipation of the final Olympic day to come.

The day begins with an opening ceremony where all the athletes parade in their cities. They are all dressed in traditional Greek tunics. The drum beats, the flame is lit, a dedication to 'the gods' is spoken and the day begins. The Marathon is the first event. Each child takes part in a series of events. They are judged not only on how fast they run, how high they jump or how far they can throw, etc. but are watched for the grace and beauty of each movement by the 'Archon' or city leader.

The day culminates in a feast and a presentation of medals. Each child receives a medal from his or her Archon for a quality they have demonstrated during the whole Olympic camp. It is a remarkable experience, long remembered by all, and often seen as the embodiment of the true Waldorf spirit." (See also the carrying of the Olympic fire, p. 37.) Photo: George Smith.



Courage and movement: a Middle School pupil on the threshold of that stage of development when the mind also vaults into new realms. E. M. Standing, writing as long ago as 1962, expressed concern that current fashions for 'apparatus' in the Kindergarten would fasten down the child's intellect "like a tethered balloon". The metaphor could have been Steiner's: he was emphatic that, for the young child, books without fixed pictures, dolls which left the imagination room for play... allowed the brain to develop - and the thinking to 'vault'. Photo: Alik Sapountzi.

(continued from page 13)

becomes a necessity for me, an existential matter. An idea that remains an abstract idea is ultimately indigestible in the adolescent soul, one more thing to carry around to no immediate purpose. When an individual has to translate an idea into reality, an inner connection is forged. With some individuals, this will be stronger than with others but with all of them, this transformation releases the inner creative force that ideals have within them. The will is engaged in the cognitive process. Practical wisdom learned by the hands is transformed into living mobile intelligence.

What started out as a good idea - to build an environmental studies building using environmental building techniques with a group of 15 year-olds - becomes a potential source of idealism. I refer not merely to ideals of a utilitarian nature, along the lines of... it is good to know practical skills that might come in handy some day. Nor am I limiting my sights to the possibility that these young people may be inspired to become environmentally conscious builders...

The personal engagement and the motivation

to complete such a project, and the practical intelligence stimulated by the skills involved, flow together to give these young people a meaningful connection to the world. This kind of idealism is a service of initiative and creativity.

Martyn Rawson was co-founder of the York Steiner School. After taking a class through eight years there, he has taught in several places, including Michael Hall, England and the 'original' Waldorf School in Stuttgart. His specialities include a wide range of Upper School subjects and the teaching of Modern Languages.

NOTES:

- 1 Steiner, R. *The foundations of Human Experience*, Lecture 13, (4th September 1919) Anthroposophical Press 1996.
- 2 *ibid* p.300.
- 3 Spatial Dynamics has grown out of the renewal of the gymnastics begun by Fritz von Bothmer, a teacher at the original Waldorf School in Stuttgart, who was asked by Steiner to develop a new curriculum. Spatial Dynamics has built on the work of Bothmer and has developed an approach to games and sport in which bodily movement is harmonised and the activities social. (See article on Spatial Dynamics by Martin Baker in this issue.)

(continued from page 29)

BM Would you say you got your affinity with nature from school?

SY Goodness knows. One thing's certain: rows of desks were not for me. I couldn't wait to get out there each day 'on the forest', knocking about with my pals on our bikes.

BM But with the world at your feet, didn't you fancy retirement tucked away somewhere on the French Riviera?

SY We wanted to be near our parents. Mine stood by me so much in my early days. And there's the Steiner school - my old school - where my kids go and where children can find themselves as real individuals.

Biographical Notes by Jenny Smith

Former Waldorf pupil for 12 years, Sean Yates turned professional cyclist in his early 20s and worked at international level with teams abroad for 15 years, retiring at the end of last year. By then he had competed in the Tour de France - the world's most arduous and highest profile cycling event - twelve times, completed nine of them, and ranks 15th (equal with 10 others) in the all-time list of Tour de France appearances.

Concentrating on being a team man, he selflessly worked to take his team mates to victory, making tremendous self-sacrifices for the team with single-minded determination - an immensely powerful rider, for whom job satisfaction was working at the front of the peleton, protecting his team-mates in his slip stream and leading the team through to victory.

Sitting on a rider's back wheel can save up to 25% effort which is then conserved for the critical stages of the race. Few riders could hold Yates' back wheel and all would shudder when he moved to the front of the field, knowing how much he would increase the pace, putting in phenomenal efforts.

When the prestigious magazine *Cycle Sport* celebrated Yates' professional career in January 1997, it was packed with compliments made about him. A few of these are cited here. For

instance, testifying to the fact that numerous riders would not have achieved the results they did without the unquestioning efforts Sean Yates put in for them is: "When he put his mind to something he could just do it." With speeds of up to 60mph, Yates was one of the fastest descendents in the peleton, requiring exceptional bike handling skills, and continuing at 35mph on the flat.

Humble and modest always, he hazards that motor cycling is 99% skill, while cycling is 99% brawn. Sean Yates had immense quantities of both.

"It was dog eat dog in the early years at Peugeot, but Yates quickly figured out that dog help dog had much to commend it." "You'd be hard-pressed to find anyone in the bunch to say anything bad about Sean; he was a popular bloke."

Among an impressive string of placings and achievements, the greatest victories in his cycling career were:

- the repeatedly quoted winning of the 1988 time trial stage of the Tour de France (12.5 miles at an average speed of 30.59mph - the fastest time trial ever ridden in the Tour at that time);
- the coming 5th in the 1994 Paris-Roubaix, an arduous event - requiring phenomenal endurance and stamina and an inner ability to face the extreme loneliness and isolation of such a ride - the toughest Paris-Roubaix for a decade
- the wearing of the yellow Jersey for one stage of the 1994 Tour de France, the third Englishman to have done so.

With his family, he has now retired to live in leafy Sussex in Southern England. His main pursuit now is gardening. And his continued training - his daily 1 1/2 hours 'in the saddle' - pays off: as an amateur, on Sunday 28th September 1997, Sean Yates rode the fastest 25 mile time trial of his career and the second fastest 25 mile time trial ever recorded! A time of 46:57. Beat that!

After attending the London Waldorf Teacher Training Seminar, Jenny Smith became Secretary to the London Waldorf Network. She is also currently a student on the Tobias School of Art Foundation Year and a keen cyclist.

(continued from page 16)

The key element to success in learning a foreign language in the classroom is motivation. Without sufficient motivation the task soon becomes too great and the goal, real communication of thoughts and feelings remains unattainable. What motivates the learning is a highly individual thing. For me the discovery of the underlying harmony and the common roots of the Indo-Germanic languages was a real inspiration. For some, being able to discuss the fortune of one's favourite football club in French might be enough; often even a short stay in a foreign country can greatly increase the motivation of the learner. Other circumstances might call for more sophisticated stimulants. This, as I see it, is where technology has its place in the language classroom. Intense listening needs constant individual practice which can be aided by the tape recorder. In the drilling and continuing practice of grammatical forms the computer can provide a welcome change of medium. Technical aids will never replace the teacher and are not even much more helpful than pencil and paper in learning a foreign language. The computer is often slow and inflexible, and it is difficult to have a good chat with a tape recorder. But there are different stages involved in learning a foreign language. Several distinct steps lead the learner from the first introduction of new material to real, meaningful communication. For the practising stages, a variety of support mechanisms can be of great help and act as powerful incentives. As a means for individual word and self-assessment, which in themselves are motivating, the tape recorder and the computer can become valuable tools.

In a world with ever more sophisticated ways of communication, in a Europe which is drawing every closer together, learning foreign languages is not only useful, but a necessity. In order to preserve the good will, which holds the European Union together at the moment, it will be necessary to make efforts to get a real understanding and appreciation of the different cultures of our neighbours. Recognising this, the State recently has put new emphasis on

resources into language teaching, expanding the provision in Primary schools and making the study of a foreign language compulsory for all pupils up to the age of 16. If a Waldorf education wants to take a lead again and develop the next steps of language teaching in our schools, we need to focus on exploring the finer qualities of a particular language and put a new emphasis on the study of the literature and art of the foreign culture.

Gundula Sharman teaches German in the University of Aberdeen, where she is also involved in research for a Ph.D., now in its third year. She is married and has three children.



*A boy, age 11, rehearses for a story performed in eurythmy.
(See articles on pages 34-36)*

Eurythmy

by ARTHUR OSMOND

*"O brave new world,/ That hath such people
[doing eurythmy] in't!"*

Young children seem to be always in movement. By comparison, adult intellectuality often appears fixed and rigid. How could a bridge of living reality be built between these two worlds?

Eurythmy lessons strengthen flexible mobility of soul through an art that can only live in a process of unfolding. For example, in the lessons for 8 year-olds in the autumn term, the sun reveals its process in the opening verse, by expressing the stress in the rhythms of anapaest and iambus¹ in pictorial consonant gestures:²

*I am the sun, and I bear with my might
The earth by day and the earth by night . . .³*

Next, the rays of light streaming down to earth are represented by an upward stretching arm holding the vowel E,⁴ whilst stepping a spondee⁵ rhythm in music, warmly ripening the fruits which are then picked, using musical interval gestures for 'the second'.⁶ Finally, the fruits are gathered with a lively musical phrase, energetically expressed in feet and arms, lifting the bounty into the cart in rising pitch. Thus a living sequence unfolds through eurythmic movements of the whole body. The social enhancement such work achieves, results from partaking in a shared artistic activity that is full of life, whilst all the time movement skills are being developed and harmonised.

Many of these phrases might be used by any good creative movement teacher, see what is significantly different and unique about eurythmy? Firstly, it only came into being at the beginning of this century, when it was 'born' out of the initiate consciousness of Rudolf Steiner who could consciously experience the reality of movement in the spiritual world - this he knew could not be photographed or mechanically reproduced, yet it revealed certain truths, realities and laws which comprise a science of the spirit.

Children sense the lawfulness of the forces in eurythmy because the true realm of the spirit is, potentially, in each gesture. For instance, the genres of the fairy tale or fable provide opportunities in lessons to use the 'soul gestures' as given by Rudolf Steiner. "The king knew he

would soon die" - 'knowledge' becomes 'sorrow', followed by tragic stepping of an anapaest rhythm in minor musical mode.

Surprisingly, the structure of our language and music seems so perfect that it never occurs to us that it actually needs to be renewed. Yet fading cultural life, as manifest, for example, in simplification of speech, and in many other aspects of culture, seeks technological efficiency and perfection as a kind of recompense, taking on ever fresh outer trappings and thereby missing out the real essential - the inner moral involvement of our humanity. But Rudolf Steiner took up this challenge: (the collection of his many introductions to eurythmy performances says it all) "Eurythmy - The Revelation of the Speaking Soul." - The human soul speaking through the ancient elements of poetry and music provides the beginning of a profound renewal of cultural life.

Children naturally live this process because it is a true way for them to face impinging materialism arising from abstract intellectuality. They feel finally 'at home' on an earth which they can themselves renew through eurythmic movement full of the eternal qualities of life. This bridge strengthens will, stimulates creative initiative and builds inner certainty that the future is renewal.

As part of his more than twenty years experience teaching in Waldorf schools, Arthur Osmond contributes to The Rudolf Steiner School, Kings Langley in the areas of Lower School eurythmy, gardening and religion.

FOOTNOTES

- 1 The anapaest consists of an emphasised beat preceded by two unemphasised ones. The iambus consists of an unemphasised beat followed by one emphasised one. These are often referred to by eurythmists and others as: *short short long* (anapaest) and *short long* (iambus).
- 2 In eurythmy, the gestures (usually arm movements) which express consonantal sounds are related more to the outer, visible world; while those expressing vowels derive from an inner soul mood.
- 3 Underlined words are accented; consonants in bold are those that are 'made visible' through eurythmic gestures.
- 4 This is the phonetic sound ee as in 'knee'.
- 5 A rhythm of two emphasised beats.
- 6 The 'space' between two 'adjacent' notes in music as, for example, the first two notes of *Frère Jacques*.

Movement and Eurythmy

The First Seven Years

by HENTE SODDERLAND

When looking at a child's first drawing one can see that a strong whirling movement has been at work. Children love to move and are doing so continuously.¹ When the child isn't moving himself, Rudolf Steiner said, he is taking in, absorbing movement from his surroundings. When one has the opportunity to observe a child who is looking at, let's say, a demonstration by a blacksmith at work, one can see clearly how the child absorbs every gesture of the blacksmith with his whole being and is not really listening to any explanations. He is totally fascinated by every detail of movement. Usually the child will then repeat the scene later at home (with his father's hammer etc.) exactly imitating the movements.

How this comes about may be gleaned from the following remarks of Rudolf Steiner. "The child is one big sense-organ...", "...Therefore we can say that the child between the age of 1 and 7 years lives in gesture, but gesture in the broadest sense of the word and gesture that lives in the child through the imitating faculty. We have to look at this very precisely in education because, in a way, a child only takes in gesture and cuts himself off from anything else...", "...the way a child moves is what is closest to the most inner stirring of life, the most archetypal stirring of life. And at the same time in this movement of the child the tendency arises to absorb movements others are making; to make the same movements as the father, mother or others. The principle of imitation appears in gesture...", "...gesture is the first thing to appear in human development."²

Steiner goes on to say that all sense-impressions that the child absorbs make, as it were, an imprint on the growing physical body, have an influence on the forming and the working of the liver, stomach, lungs etc. He goes one step

further in saying that every impression that works into the body in this first period of life appears later, after puberty, as thought.

Adults can directly influence the child's physical and mental health by the way they do things!

Many years later in 1995 Carla Hannaford writes: "Thinking and learning are not all in the head, on the contrary, the body plays an integral part in all our intellectual processes . . . It is our body's senses that feed the brain [with] environmental information with which to form an understanding of the world and from which to draw when creating new possibilities . . . And it is our movements that express knowledge and facilitate greater cognitive function as they increase in complexity. This is the conclusion which neuroscientific research supports in ever richer detail . . . Movement is now understood to be essential to learning, creative thought and high level reasoning."³

It is clear that the eurythmy/movement teacher in particular has a great responsibility, especially in our increasingly technical age. By the way we move, the way we do things, we deeply influence the child, not only for the moment but for the child's whole life.

Hente Sodderland is a eurythmy teacher in the Rudolf Steiner School, Kings Langley (Kindergarten and Class 1) and in the North London Rudolf Steiner School (Kindergarten). She is also an art therapist (working exclusively with children).

FOOTNOTES

- 1 Himself is used for him/her etc.
- 2 *Das Wesen kleinen Kindes* (Zusammen Stellung von texten Rudolf Steiners by E. Gronelius & H. von Kügelgen) Stuttgart: Bund der Freien Waldorfschulen.
- 3 *Smart Moves* by Carla Hannaford publ. Great Ocean Publishers USA 1995.



Above: a gestural movement in eurythmy expressing such soul qualities as vigour, energy, self-esteem, going into action, radiance, forthrightness, fire, courage ...
Below: (photo: Alik Sapountzi) those same qualities 'used' - via the bodily senses of movement, well-being and balance - to accomplish a vault in the gymnasium.
(See article on pp. 5-7)



A Case of Motion Towards

What is the Place of Movement in Steinerian Education Theory?¹

by BRIEN MASTERS

My luck was in one week this summer when I was billeted in a place that necessitated passing daily through a Waldorf Kindergarten.

The outlook from the windows was idyllic: after a little grassy area where the children could safely play, the ground sloped down towards a stretch of water, some hundred yards across. On it, a few tethered boats bobbed in what seemed like a paradoxical calm of ruffled stillness. Even when the temperature lolled on its baking plateau of 27°C, the leaves of the trees - both shores were wooded - fluttered incessantly, making a sound as

if the crinoline from a century's waltzes had been gathered together in a museum of rustling memories. On the near bank, the tall tree trunks, any one of which would have taken first prize in a schooner-mast competition, formed a kind of framework to the picture. Not the usual kind of frame: top-bottom, left-right. It was as if the verticals from it had been treated to a ride on the bacon- or nut-roast-slicer for ten minutes and the resulting pieces assembled in a hall of parallel mirrors.

On the far bank, seen through this 'frame', the



Without the fire of enthusiasm and idealism, where would thinking lead? (See caption on p. 30)
Photo: George Smith

trunks were not directly visible, being blotted from sight by the overhead canopy of green. What could be seen was their reflection in the water: in one place two sturdy pines advancing and retreating in a sleep-walk of eternal courtship, their cinnabar-red bark, molten in the algae-drifting surface; in another place, it was as if a myriad of poplars had been Monet-wizarded from their canvas hanging beside the Garden at Giverny and swooshed onto an unstoppable, slow motion video; in yet a third place, silver birches that merged into an inverted mirage of even more silvery wavelets, chased one another dreamily in the rippling play of summer light.

But this was all bonus, the bonus of Nature. What really made one feel privileged - almost on sacred ground - was that the Kindergarten teachers were spending the week prior to the autumn term preparing for the return of the children. "Cleaning," was how they radiantly referred to it.

Not that one would have noticed anything untoward or particularly unclean about the place before the 'cleaning' started; and in any case, I was a completely unprying visitor. But what began as a room, unused during the summer vacation, with things stacked and packed tidily away, ended as a place prepared for activity. Day by day, increasing order prevailed as fresh goods and chattels appeared from their summer store, each beautifully Snow-Whited and put snug in its place.

Near the working kitchen end of the Kindergarten, were three clusters of tables and chairs, each cluster a different shape - a square, a regular hexagon and a longish shape that reminded one of an octagonal step-cut gem quality topaz set in a monarch's crown - each with its appropriately crocheted linen and candle creating a centre piece. The other spaces within the room were bedecked with varying shades of silk, all freshly washed, ironed and draped, fit for a wedding: creamy white for the 'play' kitchen; a drift of gentle greens, ranging from sage to viridian, around the rest area with its demurely scattered cushions and fleeces; and shimmering, egg-yolk yellow catching the leaf-filtered light beside the window where the wooden farm-yard, well stocked with hand-carved horses, sheep and cattle, awaited the arrival of the 'farmers'.

What with its dolls in prams and cradles, its neat rows of flowering pot-plants on window-sills, its brooms and egg-whisks, its pegs and baskets of dressing-up clothes, its aprons and watering-can, a white seal on the 'water', a bunch of floppy-eared bunnies on the 'green', a group of four weighty lumps of what looked like basalt at the foot of a corner cupboard and, and, and . . . it all sounds bustlingly busy! But, of course, all was as still and silent as the basalt and the corner cupboard. It had the air of a Passover table before the first candle is lit, or of a cathedral before the head verger arrives at dawn, with his bunch of keys, even more ancient than he, bristling and jangling gently at his belt.

Nor, I feel, did these allusions to the religious life come to mind purely accidentally. If a Kindergarten teacher may view her task as preparing those who are going to be the co-creators of the future - and isn't that what humanity continuously strives towards? - is she not entitled to have similar feelings to the priest whose task is deeply connected with the Creators of the past? The layman watches as the priest serves and celebrates at the font, at the altar or beside the coffin. The child watches and emulates as the Kindergarten teacher serves and celebrates those accomplishments and deeds of sacrifice that are all as yet snug beneath the unopened lid of the future. No wonder that those summer days seemed as though on 'sacred ground'. Outside the building, in an eternal interplay of wind and sun, land and water, nature celebrated her past accomplishments. Inside, the Kindergarten waited for the forthcoming interplay of . . . Of what?

It would not be true to say that the educational world has been topsy-turvyed by the 'discovery' of the concept of *emotional intelligence*. But certainly much movement within educational thinking has been brought about by the concept; and it is probably the belief and hope of many who follow Steiner's views on education - Waldorf teachers amongst them - that more movement is yet to come.

That movement may need to be twofold. One: the wider recognition and acceptance of all that *emotional intelligence* indicates, demonstrates,

discloses and implies. Two: further examination of what Steiner saw as basic to the psychology of child development. That is to say, preceding *e-motional intelligence* (which is not to argue or imply superseding it) is *motional intelligence*, or words to that effect - little more than a passing attempt on my part to encapsulate Steiner's complex view of (early) childhood by catching on to the term motion as a link in the train of thought. Not that Steiner himself needed to breed pedigree stallions of psychological jargon: he seemed almost casually at ease with the vernacular *willing, feeling and thinking*. He was manifestly not at ease, however, with paddling in the ankle-deep ocean of the *concepts* of willing, feeling and thinking as he found them in general circulation, and registered his discontent by showing his collaborators (the first dozen Waldorf teachers) where he saw the continental shelf of child psychology as offering infinite opportunity for fathoming new meaning in and attaching deeper significance to the concepts.

Steinerians today, on the one hand, must be grateful for the renewed freshness and added illumination, as well as for the long sought-for corroboration and clarity achieved by the research in neuroscience that is now discovering that continental shelf. On the other hand, it behoves them to respond. That response, I would suggest, must include a still fuller view of intelligence than that opened up in the half decade that is past, prompted it would seem, by Paul Ekman's 'An Argument for Basic Emotions' (in *Cognition and Emotion* 6, 1992 pp.169-299).

However, in pursuit of contemporary sounding terminology, we don't need to look far: the term already coined - emotional intelligence - is in itself eminently convenient for Waldorf's response to these promising developments in recent educational thinking, since motion, with neither prefix nor suffix, can either be understood as *movement involving will* (c.f. set in motion) or *movement involving intellect* (c.f. the cut and thrust of finely honed debate in which the one who 'tables' the motion eventually moves that it be adopted).

Debate, of course, is a mental landscape too dry and dusty by far for anyone involved in the frisking of lambs and the galloping of horses in a

Kindergarten farm; but even they must concede that such a mode of thinking will certainly have been involved in passing the legislation that gives the Kindergarten the right to exist as part of the educational provision of the country in which it functions.

But to get back to the serious play (sic) of the Kindergarten. This, insofar as it involves the motor-sensorial system of the child (amongst other 'intelligences'), provides one of the unshakeable foundation stones of Waldorf education, abundantly celebrated, urged and rationalised only recently in these pages (vol. 30 no. 1 and the subsequent Monograph on *Early Childhood*) as well as in other Steiner/Waldorf literature.

The present issue of Steiner Education, in celebrating, urging and rationalising *Movement in Education* as it does, also goes on to show that the value of movement in education is by no means outlived when the child steps from Kindergarten into Lower and Upper Schools. Indeed, there is much here that could be used to argue or simply demonstrate that, accompanied by or integrated with emotional intelligence in the Lower School (ages 7-14) and with 'motion-within' intelligence in the Upper School (ages 15-18) - if that is not eking out the coined phrase too far - movement in one form or another remains a keystone throughout the child's school career in the modern art of education that Waldorf claims to practise.

Thus, teachers and others in the Waldorf movement have cause to be deeply grateful to those who are rescuing valuable flotsam on the shores of late 20th century psychological and neuroscientific thought from the wreckage of education that a monolithic approach has washed up. And while it will clearly be a long time before the unfortunate results of that type of education are a thing of the past (university drop-outs, rapists, manic depressives, over excitability, alexithymia, eating disorders, affective blindness, muddled indecisiveness, those given to 'rage rush', obsession with worry and those unable to resist impulse . . . are among the chamber of ex IQ-type educational horrors that Daniel Goleman cites in his recently published book (1995) *Emotional Intelligence: Why it can*

Matter More Than IQ), there seems cause for new hope that Steiner's deeply fathomed views of human nature will achieve increasing recognition by educationists around the globe.

The acknowledgement of emotional intelligence is good news for the unborn and those Kindergartens who wish to be prepared for 'billeting' its early years 'visitors' in accordance with the whole child!

It could be even better news if those responsible for educational provision and the legislation that allows for it, would grasp the nettle that the world-wide growth of Waldorf presents; and bring some motion towards supporting it (thinking and willing; cognitive and legislative) in a way that would enable it to make the generous return to society that manifestly it seems pedagogically equipped so to do.

It is not that the hitherto monolithic IQ-type of education should be buried and forgotten in a coffin of the past. What IQ needs - and the soil structure of society that suffers from its monoculture - is the eternal interplay of a healthy EQ (*Emotional Quota*) and, Steiner would add, still good-naturedly cantering along beside the vernacular of the 90s, a goodly foundation of MQ (the child's

Motional Quota) besides.

In the educational (if no other) world, that would be a case of *motion towards* in deed!

With a background of many years in Steiner education, Brien Masters is Director of the London Waldorf Teacher Training Seminar and a Senior Research Fellow at the Roehampton Institute of the University of Surrey.

FOOTNOTE

- ¹ Steiner Education gratefully acknowledges the permission given by Early Child Development and Care to use some of the material in this article.



Egg and spoon - but not for a fun-race on the sands at Blackpool. Here a 12 year-old at the woodwork bench, where the inner sense of balance is externalised in this Class 6 'exercise'. Turning to the 'Spirit of God' for "strength and grace and skill, [in the service of] learning and... work..." (words from the morning verse spoken daily by 10-18 year-olds) is one of the more potent ways in which Steiner encapsulated the educational process. Photo: Alik Sapountzi.

BOOK REVIEWS

The Education of the Child and Early Lectures on Education by Rudolf Steiner, Anthroposophic Press sb 128pp. \$14.95 £10.95.

This invaluable collection of Rudolf Steiner's early writings on the subject of education is the result of the decision by Anthroposophic Press to publish the complete series of Steiner lectures and writings on education in a uniform series under the title Foundations of Waldorf Education. This, it is hoped, will remedy the situation whereby many writings are untranslated or unobtainable.

Christopher Bamford's introduction gives a useful resumé of Steiner's early biography, particularly dealing with his insights and thoughts as a result of tutoring a boy with special needs from 1884. The writings in the present volume date from 1906-1912, some years before the formation of the first Waldorf school in 1919. The Education of the Child in the Light of Spiritual Science was originally given as a public lecture in Berlin in 1907. It was published later that year. This is Steiner's first statement regarding education, and he emphasises a clear need for an education based on the understanding of the four 'births' - the physical body, etheric 'body', astral 'body' and ego. The other lectures in the volume give the same message and expand upon it.

There are many things which make this such a useful book, but I would like to mention two in particular. One is the practical nature of what is said. Here is no more theorising, but a real expression of the importance that Steiner attaches to the practical application of spiritual science. As he says in the Cologne lecture of 1906, "No aspect of social life can benefit more from spiritual research than education, because supersensible knowledge can provide practical guidelines in this realm." And this point is made throughout. The other side of the coin is the importance of building the future of spiritual science, and the fact that this can only be done through an education that is properly based on understanding the human being and how we develop opinions and convictions: "One who understands the spiritual-scientific impulse and believes it is possible to convince someone else about it through discussion or logic is the victim of illusion and grave error." This sentence, which I found one of the most poignant, comes from the last lecture in the book Interests, Talent and Education, given in Berlin in January 1911. There are two lectures in the book that deal with this matter, the other being at Nuremberg in November 1910.

Both contain much detail, including the whole question of what is inherited from each parent. This exemplifies the second reason why this is a most valuable book: by grouping lectures together in this way, the reader encounters the same ideas expressed in varied forms. The repetition, with the points being expressed in slightly different ways, really helps one to grasp the nature of what is being said.

There is much in this book for teachers. As a teacher for 30 years, 25 of which were in the State sector, I could not help letting a wry grin cross my face when I read Steiner's attack on the criticism of so-called 'mindless rote learning'. In a powerful section of The Education of the Child in the Light of Spiritual Science he describes such criticism as "simply materialistic prejudice", and states the need for the development of memory during the years before the development of intellectual understanding. It is worth recalling that he felt the need to write this long before the

trendy '60s or the movement in the '80s that was so critical of learning facts.

But this book is not just for teachers. The sections that deal with language make excellent reading for teachers and parents alike. There is also a clear message on what true 'child-centred' education and upbringing is, on providing the right environment at the right time for children to flourish, and the deleterious effects of failing to do this - even the view that awkwardness at the age of thirty arises from a failure to learn flexible thinking at around seven.

I found the book very accessible, and feel sure that it will be of great interest to parents and teachers as well as anyone who is interested in Waldorf education or the way forward for the development of the human being.

And as a bonus, unlike many Steiner publications, it has an index!

Andrew Dyer

Pädagogischer Auftrag und Unterrichtsziele einer freien Waldorfschule ed. Tobias Richter Stuttgart/Bund der freien Waldorfschule.

This book, compiled and edited by Tobias Richter, was first published in 1995 in a limited edition for 'internal use' by the Bund der Freien Waldorfschulen, encouraged and supported by the Hague Circle and the Pedagogical Section at the Goetheanum. Rarely can a book have caused such reactions in Waldorf circles as this one has, ranging from warm, enthusiastic support to rabid rejection. Indeed, according to Tobias Richter himself, not a few voices were clamouring for all the books to be burnt, along with the editor! Remarks such as these - with such powerful historical resonances in Germany - are not to be taken lightly; they were apparently meant in deadly earnest.

This may of course seem hard to comprehend; why all this fuss over a book on the Waldorf curriculum? This book is based on a detailed description of the Waldorf curriculum prepared by Tobias Richter and colleagues at the Steiner school in Vienna-Mauer for submission to the Austrian educational authorities, which has now been expanded and partly re-written, with added contributions from several Waldorf luminaries. This fact, and the support of the bodies mentioned above, have led to a more balanced discussion of the book in recent times, even among its vociferous opponents.

So what, exactly, is it that they are objecting to? Is it the mere fact that someone has attempted to draw up a very detailed, class-by-class summary of the entire curriculum, in which what is to be taught or could be taught in every subject in every class is clearly listed? Or is it the fear that the book is too prescriptive, and will be slavishly adhered to, leaving no room for the teacher's individual artistic freedom within any given subject? Detailed it certainly is, exhaustively so, but hardly prescriptive. Under History, Class 5, for example, we find the heading: Possible Lesson Content, followed by a brief summary of what we would all probably agree was a fair description of the content of the Ancient History blocks in Class 5, from Ancient India to Alexander the Great. And this is probably the crux of the matter: can we all "probably agree" on a curriculum for the twelve classes of a Steiner/Waldorf school, or is this improbable? If, like me, you immediately look up one of your favourite themes, you may be in for a surprise. After all, 'my' curriculum may differ from 'yours', which may again differ from Tobias Richter's, and it is just this diversity which has always been such a central factor in

the Steiner/Waldorf Curriculum as outlined by E.A.Karl Stockmeyer and Caroline von Heydebrand. To fill in this outline is then to offer one possibility only. Does this have to be seen as binding? Surely not, for we are all free to take it or leave it as we see fit. However, if outside instances (parents?) come book in hand and demand to know why we are not covering this or that, we shall have to have our good reasons. But again, this does not necessarily have to be a bad thing.

Tobias Richter and his colleagues have performed sterling work here, for an enormous amount of research has gone into each chapter. After several introductory ones, there follows a 'horizontal' curriculum, characterising in a few pages the essence of what is to be taught in each class, with a few explanatory thoughts as to the reasons behind it. The bulk of the book (approximately 300 pages out of a total of 350) is taken up with a 'vertical' curriculum, in which each subject is gone through in the greatest detail, though as I mentioned before, some details may surprise or even appear rather intimidating, especially to the new teacher. The subjects covered range from mother-tongue and mathematics to technology, IT and puppetry in the Upper School (the latter being a speciality of the editor's), and the book concludes with a chapter on projects and practicals in the Upper School.

A practical guide for the teacher - or Waldorf heresy? Once the English language edition of the book comes out, you can decide for yourself.

Chris Bennett

Work and Play in Early Childhood by Freya Jaffke, Floris Books sb 79pp £7.99.

If the "Old woman who lived in a shoe" didn't know what to do with all her children - and presumably she had no TV set wired up to 'assist' - she would certainly have found this booklet an enormous help!

For anyone who is familiar with the early years of childhood and the Waldorf approach to them, this publication will be admired for the way in which the author has been able to express in such a small space so much of the essence of the way Waldorf works with those early years. For one who is unfamiliar with the Waldorf approach, a good picture of what a Waldorf Kindergarten is about is given. Not that such a picture can be comprehensive. Yet the book abounds in vignettes of Kindergarten life, routine and incident (the what), as well as fine descriptions of the teacher responding to typical situations, supporting children's activities and gently but firmly guiding behaviour of the nipping-in-the-bud type (the how).

The author, though very wisely selective, cites a dozen or so instances where Rudolf Steiner is either referring specifically to educating children in these early years or may be interpreted as doing so. These citations serve to demonstrate, in a certain sense, how the Waldorf Kindergarten movement has found in them sufficient foundation for the building of the impressive edifice that it has become in the seventy-odd years since 1925 (the year of Steiner's death).

In this day and age talk about getting the woman back to work (post-natally) is rife and seemingly high on the agenda of politicians. Understandably: the number of people who find the role of house-husband or house-wife fulfilling is rapidly dwindling. Hence the electorate clamours; and in the wake of the clamouring follow attempts to provide early years provision.

It behoves us, nevertheless - perhaps, ever the more - not to lose sight of the needs of the child. This the author has



*Six year-olds sawing wood.
(from 'Work and Play in Early Childhood' p.69)*

achieved in a style that combines clarity and warmth, both essentials if child is not to become 'deprived', nor the responsible adult to feel it.

Though the author does not resort to close-textured argument, I found the book convincing. The contributive illustrations too: children playing in ones, twos and threes... looking fully engaged. (One suspects there is a bulging album of such snapshots tucked away in some cupboard.) The cynic, taking a glance at these contented children, protected from the satellite-launching 'reality' of modern life, may dismiss Waldorf as romantically removed. Without claiming itself to be "The hand that rocks the cradle rules the world," [written, incidentally, by Wallace just four years after Steiner's birth], Waldorf may well retort with the consistency and rigour of its philosophy and the success of its Kindergarten praxis, both clearly hinted at in these few pages. Be all that as it may, there appear no "idle hands" in the domain of Jaffke's Kindergarten for "the devil [to make] work for" - or for the devil to make play for - that is, if the word is in his/her dictionary.

Brien Masters

Thorkill of Iceland: Viking Hero-Tales retold by Isabel Wyatt, Floris Books sb 173pp £6.99.

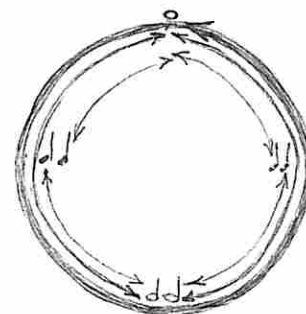
Apart from a few fairly obvious places, one wonders where Norse mythology would have possibly featured on the cultural map of the world before Waldorf nailed its unmistakable colours to the mast of the Class 4 curriculum. Since that happened, the hearts of many a 9/10 year-old must have rejoiced as never before as Thor's hammer pulsed through their veins or Loki's mischievousness twinkled in their eyes.

In that same cultural tradition, the retelling of the present tales has stridden into the literature, swelling Floris's already impressive collection of children's reading matter.

Not that Isabel Wyatt remotely resembles a hack writer, making the most of a Waldorf window of opportunity. Her retelling of the tales is in true bardic style, bringing

out their epic grandeur through what verges at times on linguistic wizardry. This would be a literary feat in itself, somewhat reminiscent of the better translations of Anglo Saxon riddles: but that she does so within the confines of an average 9/10 year-old's vocabulary deserves special praise. One wonders why whoever blew the waking blast in the publishing world that resulted in the appearance of this book, waited until 1997 to do so, since the texts must have been in existence for five years or more since the author's death.

But let me be more specific about her bard-craft. She adopts - it cannot be an accident - a vocabulary, free of words of Greek or Latin descent. Rugged imagery prevails ("Each man slid under his ox-hide." "On [the giant's] arm was a giant arm-ring... as thick as a man's arm, made of gold in the form of a snake, with two red gems for eyes.") Where there is nothing in the dictionary to hand, without turning a hair she assumes the role of 'mother of invention' (guest-horn, oar-bench, sea-scars, cloak-chests, storm-seas, quest-ship, and a dozen other examples come to mind). Sentence follows sentence like the blades of Viking oars cutting through the froth and turbulence of waves on the high seas ("I care not if he comes." All eyes were now on Thorkill. The evil lords drew apart.") The pace is potent with drama ("From end to end of the strand went Onni



О - медведь semi-breve (or whole note)
 ↓ - медведица minim (or half note)
 ↓ - медведица crotchet (or quarter note)
 ↓ - все кукукают (ку-ку) quaver (or eighth note)

Будем строить теремок: он не низок,
 не высок, окна расписные, ставеньки
 резные.

1. Чтобы терем сотворить, надо дерево
 срубить.
 Лесоруб берет топор, и тяжёл ступи
 Размахнулся и ногнулся. У-ух! У-ух!
 (О = срубить! ↓ = замах топором вверх.
 у-ух! ↓ = наклон вниз.)

2. Вот уж дерево лежит, младший брат-топор
 слышит.
 Нужно сучья срубить, чтоб бревну красивым
 быть.
 "Чик-чик! Чик-чик!"
 (На каждые полувинную попеременно наклон
 вправо - влево)

3. А проверная пила в пляс по брёвнышку
 пошла.
 "Бжик-бжик! Бжик-бжик!"
 (Двое образуют пары и имитируют
 распиливание бревна)

*Facsimile of Russian music teacher's notes.
(See article on p. 32)*

and Omd and the six men, each with his red fire-brand a-flame in the black gloom.") The senses are vividly called into play with her consonant-rich language - ideal for reading aloud if the classroom or the bed-time story-nook call for it ("A toss of giant antlers, a clip-clop of giant hooves, a cling-clang of giant bells, a crunch of ice and ...") ... Not to mention the grip of the story line!

Fortunate indeed are the 9/10 year-olds who have not had their appetite for reading dulled or stifled through prematurely early reading programmes; whose imagination has been left room for play; whose savouring of language has been nurtured; whose ability to form mental images has been kept quickened; and who then settle down with a copy of such hero-tales in their hands, the humming and ferment of such hero-tales in their hearts. Thankfully, very few illustrations prescribe or preempt these vital and vitalising inner activities and energies.

If there is more Wyatt to be published, one can only plead that everything be done to bring such wonderfully life-giving word-hoards before the public, before many more 9/10 year-olds become old enough to start growing beards!

B.M.

Back Numbers of 'Steiner Education' and (as formerly) 'Child and Man'

Price £1.50 (post free in the UK) from the Secretary, Steiner Education, The Sprig, Ashdown Road, Forest Row, East Sussex, RH18 5BN

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World List of Rudolf Steiner Waldorf School Associations

The full list of schools, Kindergartens and training courses is available from each Association, containing addresses and other information for communication, such as phone, fax and e-mail where available. *Steiner Education* would be grateful to know of any changes to the addresses appearing below so that such changes can be incorporated into future issues, in which case, please inform the Secretary. We would also be grateful to know of the founding of new Associations. The Secretary's address is on the Inside Front Cover. Currently, there are more than 720 schools and 1200 Kindergartens worldwide.

Information in countries not listed below may be obtained direct from the Pedagogical Section of the School of Spiritual Science, Goetheanum, CH-4143 Dornach, Switzerland. Countries at present listed as having Waldorf schools but no Association are: Argentina, Brazil, Chile, Colombia, Croatia, Czech Republic, Ecuador, Egypt, Hungary, Ireland, Israel, Japan, Kenya, Liechtenstein, Mexico, Peru, Poland, Portugal, Russia, Spain, Uruguay.

AUSTRALIA Association of Rudolf Steiner Schools in Australia, 213 Wonga Road, Warranwood, Victoria, Australia, 3134.

AUSTRIA Österreichische Vereinigung freier Bildungsstätten auf anthroposophischer Grundlage, Endresstrasse 100, A-1230 Wien.

BELGIUM Federatie van Rudolf Steinerscholen in Vlaanderen, Kasteellaan 54, B-9000 Gent.

CANADA Association of Waldorf Schools of North America, c/o David Alsop, 3911 Bannister Road, Fair Oaks, CA 95628, USA.

ONTARIO Waldorf School Association of Ontario, 9100 Bathurst Street, Thornhill, Ontario L4J 8CF, Canada.

DENMARK Sammenslutningen af Rudolf Steiner Skoler i Danmark, Strandvejen 102, DK-8000 Århus.

ESTONIA Eesti Waldorfkoolide Ühendus, 14 Koidula Tänav, EE2100, Rakvere, Estonia.

FINLAND Steinerpedagogiikan seura ry-Föreningen för Steinerpedagogik rf, c/o Lea Blafeld, Jyväskylän Rudolf Steiner-koulu, Honkaharjuntti 6, FIN 40600 Jyväskylä

FRANCE Fédération des Écoles Rudolf Steiner en France, 11 rue de Villaines, F-91370 Verrieres-le-Buisson.

GERMANY Bund der Freien Waldorfschulen e.V., D-70184 Stuttgart, Heidehofstrasse 32.

ITALY Associazione Amici Scuola, via Clerici 12, I-22030 Camnago Volta(COMO).

LATVIA Lettische Assoziation für Waldorfpädagogik, Pirma iela 26a, Rigarajons, LV 2164.

LUXEMBOURG Veräin fir Waldorfpädagogik Lëtzebuerg, 45 Rue de l'Avenir, L 1147 Luxembourg.

NETHERLANDS Bond van Vrije Scholen, Hoofdstraat 20, NL-3972 LA Driebergen.

NEW ZEALAND Federation of Rudolf Steiner School, PO Box 888, Hastings, Hawke's Bay.

NORWAY Steinerskolene i Norge, Prof. Dahlsgt. 30, N-0260 Oslo.

ROMANIA Federatia Waldorf din Romania, Bd.Marasti nr.59, sector 1, RO-71331 Bucuresti.

SLOVENIA Drustvo prijateljev, waldorfike sole, Rodiceva 2, 61000 Ljubljana, Slovenia.

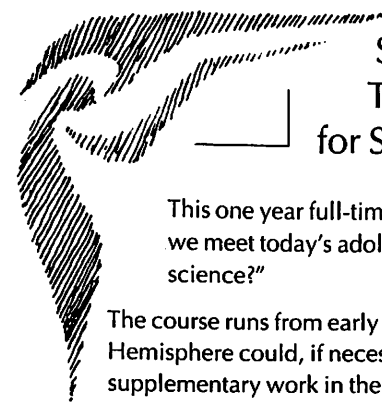
SOUTH AFRICA Southern African Federation of Waldorf Schools, PO Box 67587, Bryanston, Transvaal, 2021 Johannesburg.

SWEDEN Waldorfskolefederationen, Fridhemsgata 17, S-12240 Stockholm, Sweden.

SWITZERLAND Koordinationsstelle der Rudolf Steiner Schulen in der Schweiz, Robert Thomas, Carmenstrasse 49, CH-8032 Zürich.

UNITED KINGDOM Steiner Schools Fellowship, Kidbrooke Park, Forest Row, East Sussex RH18 5JA, GB.

UNITED STATES OF AMERICA Association of Waldorf Schools of North America, Chairman, 3911 Bannister Road, Fair Oaks, CA 95628.



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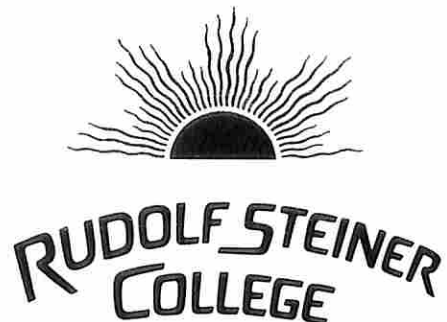
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Centre for Anthroposophical Adult Education

PO Box 8103, Havelock North, New Zealand
Tel: +64-6-8777174 Fax: 8777014
e-mail: taruna@ramhb.co.nz

World wide web: <http://www.taruna.gen.nz>

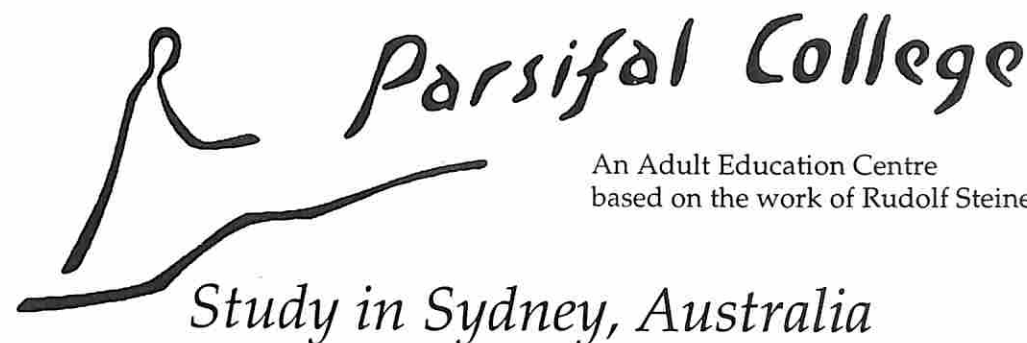
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MODULAR ART THERAPY TRAINING beginning April 1998

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TOBIAS SCHOOL OF ART
Coombe Hill Road, East Grinstead
West Sussex RH19 4LZ
Tel/Fax: 01342 313655

Kula Makua

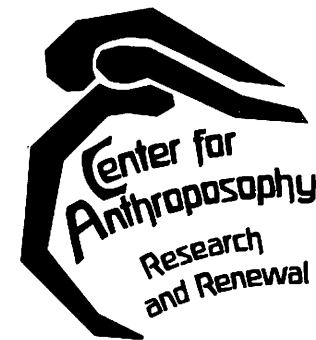


WALDORF ADULT EDUCATION

Preparatory studies in Anthroposophy and Waldorf Education
for the Hawaiian Islands and the Pacific Region

Honolulu Waldorf School

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(808) 377-5471 • FAX (808) 373-2040



Initiated in 1995, the Center for Anthroposophy is dedicated to those who have a thirst for spiritual knowledge and the development of new human capacities. In addition to the programs described below, the Center sponsors conferences and research projects.

For further information:
Box 545, Wilton, NH 03086
Tel: (603) 654-2566
Fax: (603) 654-5258

Programs for 1997-1998

Foundation Studies — Margaret Chambers, Coordinator

This program provides a background in Anthroposophy and the arts for those preparing to become Waldorf Teachers, and also attracts people working in the arts, farming, medicine, and other walks of life.

New England Clusters — Include weekend sessions and year-long study groups in Maine, Massachusetts, New York, Rhode Island, New Hampshire, and Vermont (September - May).

Independent Mentorship — Combines independent reading and journal work with participation in artistic activities and study group guided by a personal mentor.

High School Teaching — Douglas Gerwin, Coordinator

A graduate level program that combines 3 four-week summer sessions in July with 2 years of independent research, plus a teaching internship in a Waldorf high school. Subject concentrations:

- Sciences (Biology, Chemistry, Physics)
- Humanities (English, History)
- Mathematics
- Foreign Languages

Music Program — Carol Kelly, Coordinator

A course for musicians, teachers, therapists, and parents seeking renewal through the study and practice of world music. Included, with different emphasis in each session, are:

- voice training
- music curriculum
- composing
- interpreting
- performing
- listening

Eurythmy Teaching — Leonore Russell, Coordinator

This program is for eurythmists who, following their artistic training, wish to teach children. The world of the growing child and the practice of teaching eurythmy in Waldorf schools are explored. Course program includes:

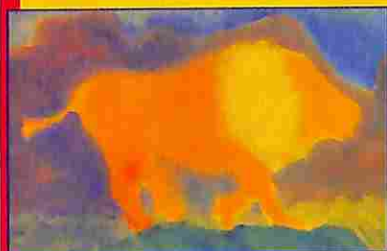
- eurythmy curriculum and exercises (grades N-12)
- individual mentoring
- study of child development
- pedagogical studies, games

For Waldorf early childhood or elementary class teaching programs, contact Antioch New England Graduate School at (603) 357-6265

Steiner Schools Fellowship Publications



Towards Creative Teaching



Working with the Curriculum

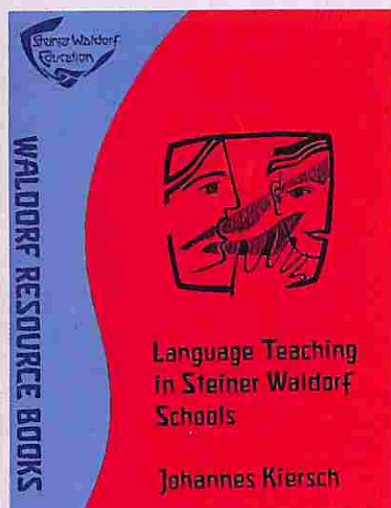
EDITED BY MARTYN RAWSON
WITH BRIEN MASTERS

TOWARDS CREATIVE TEACHING

edited by Martyn Rawson with Brien Masters

This work arises out of a research project initiated three years ago to review the development of the Waldorf Curriculum. It offers practical advice on the class teacher curriculum for classes 1-8; an overview of all other subjects; guidance on the role of the class teacher and working with parents. This book is a milestone along the path of developing Steiner Waldorf education in the modern context.

Price £10

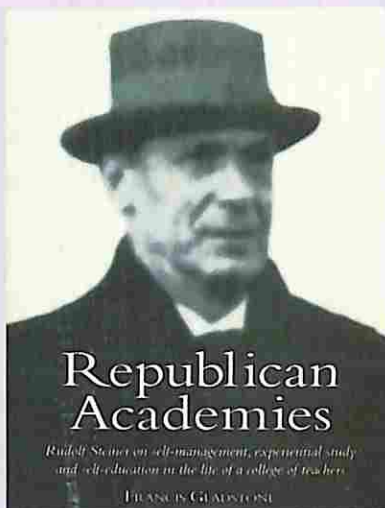


LANGUAGE TEACHING IN STEINER WALDORF SCHOOLS

Johannes Kiersch and Norman Skillen

This book provides a thorough introduction to Steiner's ideas on language and the teaching of modern languages. It should be helpful not only to language teachers but to anyone interested in the ideas underlying Steiner Waldorf Education.

Price £8

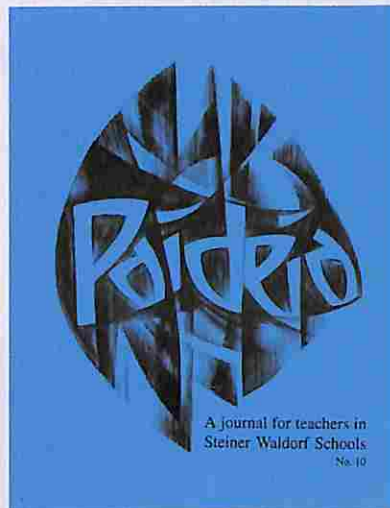


REPUBLICAN ACADEMIES

Francis Gladstone

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